

Title

My devised piece, The Puppet Show, was bradegy about the journey of the main protagonist, Melody, from a cherubic symbol of innocence to a malicious, possessed, demonic character. It depicted the tragic events of growing up and how society corrupts the child's unadulterated mind. It was performed in a stylised way and incorporated elements of Artaud's "theatre of cruelty". We performed in a black-box and on with the audience facing us and used minimalistic props and limited stage-craft. Our target audience were 15 year old students performing with the same stimulus of "asylum", therefore we knew that we had to create an entertaining visual spectacle by incorporating physical theatre, grotesque images and precise choral movement. Personally I played the character of Agnes, Melody's sister, who is murdered by Melody when Melody grows older and is a reflection of the purity Melody used to possess when she was younger. Our dramatic intention was to educate our audience about the way the mentally ill were portrayed in Victorian society as well as alienate and shock our audience through grotesque and rancid images. We used copious amounts of light and sound to accompany poignant moments in our play. For example; at the beginning (when Melody was undergoing electrotherapy) we used strobe lighting so that only small flashes of Melody's pain could



and
answers

face could be seen, which made the audience uncomfortable. Additionally we used a harsh inharmonious dubstep track which simulated the intense and confounding emotions pain Melody was feeling due to the screaming of the track.

Q 2 The play was set in the 19th century in order to achieve our dramatic intention of educating our audience on Victorian mentality of the mentally ill. **Very clear on all aspects. A thorough response.** (10)

Q 2 I applied my specific skills of dynamic facial expressions (as the nurse in the asylum) in order to dehumanise my character and achieve our dramatic intention of alienating our audience.

Furthermore I used carefully calculated proxemics during my role as a mentally unstable patient to convey my anxiety and fear towards people in the asylum which helped in showing the maltreatment of patients in the asylum, thus educating our audience on the perception of the mentally ill in the 19th century.

Additionally I used creative body language during my scene as Agnes to show my vulnerability and innocence which aided in our dramatic intention of showing how adulthood was a symbol of corruption and how children are innocent.

During the line, "And then we perform a lobotomy on Melody to help relieve tension",

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I wanted to convey intense malice to de-humanise my character. I lowered my eyebrows and looked over the top to show an intense concentration. Additionally, I smiled to one side of my lip to give a sense of smirking superiority. I also held my chin up and sucked in my cheeks and tilted my head to give very gaunt features which associated with a phantom-like creature.

As a patient in the asylum, I would use proxemics by leaning in my head when the other wasn't looking and inspecting them. However, I would not move my feet towards them to show I was hesitant and wary of making a hasty retreat if they noticed me. Additionally, if a nurse came or I would retreat to upstage and curl against the rostra to show intense fear and a desire to stay away from them.

As my character Agnes I wished to show vulnerability, therefore I curled my legs up into my chest to give myself a powerless stance. Furthermore I turned my toes inwards which is a gesture adopted by young children when they are nervous and fidgety and connotes innocence, therefore. I also played with my fingers by twisting them around each other which is a trait I find endearing in children.

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as it shows constant anxiety in a world that is vast and indiscernable. Also, I often tucked my head in my knees when Melody was shouting at me which showed my desire for escapism which is also a trait that innocent children possess. **Very dear explanation (10) with purposeful ref. Succinct and precise understanding than**

Q 3 When I played the frail and vulnerable character of Agnes I was unsure of my skill-set as I often played boisterous or evil characters in my past experience. At first, I adopted an extremely fidgety and unduly hyperbolic like character by stamping my feet loudly and ridiculing Melody (my sister) as she shouted at me. However, this was unsuccessful in achieving our dramatic intention of showing childhood innocence in a tragic light as it became was

comedic and melodramatic. To understand Agnes's fear of Melody I delved into Stanislavski's emotion memory and remembered times where I've felt bullied or didn't understand my mistake. This aided me in understanding Agnes's fear and confusion. I therefore began to adopt a more powerless stance and

a quivering lip with wide-blazely eyes and furrowed eyebrows to convey these two emotions. Additionally, I would turn away from Melody and to the audience so they could view my emotions instead of turning away and pulling faces.

Initial attempt:
Moving

Technique

Posture

Face

Posture

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Answer

voice

multirole

char

research

Furthermore, during the rehearsal process I developed my skill of a Beron accent for my character of the nurse. Without the accent I was told it was difficult to distinguish me multi-
rolling as a villager and nurse as they both had the same mannerisms and status in society. I developed my accent by watching videos on youtube on the accent as well as seeking aid from my Beronish neighbour. This allowed me to distinguish between the two characters and achieved my dram intention of multi-rolling successfully without potential confusion.

leave blank

10

Very clear analysis with purposeful ref. Precise + well-judged analysis.

0 4

Sc.

voice

pale

and fear

and response

and

response

I believe that a moment during my final performance that was especially successful was the scene in which Melody killed me via suffocation and holding a pillow to my character's - Agne's - jail. I made sure it wasn't comedic by screaming in short intervals to indicate breathlessness and fear instead of adopting a singular "Wilhelm scream" like Sclech.

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This was successful as after the play many of my classmates commented on how the scene was harrowing and how they "couldn't believe Melody was so evil". This achieved our dramatic intention of showing how growing-up is associated with corruption and the adultery of childhood innocence.

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Q.

Moreover, another scene I felt was successful was the scene in which I play a villager selling potatoes. I adopted the idiosyncracy of scratching my nose and smacking my lips to show irreverence and lack of manners. Additionally, I kept a wide footed stance and often walked with my pelvis forward to show that my character was comfortable with the male gender role. This helped achieve my personal intention of showing the lack of education and sympathy that a common victorian villager may possess for their mentally ill counterparts; and also how they were extremely rude and impolite therefore, stubborn to see a different the mentally ill in a different light. This as well as achieving my personal intention was successful as it also achieved the overall intention of educating our audience on how the mentally ill were perceived in society. *Clear evaluation with useful ref.* (8)

More purposeful eggs needed.

Section B

O 5

Style: Naturalistic yet conveying a sense of hysteria

Abigail: Malicious intent - showed how hysteria consumed individuality - little remorse.

Research: Read the play - Abigail's role in history.
Adopted jester like character after seeing resemblance.

*gesture
expr*

*posture
posture*

How?

*Q. 3. Ind. d.
char.*

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title

The scripted play I performed was that of The Crucible, written set during the Salem witch trials of 1692 and written as an allegory to warn the generation of the 1950s the dangers in seeking communists out in society and being consumed by hysteria.

style

In order to convey Miller's powerful message of the dangers of scape-goating and hysteria we adopted a naturalistic style. This helped focus on the accusatory and archaic language of the script (resonant of biblical times) as well as allow us to develop characterisation and show how hysteria results in the loss of individuality.

role

I played the role of Abigail, a young girl with malintent. In order to convey Miller's message I set decided to create a multi-dimensional character with many personalities to show how a loss of individuality leads to hysteria and madness.

char.

After reading the play and researching the context of the play, I became aware that Abigail was a jezebel like character within however I still wanted to adopt a multi-dimensional character synonymous to Miller's line "A strikingly beautiful girl with an endless capacity for dissensioning". To do so I developed my skill of creatively changing facial features when looking away from Parris and when looking at him. When looking at Parris I would

**prep.
research**

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fexp

adopt an innocent gaze with a quivering lip, furrowed eyebrows, wide eyes and tense nostrils. Conversely, when Paris turned away I would slip into my Jezebel-like character by smirking my lip to one side to show resentment, flaring over the top of my eyebrows to show superiority and flaring my nostrils to show intense anger. This not only showed my multi-dimensional character but also showed how a lack of individuality and the struggle to maintain reputation leads to hysteria.

style

I further developed my acting skills to maintain naturalism but convey hysteria, through my body language that conveyed a loss of control over my lust for John Proctor. To do so I researched The Crucible movie to watch the scene between Abigail and Proctor.

research

I observed Winona Ryder's breathless voice which insinuated arousal and mimicked it. Additionally, Ryder would always advance towards Proctor and never retreat showing intense desire and a lack of self-control. I furthered this idea and developed it so that I would

develop work

constantly be touching or caressing Proctor as he attempted to retreat. This furthered the evidence of my extreme sexual desire towards him which

gesture

wasn't overdone in Berkovian manner, therefore still maintained the naturalistic style of the play and still conveyed a

and if



lack of individuality via a lack of self-control. Very clear explanation with purposeful ref. A little more focus on style for top marks.

(18)

06

Moment - "Sweated like astallion".

vocal - breathless, lassitude,

physical - body language - pelvis forward
walked towards both in a straight
line - intent

Facial - smirking, wide eyes - wildness

Proxemics - moving - Alternative
towards.

Analysis - Personal intention - extreme desire,
multi-dimensional
character

During the scene in which I am alone in
a room with John Proctor - the object of
Abigail's sexual desire - I wished to illustrate
Abigail's intense sexual desire.

A momentous and effective part in which
I did this was during my line, "sweated
like astallion". I adopted a low-pitched
voice which showed a sense of power
and which can insinuate sexual desire and
control. Additionally, I breathed through
my mouth and spoke slowly while
breathing in a fast-paced manner to
insinuate arousal and a loss of
control. This lassitude accompanied
with my breathlessness showed the
conflict between my inner and outer
tempo.

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Some
and ✓

It showed how I wished to keep control of my desire but it was so strong that I couldn't ~~get~~ seize control of it.

posture

I also incorporated physicality to show longing and desire. I used subtle body language such as leaning my head back and leading with pelvis as I walked to insinuate how focused I was in achieving my goal of pursuing John Proctor. To further communicate my concentration I walked in a straight line.

Why?

Fopp

I also used my facial expressions through smirking, flaring my nostrils, biting my lip and staring intently into John Proctor's eyes to show my anger yet that he wasn't subduing but also to convey how powerless I was through my eyes.

How?

I believe it was successful as it achieved my personal intention of conveying extreme desire but also portrayed the dramatic intention of showing how a lack of control and a lack of morality can lead to hysteria, which is the main corrupting force in the Salem Witch trials.

and of
char.

Clear analysis of success of skills applied.
Useful rep. A few moments of detail needed.
The clear understanding of aims as an actor.

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16

