

0 4

prod

an

style

plays
voc
thrilled
assuming
g. ok.

context

an

voc?
delivery

On Monday the 14th October 2013, I saw the play 'The Curious Incident of a dog in the night time' at the Apollo theatre in London. This play is directed by Marianne Elliot who's main aim was to inform the audience of the different view to life autistic people had, displaying a contrasting perspective through the eyes of an autistic boy, Christopher. This was achieved through non naturalistic methods, such as extreme physical theatre ensemble work and effective physical & vocal skills. These skills thrilled the audience at times, drawing them into the play and the life of Christopher, therefore achieving the directors aim.

One moment in the play conveys Christophers dreams and hopes. This is towards the beginning of the play when he exchanges conversation with his teacher, Siobhan (played by Rakie Ayola) about how Christopher (played by Mike Noble) believed he could be a successful astronaut. The directors aim in this moment was to inform the audience of the imagination and dreams Christopher had (despite his autism) as ~~the~~ and this was shown through effective physical theatre and skill. As Christopher states 'To be a good astronaut you have to be intelligent, and I'm intelligent' he looked upwards, as if he ^{was} gazing into space. His arms slowly ~~float~~ ^{rose} upwards in a floating manner as around 6 six other actors surrounded him and slowly extended

leave blank

leave blank

leave blank

their arms beneath him, raising him off the ground. Their movements ~~and~~ ^{were} slow as they guided Christopher around the stage in a slow motion, creating the effect of no gravity. Christopher's face ^{was} widened and his head moved ^{how} at a slow rhythm, eyes big ~~th~~ and excited as if he really ~~is~~ was in space as an ~~astronaut~~ astronaut. As Christopher described more about the ~~qualitative~~ astronauts should have, he moved slightly faster through the people, who guided him continuously around the stage, using more levels of height. ^{becoming} As Christopher's body stretched and his arms and legs ~~seem~~ ^{got} more powerful, tensing and pushing against the ensemble beneath him, it conveyed the ~~sugg~~ fact that he ~~is~~ ^{was} getting more and more used to being in space. His face informed ^{ed} us that he was ~~extremely~~ enjoying himself as he smiled more whilst he was still gazing around with wide eyes and an open ~~mouth~~ mouth, taking in the amazing views. As he ~~did~~ ^{so} this he says 'You also have to be someone who would like being on their own in a spacecraft' in a very positive way, with an upbeat, happy tone to his voice, as if he was reassuring himself that he would be a perfect astronaut. The aim to convey Christopher's dreams and imagination in this moment was successful as the physical skills clearly showed the lack of gravity and the thoughts that Christopher would be feeling. ^{in a} I felt, as an audience, ^{in a} thrilling & intriguing way.

effect ✓

could be clearer but gives impression of motion ✓

pace ?

levels ?

9 - audience effect ? ✓

fact ✓

voc(✓)

relates to q. ✓

member, impressed ^{and thrilled} by the method to which
the actors successfully informed me on
how Christopher ~~the~~ thought, and hoped
for his dreams, guided by his imagination.

In Part 2, Christopher discovers that
his father, Ed Boone (played by trever
fox) had been lying about his mothers
death and that she was alive. Christopher
decided then to find his mother, by
taking a train into London, ~~by~~ by himself.

The directors aim for this scene was to
inform the audience that an autistic
mind seeks every last piece of detail.

Marianne Elliot wanted us to feel as
though we were in the mind of Christopher
in the train station, feeling the chaos
and panic that he felt. She aimed to

achieve this by using very effective vocal
and physical skill within this scene. As

Christopher entered the train station he
suddenly paused abruptly and looked ^{ed} with
wide eyes straight ahead, ~~half way centre~~
as he was right in the centre of the stage.

With him not moving, other performers started
to walk directly onto the stage with straight
tense legs, walking at a fast pace.

As they did this they stated various words
such as 'Warning CCTV in operation', 'Cold
beers and lagers', 'CAUTION WET FLOOR', 'No
Smoking', Each line was spoken by a

different person, very loudly and clearly
so that despite them all being said at
once, they were easy to decipher. The
fact that they were the ensemble were

all walking around in different directions, with no emotion on their faces, repeating the same lines over one another's, ~~the~~ shows the ~~chaos~~ chaotic and thrilling sense to which Christopher felt. As Christopher held on tightly to his back pack, moving his head with fast stiff movements in different directions, he bit his lip and mumbled every so often, informing the audience that he was feeling panicked, and thrilled (in a bad way) as he wasn't used to this experience, and he was alone with no help. I believe the director's aims were met as I felt constantly intrigued and anxious, literally sitting on the edge of my seat as I felt thrilled by the fact I was experiencing the panic, uncertainty and chaotic Christopher was feeling, by watching and looking at the large number of performers, who conveyed his effectively by their loud voices & direct movement.

Also a moment where a negative sense of thrilling was experienced by me (as an audience member) was when Christopher's dad confronts him after he has just found the book. He ~~is~~ was angry with Christopher because he disobeyed him, as he carried on the investigation of Wellington. As the scene ~~gets~~ ^{got} increasingly heated and thrilling, ~~Ed~~ ~~to~~ & Christopher result in having a fight. Elliott's intention for this

scene was to convey the anger and
frustration Ed was feeling and
the lack of understanding from
Christopher.

Don't give me that makes you little
shit is said by Ed as he
increased his volume in voice wagging
his finger and shouting in rage at
Christopher. This thrilled me as an
audience member because I could
hear the anger in his voice as
he spoke through his teeth with
a lot of breath between his words.

The lack of understanding from
Christopher, again adding to the
tension and thrill of the scene is shown
as straight after Ed has shouted
at Christopher, he states
'But I don't talk to Mrs Alexander,
it was Mrs Alexander...' he says
this upbeat, not giving any responsive
eye contact to Ed, informing me that
he won't understand where he went
wrong. His upright posture informed
me that he wasn't sorry for what
he had done, making it more thrilling
because this annoyed Ed who began
to pace and resulted in grabbing
Christopher, which he knew he didn't
like. The increasing tension in Ed's voice
and his movement added to the thrilling
atmosphere of the scene. This therefore
informed me that he struggled to
control and understand Christopher.

Christophers upbeat tone and lack of apology informed he on his lack of understanding & added to the thrill of the argument.

~~However~~ effectiveness (precision) not best example but does provide quite a clear explanation before that. Reasonable explanation of how the performers used vocal & physical skills to thrill the audience at particular moments.

A02.

Secure understanding of the style of the production and ~~clear~~ understanding of production aims.

Numerous relevant references to specific aspects of the production.

Well organised mainly clear.

A02 = 10. ✓

A04.

An appropriate production.

Some critical appreciation of vocal & physical skills.

Useful assessment of the effectiveness of

the performances in thrilling the audience at particular moments. A04 = 22^{20m} 20.

20m.
(30)

CURIOUS INCIDENT

Grace Roach

INTRO

Mon 14th Oct The Apollo Theatre, Director; Marianne Elliott.

Directors Aim: inform audience on life from perspective of someone autistic, struggles, differs from 'normal'

Non-naturalistic, Physical Theatre used to do this effectively...interested...attract audience attention.

RELATIONSHIPS & EMOTIONAL RESPONSE

Christopher & Siobhan

S- Motherly towards him, eye contact soft & constant, soft tone of voice, knows him eg; never touches, doesn't do things he doesn't like, truthful to him.

Quotes; PART 1 AT SCHOOL

Guidance... 1. 'Christopher, if your father's told you not to do something maybe you shouldn't do it'. Adapted to him, questioning, looking for response, tilting head, hands together in front... 2. 'Why don't you write about what happened to you last night?...I can help you', constant eyecontact, keeps distance, professional.

PART 2 END, RESULTS

Motherly... 3. 'Oh. Oh. That's just. That's terrific Christopher.' soft, sincere, proud, look to him, clasp hands together, higher pitched, happy Adapted to him... 4. 'How is your dog?...How are you getting on with your father?' calms down, softer speech speaks about lots, wants to inform on detail, not hung up on result.

Truthful to him 5. 'Does that mean I can do anything you think? Does that mean I can do anything, Siobhan? Does that mean I can do anything?' -The two look at each other for a while. No eye contact, looking out to audience, truthful but doesn't want to hurt him, hands drop to side

C- Christopher looks to her for guidance & help, (motherly), wants to tell her everything, looks for her approval. When asking things, looks to her then quickly back stiff neck, upbeat voice, almost sounds excited. When he's with her, school, he can do things his way, she adapts to him e.g.; train set

Quotes; PART 1 AT SCHOOL

Tells her everything 1. 'because when people tell you what to do it is usually confusing and does not make sense. For example, people often say 'Be quiet' but they don't tell you how long to be quite for' - tells her his confusion, knows she understands, fiddling hands by side, little movements of head, nodding to himself, upbeat voice, focus quick switch to train

Guidance... 2. Will you help me with the spelling, and the grammar, and the foot notes?' turns to her for a bit, eye contact, raised eyebrows, fiddling, upbeat, excited tone

PART 2 END, RESULTS

Guidance 3. 'Does that mean I can do anything you think? Does that mean I can do anything, Siobhan? Does that mean I can do anything?' -The two look at each other for a while. Upstage looking towards S, stops fiddling as much, longs for reassurance, hesitant more repeat

OVERALL RELATIONSHIP CLOSEST TO MOTHERLY, MUTUAL UNDERSTANDING, CARE.

EMOTIONAL RESPONSE, SYMPATHY AND SADNESS

Christopher & Ed

E- Resembles frustration, anger, struggle as parent, harsh tone of voice, head in hands, shaking head, harsh eye contact, not mutual

Quotes; PART 1 POLICE STATION

Frustration 1. 'But it wasn't and accident' - 'Christopher please' - head in hands, pursed lips, short staccato, through teeth, others don't understand, easier if he was different.

Struggle 2. 'Just try and keep your nose out of other peoples business' - Harsher tone, not obeying.... 3. 'I said leave it for Gods sake'. Wagging hand, shaky, constant eye contact, want response, increase in volume

PART 2 FINDING BOOK HITTING

Anger 4. 'Dont give me that bollocks, you little shit...What am I going to do with you?' 'I ask you to do one thing for me Christopher. One thing.' Hits, anger, harsh, scary, gritting teeth, pacing back and forth towards C, bringing fist to mouth.

E-Care, worry for Christopher, desperate for mutual understanding, trying, help, talks slower, repeating 'Christopher', reaching hand, longing for love, shake in physicality and voice, moves slower

Quotes; PART 1 CHRISTOPHER BEING SICK

Worry 5. 'I'm going to have to touch you , but it's going to be alright' - sad what he's done, stuck in mess, wish he could be better, hesitant to touch, voice shaky, cry, can't look directly at him long, biting trembling lip.

6. 'I want you to know you can trust me. Life is difficult, you know. It's bloody hard telling the truth all the time' - breaking down, telling Christopher everything, crying, wobbly voice, hands close lightly move touch, similar to C

7. 'I promise you, I never meant for it to turn out like this' -Holds up right hand for Christopher to touch- their way of communicating, love, looks to his eyes, longing response, hand limp, leaning, eager

C- Knows to obey dad, struggle understanding exactly, lack of eye contact, used to limited contact and frustration of dad

Quotes; PART 1 POLICE STATION

Lack of understanding 1. 'I could see the Milky way when we were driving to the town centre' - no apology, still wants to say everything, lack of eye contact, not serious, again doesn't understand wrong he's done, upbeat, excited tone, fidgeting, sitting, hands in lap, head tilted, feet shuffle

PART 2 FINDING BOOK HITTING

Frustration of dad and lack of understanding 2. 'I didn't want to talk to Mrs Alexander, it was Mrs Alexander who...' - Ed grabs his arm and he screams...he punches Ed repeatedly in the face. - sad, cant contact with father, doesn't understand, panic expression, screwed up, small eyes, furrowed, moaning loud, tense, hitting, quick sharp move head.

OVERALL RELATIONSHIP TROUBLED, LACK OF TRUST TRUTH AND UNDERSTANDING

EMOTIONAL RESPONSE, SYMPATHY AND SADNESS

PHYSICAL THEATRE (NON-NATURALISTIC)

ASTRONAUT SCENE PART 1 PHYSICAL

QUOTE

'To be a good astronaut you have to be intelligent and I'm intelligent'

Lack of gravity shown by him lifted, other actors extending arms, slow movements, space like. Christopher's face amazed, looking round like space. First movement into space.

QUOTE

'You also have to be someone who would like being on their own in a tiny spacecraft'

Light shines down on only Christopher, facial expressions, eyes wide, mouth open circular, looking slowly, soaked yet overjoyed - realise he likes isolated, got to know him better, see his admiration of space. Gets used to it, enjoys it, more movement, ensemble participation.

OVERALL

Christopher moves; arms slow pace, indirect circular motion, giving motionless impression, space.

Shows physical and ensemble

Aim met to see Christopher's world, interests, interpretations and dreams.

TRAIN STATION SCENE PART 2

QUOTE

'Warning CCTV in operation' 'Cold beers and Lagers' 'CAUTION WET FLOOR' 'No smoking' 'No alcohol'

- different people for each line, walking when saying, different direction, direct movement, loud speech clear, constant movement no stopping, business, shows chaos in this situation, Christopher needs all detail, struggle in business, closed in, fidgeting, shows uncomfortable, not used to, head stiff looking around, fast, panic.

QUOTE - Christopher's panic and uncomfortable

- 'Jesus. What are you doing?' 'My rat is on here' 'Oh christ. Oh christ.' - *man pulls christopher off tracks...screams for being touched.*

- shaking, leaning on seat, weak, scared, not used to it, looking at no one, fidgeting uncontrollably, breathing loudly.

ENSEMBLE- still busy, no one takes notice, unaware, focused on work, home, lifelike, rush hour.

BOTH MOMENTS FLASHING LIGHT, INCREASES TEMPO, NON NATURALISTIC, FLASHING INDICATE TRAIN AND CHAOS

OVERALL

ensemble move fast tempo, strong rhythm, direct movement, constant

Light adds to non naturalistic

Aim met shows Christopher's thirst for detail & control, lack of experience, vulnerability, need for guidance, struggle.

PARAGRAPH LAYOUT

Contextualise scene, this happens, it is aimed to...(aim of director/link to response in q)

How achieve...gingerbread man...quotes apparent to aim & q

Effect on audience...HIT QUESTION...personal response

ACOTORS

- Christopher Boone: Mike Nowble
- Siobhan: Rakie Ayola
- Ed Boone: Trevor Fox
- Mum: Amanda Drew

Seen on 22nd April 2014, at The Shed, directed and created by Nadia Fall

verbatim text based on real life interviews from youth in temporary accommodation- called 'Target East'

LE/GENRE: docu-drama. Naturalistic acting

Mixes text with music & beat box

Actors

Young Mum/Portugal- Michaela Cole
 Bullet- Gershwyn Eustache Jnr.
 Singing Boy/ Ex-resident- Kadiff Kirwan
 Sharon- Ashley McGuire
 Jade- Grace Savage
 Tatts/Garden Boy- Toby Wharton
 Eritrean Girl/Asian Young Mum-
 Antonia Thomas
 Security Guard/Key Worker- Danny
 Sapani

Directors aim: express & explore issues
 /awareness of YP, highlights injustice
 society.

TENSION/BUILD UP

Eritrean girl:

QUOTE

'they have two rooms and we are four...me and three others'- tense, awkward, as audience/interviewer cautious to hear what next, looking down, almost ashamed, don't want to say

Vicar scene-

QUOTE

'may there be justice' – Tatts throws hotdog. Shock, silence, hear him heavy breathing, anger, through nose, awkward, what next? Others look down or directly to him, unsure, surprised, awkward, tense.

Sharon:

QUOTE

'They found him hanging over there' points to spot, limp hand, horrible memory keeps staring at place, can't help everyone, end for so many, choked up, sniff, keep it all in.

Young Asian Mum

QUOTE

'there was a few issues um...with domestic violence and stuff like that which got a bit out of hand...' - pauses show struggle to talk, struggle to remember, sensitive, looking down, tries to smile, reassure it's okay but remembering hurts, looks at baby she carries, protection, still her priority.

SYMPATHY AND SADNESS:

Sharron:

MOMENT

Vicar scene- quick to move to tats- direct, wants to help, comfort, motherly responsibility, no words, someone to be there for them.

QUOTE

'I've been made redundant...shutting down target east for a new block of flats...disgraceful' - biting lower lip between pauses, keep in anger, frustration, care, playing with keys, leaning against wall, looking down, remembering.

QUOTE

'They found him hanging over there' points to spot, limp hand, horrible memory keeps staring at place, can't help everyone, end for so many, choked up, sniff, keep it all in.

Young Asian Mum

QUOTE

'there was a few issues um...with domestic violence and stuff like that which got a bit out of hand...' - pauses show struggle to talk, struggle to remember, sensitive, looking down, tries to smile, reassure it's okay but remembering hurts, looks at baby she carries, protection, still her priority.

Eritrean girl:

QUOTE

'Lorry...you know lorry?..We get in, eight people together' - lying on floor, tense, looking up, uncomfortable, scared, longing for hope, close eyes, breath deep, screwed eyebrows, hands together- comfort.

QUOTE

'I got on my knees and I pray, which one is good man..that doesn't touch me'- shaky voice, pursed trembling lips, hands together, look up, longing for guidance, safety, comforting herself, desperate.