

# APPENDICES

*Gray, Francesca*

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# **140 WASTE SCRIPT**

**“140 Waste”**

**Written By**

**Francesca Gray**



### **Character Breakdown**

**Matt-** Early to mid-twenties, photographer, confident but proud.

**Felicity-** Early to mid-twenties, teacher, independent with a quick wit.

**Camera #1** – *Laptop Camera. Dear Diary Shot.*

**Camera #2** – *iPhone Camera. External Far Away Shot.*

**Camera #3** – *iPhone Camera. P.O.V. Shot.*

**SCENE ONE – Camera #1****Scene Description*****The ‘Get Ready’***

Felicity’s Flat, modern and furnished for a young professional.

Night- 6.30pm

**F:** Oh, I’m so nervous.

Red top sultry... black top sexy?

*F presents the two outfit options to her laptop cam.*

Probably red, black’s a bit much?

Just do a makeup top-up, hair, shoes, and done.

He seems really nice, charming.

First Tinder date, could be horrific!

Probably.

No! No, must be positive.

No Jinxing.

I’ll let you guys know! Wish me luck.

53, and ready. Boom, look at that. Until later!

62 and counting...

**SCENE TWO – Camera #2****Scene Description*****The Bar***

A bar, slightly dingy- resembles 'the local'.

Night- 8pm

**M:** Felicity?

**F:** Yes, hi. Matt?

*M nods*

**M:** Drinks?

**F:** Please.

**M:** Beer?

*Felicity Nods and smiles.*

*Matt goes to get drinks, returns to table*

**M:** Hair, nice.

**F:** Thank you. Love shoes. Smart! Job?

**M:** Job? Enough. You?

**F:** Enough? What do you do?

**M:** Photographer. Models.

**F:** Oh! Lucky you. You like that? Ever naked?

**M:** They're okay. Sometimes. You drink fast.

**F:** Nervous. Uhhh, I meant, do you like the job, NOT the women.

**M:** Cute. What do you do?

**F:** Cute? Who? Me or the job?

**M:** You haven't answered my question yet.

**F:** Neither have you. Do you like your job? I'm in management.

**M:** Models bore me, never speaking, only staring. You're not a model.

**F:** Funny man. No, I like talking, unfortunately.

**M:** A blonde, a brunette and a ginger are trapped on an island...

*Felicity Interrupts.*

**F:** 56.

**M:** Right. 51.

**F:** Good. Close. Family, fears, fantasies?

**M:** None, none, everything, in that order.

**F:** Everything? Feet? Feeders? Face-sitting?

**M:** Not saying yes, not saying no. You?

**F:** Do you have a taxi number?

**M:** You?

**F:** Spanking. Light dirty talk. No chains.

**M:** Rookie.

**F:** Oh honey, you have no idea. I'm just breaking you in.

**M:** You should finish your drink.

**F:** You should keep your opinions to yourself.

**M:** I think I fancy you.

**F:** I don't blame you.

**M:** Funny girl.

**F:** Worst date experience?

**M:** France, 2012, going well, drinking lots, go to hers. Clothes off, start, finish, mother in next room whole time.

**F:** Oh God! Poor Mum! Do all your dates end with clothes off? Bit of a lad?

**M:** 96.

**F:** 118.

*Matt smiles.*

*Felicity raises eyebrows.*

**F:** Home? No sex.

**M:** Yours? Mine?

**F:** Mine.

**M:** Mines bigger.

**F:** Rude. Presumptuous.

**M:** I have a camera.

*Felicity Scoffs*

**F:** CAREFUL! Definitely mine.

**M:** What madam wants.

**F:** Damn straight. Now shut-up.

**M:** You're a bit of a bitch aren't you.

*Felicity smirks and rolls eyes and gives middle finger.*

**M:**115

**F:** 131

**M:** Blow job?

**F:** Pig.

**M:** Hand job? Don't make me waste my words.

*Felicity smiles and shrugs.*

**F:** Not gon happen. 135.

**M:** Well this has been a lovely evening.

**F:** I fancy you too.

**M:** You have one word. Yes or no? 140.

*Felicity acts out only drinking tea, no hanky-panky.*

**F:** Yes.

**SCENE THREE – Camera #2 & Camera #3****Scene Breakdown*****The Flat***

Felicity's living room.

There is a bottle of wine and half full wine glasses in both characters hands.

Night- 11pm

*Felicity and Matt are sat on the sofa, facing each-other, exchanging stories. They appear to be merry but not yet drunk.*

**F:** You did not!?

**M:** Don't believe me?

**F:** I guess that's commitment. We talking 40's/50's/60'?

**M:** 60's.

**F:** Nooooo. Proof or it didn't happen. 19.

**M:** I didn't keep the photo.

*Matt leans in and gestures to himself with eyebrows raised. He speaks with a hushed tone as if to quietly brag.*

**M:** Professional!

**F:** Well. I hope you gave her kid the job!



**M:** I'll never tell.

**F:** Teaching... Never stories like that.

*Felicity takes in deep breath and uses her finger to indicate her making a list.*

**F:** Staff affairs.

Hormonal children.

Pretty vanilla. 70.

**M:** 92.

*There is a brief moment of silence shared. Matt takes a sip of wine. Felicity does the same. They look at each-other.*

**M:** Craziest sex story?

**F:** Woooaw. Ok.

*Felicity takes a bigger gulp of wine.*

**F:** National Express Coach. 16 years old. School trip. Got caught by assistant head.

**M:** Hah! What a role model!

*Felicity nods to Matt, encouraging him for his story.*

**M:** Canoeing. Family trip. 23 years, sisters best-friend.

*The pair are amused by each-others stories. Gesturing and making noises of approval or mocking disapproval without wasting any words.*

**M:** 108. Give me a tour?

**F:** 83. A tour? Do you think we are ready for that? I haven't had time to hide my knickers or teddies.

**M:** Come oooooon. I won't judge. Promise.

**F:** Sure. Bring wine. Start with /

**M:** Bedroom!

**F:** Eager.

**M:** No?

**F:** Oh... I don't want to rush anything.

**M:** Don't like me? 124.

**F:** Do like. Promised no hanky-panky! 121.

**M:** Fun.

**F:** So?

**M:** Spontaneous.

**F:** Don't pressure!

**M:** Not! But.. Fun.. Truth.

**F:** Fun. Also, soon, easy, slutty.

**M:** Not to me.

*They both look at each other.*

**M:** 134. Your vote? Mine, hell yes. 140.

**F:** 130. Let's finish tour first. Spontaneity can wait.

*They begin to walk out of the living room. Felicity walks ahead of Matt. Matt pinches her bum. Felicity swings around and squares up. Matt laughs and backs down.*

**F:** OI! Behave! 140.

**SCENE FOUR – Camera #3****Scene Breakdown*****The Expectations***

Felicity's bedroom.

Low lighting, only lit by lamps.

Night- 1am.

*Close up of a closed wooden door.*

*Felicity and Matt have both used their entire word limit. They can only make noise.*

**M:** Ahhh djjuuu. Mmmm.

**F:** Yaa, ah, huh.

**M:** Ah, ooph.

**F:** Mmmmmm ahhhhhhh.

*Black out. Frame changes to inside the bedroom. Camera #3.*

*Felicity is flipped onto her back. Hair spread over her pillow. We see a pair of thighs rest over the top of her chest. Felicity's head is facing the camera in-between two thighs.*

*Felicity looks wide eyed and confused. She is still ooo and ahhhing.*

**M:** ouuf, ouuf. Mm. Mm. Mm.

*The sound of an egg being whisked can be heard.*

**F:** Ahhh, errrr. Mmmmm.

**M:** Ahhh, ughhhhhffffffffff.

*Felicity's eyes are wide. She's moving her head to the side. Suddenly, a clear white substance is deposited across her right eye and cheek. Felicity looks shocked, then displeased. The ooo and ahhhing has stopped.*

**SCENE FIVE – Camera #2 & Camera #3****Scene Breakdown*****The Dinner***

Felicity's and Matt's kitchen dining table.

Low lighting.

Night- 6pm

**F:** Hiii. Work good?

**M:** Linda.

**F:** Nudity?

**M:** Linda.

**F:** Right.

*Beat*

**M:** Smells good.

**F:** Mmm.

**M:** She told me she fancies me.

*Beat*

**F:** Wow. What is wrong with you?

**M:** Thought you might care?

**F:** No. She's always the one you use. She's a slut.

**M:** Don't call her that. You do slutty stuff too.

**F:** Excuse me?

*Silence. Matt's phone rings.*

**F:** How many words you at?

**M:** Enough.

**F:** Don't answer.

**M:** Hello?

**F:** Pussy.

**M:** Hi. Yeah, I can speak. No. Yeah. No. Go for it. Gotcha. No probs.

**F:** WORDS.

**M:** Gotta go.

**F:** Waste!

**M:** You said you didn't c-

**F:** No, explain.

**M:** She just wanted to know / what

**F:** No. Me a slut?

**M:** Twisting my words. Didn't say that.

**F:** Did.

**M:** Didn't

**F:** Did. 43.

**M:** 61.

*Felicity gestures that she is pissed off he has wasted words.*

**M:** Work is important.

*Silence*

**F:** Listen now. You have no idea because you don't think. You ask things of me and I give it to you, I compromise myself for you. You don't think about me. Last night. Too far. You were unoriginal and vile, and I don't blame you. But enough. You hurt me and take away my worth. She calls but I need you. You are a coward! Listen. I don't want to do that again. None of it is real, I'm faking it. You must realise that. I'm a slut because you demand it. Do you understand Matt?  
140.

**M:** Yes. I hear you. I don't understand everything. But enough for now. Talk tomorrow?

*Felicity nods.*

*Matt nods.*



**M:** Sorry. 80.

*Phone rings.*

**SCENE SIX – Camera #2****Scene Breakdown*****The Waste***

Felicity and Matt's Kitchen and Balcony.

Low lighting.

Morning- 4am

*They are sitting on opposite ends of the sofa.*

*Felicity is holding a bag of frozen Tesco Smoothie Mix to her face.*

*The camera pans round the flat, past Felicity and Matts faces and out onto the balcony where there lies a pile of clothes. Some spill over the balcony. There are scissors and Matts camera bag there also.*

**M:** Since I was 14 Felicity. That's over a decade.

**F:** Yea. 73.

**M:** Spiteful.

**F:** Fuck off.

**M:** Don't fucking swear at me.

*They sit a while longer.*

**M:** How's your face? 112

**F:** Do I need to go get checked?

*Matt looks at her, confused.*

**F:** Gonorrhoea? / Herpes?

**M:** No. No!

*They sit silently again.*

**M:** My very first portfolio from that / camera.

**F:** Are you fucking? Seriously all you can think of?

*Felicity stands up with the Smoothie Mix bag still against her face. She walks onto the balcony lights a cigarette and starts burning holes into Matts camera bag.*

**M:** Oi! Don't!

**F:** Yea? You like that? Watch me burn holes / into your slutty Linda's tramp face! See if you still only harp on about your / ugly-mother-fucking-gypoturding-camera then!

**M:** Felicity. Stop!

*They begin to tussle over the camera bag.*

**F:** Don't touch me! Don't ever fucking touch me again. Get out!

**M:** Give me the case.

**F:** Get out!

*Felicity starts to scream in Matts face.*

**M:** No. Felicity! You're being a cuntin'g whore shut the fuck up! 140.

*Felicity spits in Matts face and drops the camera bag. She picks up more clothes and throws them off the balcony into the traffic. Matt grabs her by the hair and pulls her backwards away from the balcony.*

**F:** (screaming) Get off! Help! Get

*They are both out of words.*

**M:** Shhhhhhhh.

**F:** Ahhhhhggg

*Matt smashes Felicity's head against the balcony rail.*

**F:** Ahhhguuuuhh

*Matt whacks her head immediately again. He lets go. Felicity lies on the floor, crying and bleeding. Matt slumps down next to her and put his head in his hands.*

*The camera pans out, through the balcony doors, back into the flat. The frame of Matt and Felicity on the balcony gets smaller and narrower.*

# INTERVIEW QUESTIONS

**Interview Questions.**

- 1.) How old were you when you became first aware of domestic violence/pornography/violence in the workplace?
- 2.) Can you please define for me your understanding of X? (X= domestic violence, workplace violence, pornography)
- 3.) Do you think that there is ever a situation where X was an appropriate response?
- 4.) What is your experience or opinion on X?
- 5.) Do you think there have been and symptoms or side effects from that experience?
- 6.) Could you please estimate for me the percentage of young people between 13-24 that actively seek out pornography every week or more regularly? **(64%)**
- 7.) I am going to read you these statistics, I would like you to respond as quickly and without filtering your response as much as possible:

**A study of 14- to 19-year-olds found that females who watched pornographic videos were at a significantly greater likelihood of being victims of sexual harassment or sexual assault.**

**A recent UK survey found that 44% of males aged 11–16 who viewed pornography reported that online pornography gave them ideas about the type of sex they wanted to try.**

**The most common female role in porn is women in their 20's portraying teenagers.**

**Porn increased marital infidelity by 300%.**

**35% of all internet downloads are porn-related.**

**Porn sites receive more regular traffic than Netflix, Amazon, & Twitter combined *each month*.**

**8.)** Speaking generally, do you think these behaviours are learned or do you think it is innate human condition?

**9.)** Please elaborate on why you think this.

**10.)** Do you think that once a person has been violent that that behaviour will repeat itself or do you think it can be an isolated accident/outburst? Or both

**11.)** Why is violence in sex more acceptable than in real life? When does it become inappropriate during sex?



12.) Why is there such a demand for rape, revenge, forced, underage and

‘inappropriate relationship’ porn, which would otherwise be widely frowned upon in real life? In your opinion?

13.) What do you think the ratio is for truthful reporting vs people seizing an

opportunity to exploit people? For example, compulsion to acquire sympathy or to be a part of a community.

14.) As a young person, do you think young people demonise/punish or support

victims of violence?

15.) Moreover, what role do you think social media plays in X?

16.) What do you think is the most common misconception in regard to X?

17.) Is there anything you would like to add?

18.) Have these questions stimulated new thoughts, any overriding emotions or

responses to your own story or a wider reflection of X?

19.) Are you happy for me to use this information in any potential performances that

will accompany my masters research?

*Gray, Francesca*

/

# **5 INTERVIEW TRANSCRIPTS – ANONYMISED**

## Transcripts

### First

I was 17.

My first proper job as a waitress was in a restaurant and I was hired as the only person under 20, the only female and the only person in the entire establishment that could speak English fluently. I was the only person who could communicate with customers and provide good customer service so immediately I was being given double shifts every day for 6 or 7 days a week.

I was soon taking shifts where I had to hold down the entire floor while the others went out back to eat and smoke for hours at a time. The only other person on the floor would be the big boss. So, on this one occasion, about a week into working there, my big boss called me over and asked me to give him a massage. I was intimidated by him anyway because he had a strange sense of humour where he'd shout at you and say you were fired and then laugh and hug you so tight and it was so intrusive because he wouldn't let go until *he* was done.

So, I went over and laughed off his request to be his personal masseuse, but he persisted. He said how he was stressed and it wasn't a big deal and he just wanted a 1 min shoulder rub, I kept trying to make jokes to diffuse the situation to offer him enough time to retract his offer but he never did. Because I felt awkward I ended up doing it for a minute and it was so uncomfortable, when I finished he then said for me

to sit down and he would return the favour. I tried everything I could, but again, he persisted. So, I sat down on the chair and he gave me such an intrusive massage. He was going all down my back and round to my stomach and my side boob and I kept trying to squeeze my arms against my sides to prevent him from going around any further and making jokes to diffuse my discomfort. It actually probably made it worse because I said things like “ohh did you go on a course or something” and it was just so awful.

After that shift I went home and cried to my family about how horrible I felt, and I didn't want to work there anymore it was making me so anxious every day but my mum and dad said that I shouldn't quit because it would look bad to quit at the first hurdle. I felt like I was overreacting- that this was normal, and I needed to suck it up in order to work in the “real world”.

Being the only female employee, I received a lot of attention from my colleagues. They would comment on my weight, my bra colour, if I was wearing not enough makeup, if I'd put on too much weight- but I never got bigger than a size 8. I had the manager call me over when a group of them were standing by the kitchen and they asked me all about my sex life, if I had slept with anyone, how many I'd slept with, that I looked “virginal” and innocent. What does “virginal” even look like. When I had a cold once they all laughed and said it was from sucking too much dick. It was a regular thing that they would push up against me, brush my arse or my tits. When I would be at the cash register they would come up behind me and put money in the register and push up against me. It was a lot.

For months, I was subject to their comments and criticisms. I'll never forget once they were all laughing and called me over and two of the guys said that I looked like I'd put on loads of weight and asked if I was depressed because my boyfriend was going to dump me? I laughed it off but was really upset and another colleague who was sort of like a manager came over and shot them down saying "that's not true she's perfect just the way she is, she doesn't need to change anything she's beautiful". I smiled so big and was so grateful because they all shut up as he was like the most respected employee.

I had lots of great chats with that colleague and things started getting flirty between us, but he was about ten years older than me. We would talk about relationships and he used to come up behind me while I was doing cutlery and play with my hair or stroke my neck and I would freeze on the spot, get butterfly's and my face would burn up. In retrospect, it was really inappropriate of him considering we were at work and the age gap.

I ended up working there for 5 years and they became like a family to me. They really respected me and never mentioned stuff like that for most the time I was there but the first year was intense. When new girls joined the restaurant, they would treat them just the same, so I made sure I trained them and protected them from the comments. I remember once, this asshole colleague was suggesting that the new girl should go and do all the kitchen cleaning jobs and stuff because she was a woman and should obey his instruction. I lost it. We were all standing in the entrance-

greeting area to the restaurant, but I didn't care that customers could hear and told him to go do it himself because we were all equal and basically exposed him for the sexist misogynist he was. My manager came over and was so angry and told us all off for making a scene, but he took my side and told the guy to do it himself.

A lot of male customers in the evening would get quite rowdy. They would pick me up and thrust their hips into me, whistle at me, brush up against me, make constant innuendos towards me. I was asked on dates and "chatted up" a lot. None of those things on their own are difficult to deal with but when it's a constant stream of sexualising, it makes you feel... just like, like you're only appreciated for one thing. I'd laugh it off, turn my back, roll my eyes, drop my smile and carry on.

The next place I worked at I got hired by actually serving them in the restaurant and he said he was opening a new bar and wanted me to work for him. When I went to the interview I found out that it was just me and him, as in I was his only employee. That particular boss used to buy me dinner every shift and the year and a half that I worked there he bought me necklaces, earrings, bracelets- all really expensive jewellery too. Once, I refused to accept his gift he'd bought me because it wasn't appropriate, and he threw it in the bin and said if I didn't want it he didn't want to give it to anyone else.

When I had to quit from that bar because of moving to uni he lost his mind and left me in the bar on my own and went off crying. He was desperately going on about how he loved this "girl" and "she" didn't even know how much he loved "her" but

“she” would never want him back, and it was 100% transparent that he meant me. I’d known he had fancied me for ages because we would have really deep chats and he’d talk about his perfect girl and describe me. Once, I went on holiday and he “surprised” me by showing up in that country and took me out to dinner. I probably didn’t help myself in any of these situations, but I never wanted to hurt anyone’s feelings and I guess on some level I preferred being adored over having really horrible work relationships.

## **Second**

**So, anything that you think has affected your mum in her relationships since then and any violent instances- verbally, physically and what the aftermath of that was basically?**

Yea, erm, it's weird because I think my mum, my mum changed, she was in two abusive relationships and each one was kind of different and each one she changed a bit because of it.

**How do you think she had changed?**

In a way, on a positive note, she has become less dependent on someone. And I think that is because she was so dependent on both Jason and Darren, that she then, they were both so toxic in their own ways that when she realised that and came out of it, it wasn't "I need a boyfriend, need a boyfriend" and for the first time she was like, "I don't actually mind if I am alone for the rest of my life." Kind of thing, she was like, companionship would be nice but it's not, it's not essential.

**After your dad, how long was it, how old were you?**

So, I was 4 when my parents got divorced.

**How soon after that was your mum in a relationship?**

My mum was in a relationship, I would say, my dad was still in the Kingston house, and him and Nicky got married there, so it would have been less than two years since they got divorced. And like one of my earliest memories is waking up and looking



outside, because my bedroom is at the front of the house and looking outside and there was a police car outside. And obviously, when you're a kid as well, when you see a police car you think like danger and stuff, and it had turned out that was the first night that Jason had hit my mum and she had called the police, but I had slept through it. Erm, my mum has this really selective memory, like she will pretend that nothing happened. Like to this day she will still pretend nothing ever happen and yea, she got, she got, she's very good at lying to people and I think that she got that from Darren and Jason. Like whenever, because Darren had four kids of his own, and whenever she'd buy me new clothes we would have to go hide in my bedroom behind my bunkbed to try them on because he'd get really angry if she bought me new clothes and not his kids new clothes. And because of that she's very, yea she is very good at lying, and I think she does it to protect herself as well. Erm, yea, she, it's really weird because my mum is the kind of person who always, because she didn't come from a very good background, she's always been like very giving, she loves to buy me presents and buy me things and it's her way of showing affection. And it was really weird, because it's always been her go to affection and then she had to like hide that from him, it was really bizarre, a really bizarre set up.

**So, after he hit her was that the only time, did she break it off with him?**

No, no, she forgave him, he stayed in the house.

**So that very night did he have to go and make a statement?**

No. The police got there, and from what I presume, and they just left, so by the time they got there, he'd either talked her down, or by she'd realised either or she, from

the time she called to the time they got there, she had been talked down. And it was really weird cause, then about, I was just leaving high- err, just starting high-school, so about five years later, when Jason pushed her into a glass door in front of me.

**So they were together about five years?**

Yea, they were together a long time. And erm, yea then Jason, this other guy, pushed her into a glass door in front of me, because, well basically, I was at the top of the stairs in my step-sister's bedroom, and it was the first time I had ever heard the word whore, and I just hear this *massive bellowing* voice going "you're a fucking whore, you are fucking poison".

**How old were you?**

About, nine, eight, nine. So, I run to the top of the stairs and see my mum running out of the living room away from Jason, to which point he grabs her arm and smashes her into the glass door, to the point where she had bruises on her arm from the initial hit, so you know how hard she hit it, and erm, and she was like "I'm calling the police, I'm calling the police" and then she called the police and then hung up, and by the time we left the house she was like "Oh I'm not gunna call the police" and it was the whole cycle of "Oh I'm gunna call the police, oh I'm not", and then a week later they were back together and she was lying to me saying "Oh yea, we are just friends, we are just friends", but they were kissing and stuff. And she'd get really angry a me, I remember being in the car once, cause obviously I was a kid I didn't understand, I didn't understand why she wanted to be with him. And I was like "But I thought you said you were just friends?" and she'd be like "we are." So, I'd be like "then why did

you kiss?” and shed yell at me and tell me it’s not my business but, and I was just trying to understand, and erm, yea, and it was just, it was really weird and she’s always had this thing were if she, shell like convince herself somethings not true, she will convince herself and lie to herself, and to this day I don’t actually know if she believed that they were just friends or if they weren’t but he still lived with us and stuff.

**So how did it finish then?**

It was really weird, I can’t even remember exactly what, what argument it finished with, as it were.

**Would he be verbally abusive to her then? More commonly than touching her?**

Yea it was definitely more verbal, with Darren it was control, that was everything had to be, he was first for about, that must have been about five years and then Jason was another five years. And erm, it was just like, he was more controlling and it was where she was going, what she was doing, what we could and couldn’t do. I remember he *lost his mind* once because we were playing in the back garden, and erm, he like, and me and mum were playing about and I think I accidently hit him in the face and he picks me up and throws me in the garden into my paddling pool, but obviously it is a shallow paddling pool so I hit the thing. And then he gets both of his sons and takes them upstairs and bangs both of their heads together under a cold tap, all because he didn’t like the way we were playing, and that was very, like once he was verbally, really verbally abusive to mum because she had bought my swimming lessons, and that was a control on what she did. And with Jason, it was just like, we

still didn't know what would set him off, just something would just set him off and he would go, and you know what I mean it was a really weird set of events. Cause Darren you knew what would piss him off, you knew what to do and what not to do, but with Jason, it was a time bomb. Whatever you did.

**Did he have kids as well?**

They both had kids. Both had kids. Darren had four kids, Jason had two.

**Would there ever be a situation where your mum would say "that's it!" and then they would worm their way back?**

Yea, all the time.

**And that's how it happened every time?**

All the time, especially Jason, Jason had mum, I remember once he was in the front garden, he was like "you're poison, you're poison, I hate you, you're an awful mother, you're an awful person, you're fat, you're ugly, no-one will ever want you". Like really horrible things, I remember standing there and I was so shocked that he was saying these things. He was saying it in front of his kids and me. We were all standing there sobbing and erm, the next day he comes, and like I remember walking past their bedroom door and he was on his knees, literally on his knees begging her back and then that would be it like "its ok then".

**Would you and your step-siblings talk about it?**

I used to bring it up, and they would say it wasn't true,

**Were they older?**

They were older.

**How much older?**

Well actually no, so, Jack was a year younger than me, and Holly was a year older.

So I was bang in the middle.

**Do you think they said that because it was their dad, because he had spoken to them about it?**

I think, I think he never spoke to them about it, it was just a denial thing on their part.

Nobody wants their dad to be like that, but especially after when he, when he smashed her into that glass door, cause that was my scariest, one of my scariest memories, erm, cause that's when I used to get really angry about them getting back together, because then I was just like "I can't believe you've gotten back with him" and especially when shed be like "Oh, we're just friends, we're just friends" and then they'd lay on the sofa kissing in front of me and I'm just like you're not just friends don't lie to me! And I remember once I brought it up to them, I brought it up to them and said, "Oh he pushed her into their, into your front door" and they were like "he didn't." And I was like "yea he did, I was standing at the top of the stairs" and it was just like "oh you must've seen it wrong" and then I got in trouble for bringing it up.

**Do you think your mum has a type then because she spent a decade with these two men that sound similar?**

She has this thing where she likes to move men in. And this sounds really bad right but my cleaner says it as well. She gets these guys and then she just lets them move in, and they do it slowly and that's what happens. Darren moved in, Jason moved in, even her current boyfriend now, he stays there every night except a Friday night when he goes out with his friends. And I don't know what it is?

**What do you think about him? The current one?**

I'm less interested. I think like, I've had a lot of step dads in my life and every time my mum is like "Oh he's the man of the house" and tries and force this relationship and now I'm at this age where I don't have to have a relationship at all and I don't have to watch what I say at all, so if he pisses me off I can say something.

**Do you think he is similar to Jason and Darren or do you think your mum has learnt to see the signs?**

She has kind of gone the opposite way now, because now the slightest thing and she's like "that's it, no, I'm not putting up with this" and she really does, like if he doesn't speak to her or treat her the right way, she really does go down on him, but then at the same time, I kind of feel like, she still forgives him, I mean he's never hit her, never touched, never said anything horrible, he is a genuinely nice guy. But I do kind of feel like, is she just saying it to kind of convince herself? I'll never fully know that.

**So your mums upbringing, she grew in a rough area. Was it a council estate?**

**Did she grow up around violence?**

Yea really poor family. Yea really rough. So, her dad was an alcoholic. Erm, who used to get drunk and beat them, her step mother was physically, verbally and mentally abusive to her. And her siblings. Her step mum would also let her siblings, erm, her kids sorry, so her step siblings beat her up and stuff, so it was really, she was grown up around violence. Which is why I think maybe, even though she didn't, she knew it was wrong, it was more of a normal thing for her maybe?

**Hmm, because I'm interested in seeing if there is a correlation between what you grow up around and what you seek out, maybe without knowing it. And do you think that even though she, I mean, you're saying that because it was normal growing up that it's not, it's somewhat normal in her relationships. But do you think there is a comfort thing there of seeking out what you know in relationships and in family dynamics?**

I think it was yea, I think it was a regression after losing my dad as well, because my mum has always said my dad was the best thing that ever happened to her and she's always had this thing of- if my step mum Nicky hadn't come along "me and your dad would have gotten back together." I think after my dad left because he was such a genuinely lovely guy, I mean everyone says that about their dads, but he was genuinely such a lovely guy and he genuinely wouldn't say boo to a goose and he did love her and look after her, and with his faults with ignoring her, he did provide for her. And then, after that she felt so low, that I think she just took anything she could have and that was Darren and I think cause he was very big and strong and I think, I think, she needed that because she never had a father figure to protect her and then she lost my dad and then she needed that and that's where it came from I think. I

think that she regressed into her needing violence again, not needing violence, but being ok with it.

**Do you think that she... Do you think it's affected you in any way in the way that you see men? Like, you've seen two really violent step fathers but your dad is so gentle, do you think that there is a pattern that you've grown up around it and now it affects the decisions you make with your boyfriend?**

I think it does because, like, I'm very no tolerance, especially when it comes to my friends as well, or when it comes to people, I'm always like "no, no, don't forgive them" and I think that's where it comes from and as selfish as it is whenever stuff like that happens I'm always like I feel like I'm five or six or nine again.

**So, do you think once someone hit someone it will happen again?**

I think that, I'd like to think there is a story out there when someone has hit someone once and then that's been a one-off event and its never ever happened again and it was totally out of character, but from my experience of things, but it's always a "never happen again" thing and then it always does in some way shape or form. If that makes sense. I think it does affect my relationships because I'm very quick to fight, anyway, it's naturally who I am.

**Verbally you mean?**

Yea verbally, and so I think that when I feel like Charlie raises his voice at me or when, especially a man is coming at me or having a go, I want to stand up and defend myself and be like "no, shut up" and that's why when my and Charlie argue it's so



colossal because I'm not going to back down and he's not going to back down and it goes bang. After one time after mum broke up with Jason, I got a letter through the door and it was one of the first bits of post I'd gotten and he wrote me a sorry card. And he'd written "I'm really sorry for hurting your mum blah blah blah" and I hadn't told my mum about it and I ripped it up and put it in the bin straight away because I was like, no, I'm not forgiving that, like fair enough but I wasn't having that, I think I am very like that now. And my mum comes up to me the next day and was like "oh you know you didn't have to rip that card up for me, it's ok" and it was obviously because she was getting back with him and she had probably said to him "oh give her that card" or whatever, and cause I ripped it up she thought I did it for her, well, but no I did it for me. Like I'm not gunna, I'm not gunna shy away from him.

**So you have a no tolerance, do you think if push came to shove (no pun intended) you would just drop everything?**

You mean as in violence?

**Yea.**

I've always said from a young age, I always, always said if any man in my life ever raised his hand to me, unless, unless I'm actually physically beating him up or something and it's a defence thing, but if anyone raised their hand to me in temper and hurt me, I've always said no matter who it was I'd be out of there. But, I've been fortunate enough that that's never happened, and I understand completely that sometimes what you think you're gunna do and what you actually do are very different things.

**What if they raised their hand to you but didn't actually follow through?**

Didn't actually hit me? I think that depends on the circumstance. Like don't get me wrong Charlie has a temper on him. Which is really weird because you'd think that because Charlie has got such a temper and because Charlie is really physical not with me but with other objects that I'd be afraid of it, but I don't think he'd ever hit me. Like I know when he's been angry and he has thrown thing and hit things and punched things but it's never been me so I feel like I would know if a raised hand or not was intended to hurt me or if it was that moment of losing control.

**Do you think you would ever raise a hand in a moment of losing control but not follow through with it?**

To a partner?

**Yes.**

To a partner...

**Yes.**

I don't know, I've never been that, I've never been in that position.

**You've never been angry enough to do that?**

I've never been angry enough with Charlie to hit him, no. I've been frustrated and you know when you slap someone in the arm and you're like "for fuck sake" but never to actually, you know, make a fist and to punch him, I've never felt that way ever.

**Have you ever pushed someone in anger?**

Yea I've pushed someone in anger before.

**Who did you push?**

I've pushed Charlie in anger before.

**So is it, is there a line of kind of, safe violence that you know isn't going to cause damage.**

Yea, I think that's what it is. Not that violence is ever the answer but I think *there's a difference between frustration and intention to hurt and they are very different things.*

For example, going back to the glass door incident for example, I only bring that up because that's one of my really integrated memories. Erm, if she was running away and he'd kinda grabbed her arm to try and stop her from running away, I can kind of get if he'd accidentally grabbed her and accidentally hurt because he's just trying to make her stay, but, that's a violent act but it's trying to make her stay. Grabbing her arm and pulling her towards you and then pushing her into a front door that is made of glass and doing it with the strength you have, that is intention to hurt and they are very different things.

**Yea I know what you mean totally. So, moving a little bit away from that and going into the other two areas that I am looking at which are sex and violence and pornography. Do you think that, you don't have to answer anything you don't want, do you think that your sex life has any violent, do you think that you**

**allow violence in your sex life more than you would in your regular day to day interaction with your partner.**

Oh yea, definitely.

**Why do you think violence is more accepted in sex?**

I feel like, for me personally I couldn't you know speak for everyone in the entire world that has had sex, but that's more of a consensual thing. If that makes sense, as in its more acceptable because it's something like I don't enjoy violence in the sense that real physical pain where I'm bleeding or anything. But I do like it, I do like it quite rough I'm not gunna lie. But that's a consensual thing and that's on my terms.

**Have you ever been having sex with someone and something has happened where you suddenly, it suddenly has been brought to your attention of "Oh I don't know how I feel about this". Or unease.**

No, not really, I mean, I think, when you first try, the first time I ever had sex that was rough, I remember I was having sex with a guy and he put his hand around my throat and I was like "oh my goodness what is this" and I remember I was *really really* shocked because I was about 17/18 and you don't, think that you know everything about sex but you really don't and he was older than me I think he was about 23, so erm, and I was so shocked, like I was, but I never felt uncomfortable it was more like, "oh, ok what is this thing?" and then I kind of went with it and it turned out that I enjoyed it kind of thing.

**Because you felt safe, you felt safe enough to enjoy it.**

Yea.

**Why do you think that people have this animal violent tendency when it comes to sex, like people are happy to as you said put their hands around someone's throat and its consensual, or people are happy to pound someone until they are moaning in pain, maybe. But if that was play it wouldn't be as fun? Why do you think sex allows that?**

I don't know, do you reckon it's that maybe it, cause I've always said that I think human are still animals at the end of the day and things like violence and sex are always gunna be something that happens. Like people don't want war but it's always gunna happen because we are violent people and people want to fight.

**You think it's innate?**

I do, I think it's an animal thing.

**A hypothetical question; if you had never watched any porn and your partner had never watched any porn, do you think those things would still happen and there would still be those instincts to choke someone in a sexual way or slap someone's arse or whatever, do you think those violent acts would still be there if you'd never seen porn before?**

I have no idea actually, I mean to be fair I don't, personally I don't ever remember, because I saw porn at a really young age, but only because I used to get my cousins hand me down phones and it used to always have porn and never delete it, and obviously as a kid its really fascinating. But, I never remember watching really rough

porn until after I was sexually active and after I was interested in it. So, I think that, while people can get ideas from porn and obviously there's a lot of fetishizing, there is a website out there for everything now, some of it I don't agree with, and that in itself is another kettle of fish.

**What do you think is the limit of too much violence?**

Too much violence?

**Obviously, everyone is entitled to there...**

In porn?

**In porn.**

Personally, I don't agree with rape porn. At all. Whether it's acting or not I just think there are, that's when it stops being fun for me and I think that come back to what I was saying about what's consensual and what's not. Even if someone's pretending that it's not consensual, you are still replicating something.

**What's wrong with replicating something?**

If it's something that's not consensual I feel..... like that's normalising, or saying its ok. For me, I think pornography is this release and it's been going on forever and pornography is this release and this fantasy that is telling you that your kinks are ok and, again this is just my opinion, but that some things are not okay.

**Do you think that pornography influences what people want out of sex and how they treat sex?**

Oh yea I think it definitely does.

**So, is what you're saying with rape porn, for example, it's wrong because its normalising it and people might be more likely to live out that fantasy?**

Yeah, definitely.

**How do you think it is possible to give consent in sex? Once, something is done you can say, no I don't like that stop it, but you can't actually, unless you sit down with someone beforehand and go through everything. You know, someone putting their hand on your throat and choking you- the damage is already done.**

**How do you think it is possible to have truly consensual common ground and find that line without crossing it? With porn, it makes it look like both people are always happy with everything, which is unrealistic.**

I see what you mean because in the real world, like, the other person might not be fully aware. Yea. I have no idea really, I guess the only way to do it is by almost going too far and crossing that line and then reverting back from that line, rather than... But I guess that goes the same with kissing; there is normally that person who leads with kissing first and if the other person says "no", then you know to stop that, or you hope people know to stop that. So, I think without getting to that line first you wouldn't know whether it could be crossed or not. But, going back to what you said about violence and porn, I don't know if this would be able to go in your thing or not, but cause of my job I was on a patients records and this mother had called up and we

were reading her sons records and her son was 8 years old and he had been sexually inappropriate with his 2 year old sister and so the mother can't leave them alone in the same room and he said that he has had dreams about shooting her in the head and when she was in the bath, he shoved his fingers down her throat, his two year old sister and he is 8 already. Now, I'd like to think that he hasn't seen porn yet, but, the fact that he has this sexual and violent **thing**, whatever it is, I mean obviously it does border on the line of mental health, but the fact that there is something there from an 8 year olds perspective might say a lot about it.

**So, the mother has called up and reported this as a concern?**

It's because he's been getting psychological help because of these things and we have to log the calls and say everything we get told.

**Does it say how he's been sexually inappropriate with her?**

No, it just said sexually inappropriate.

**Does he have a father?**

I don't know. All I know is that the mother rang. The exact words were "she is afraid to leave them alone in the same room".

**And the little boy has told someone that he has these dreams/**

Dreams and fantasies about shooting his mother and his sister in the face and in the head. And apparently, he like has pretended to shoot his sister before, I don't know if that was with a pretend gun or not, and she's two.



**Wow.**

And I'm wondering if what we said about sex and violence and if it is an animal thing and I'm not justifying what these men did to my mum either but maybe, you know what I mean, the two things are connected. You know he might have seen some violent porn, that might have been where it came from, its highly possible. I think, isn't it like 60% of under 10 year olds have seen porn, or something ridiculous like that, some weird statistic like that.

**How was the first time that you saw porn, how did it come about? Was it through hand me down phones?**

Yea, hand me down phones.

**Do you remember after the first time how you felt? After you watched porn?**

I was really confused I think, as in I remember the exact video it was, it was like a, it was on a little Nokia flip, or Motorola flip or whatever it was so it was like a 30 second video, and it was literally just this woman's vagina, and she was obviously laying down and she was doing what I now know to be reverse cowboy, but didn't know back then, and she was laying back and you could just see this penis in her vagina and I was soooooo shocked. Because apart from my dad, very briefly, I'd never seen a penis before and obviously when you're a kid you just don't care about your parents being naked do you? Erm, and it was, I mean I knew what sex was, but that was absolutely baffling.

**So, you didn't find it upsetting?**

No, I didn't find it upsetting, I didn't find it arousing either, I was just confused, like very confused.

**So, from there you'd seen this video and you didn't find it arousing, so what made you then start watching porn normally?**

See, I didn't, might be hard to believe, but I didn't actually start watching porn properly until, and I had my first boyfriend at the time, so I must have been about 16 when I chose to watch porn by myself, when I physically searched on my phone and watched porn. Obviously, I had masturbated in stuff but I had never used porn and then one day I was just doing it and I thought "oh I'll try it", and then that's how I got into it.

**Its always been fine, you've always felt like it was natural?**

Yea, but then maybe that was because I was only 16 so I had a better understanding of everything. And I lost my virginity before I ever watched porn.

**So, there was an understanding of what you were watching?**

Yea.

**What would you do now that you're an adult and you've been in a relationship and you know what you know from your childhood and all the rest of it, what would you do if your mum said that Robert had been physical with her?**

I would go mental.

**Would you try and rationalise with her? If there is a violent situation, how do you go about helping someone else try and get out of that if they didn't necessarily know how to get out of it themselves.**

I think if, again, I can only speak on behalf of my mother and obviously I know that woman like the back of my hand, I think also because of everything that happened, and I was really helpless back then and couldn't stop her, I would do everything in my power to break that relationship up and I know how important I am to her being an only child and I think I honestly would make her choose between the two of us and I do believe that she would choose me and I think that would be the way to do it. Because, I think/

**You would really do anything?**

Yea, especially as I've moved out now, I don't owe her anything in the sense that I've got my own place and my own life and nothing is stopping me from doing these things that I've wanted to do. I would do everything in my power to not let him get back in her life. Without a shadow of a doubt.

**Do you think there are any side-effects, either for your mum or for you witnessing it, I know you've said you have a zero tolerance but do you think there are any other side-effects that have affected you in your life, or your mum's life- as she grew up around violence.**

I think she is definitely very very insecure.

**Why do you think that correlates to violence?**

I think it's because when she was a child, when she was violently attacked there was no rhyme nor reason to it sometimes and if there was a reason it was often made up, for example, her step-mum would just decide that she had done something wrong and act on that. I think when you know right and wrong as a child and you know the consequences and you understand why you're being punished. If you are a child and you get punished just because someone wants to punish you then you have this feeling of never doing anything right and I think because of that she always thinks she doesn't do anything right and that's why violence is accepted for her because in a way she never really knew how to stop it and she had low self-esteem because of her childhood, does that make sense?

**Yea it does.**

That's what I think.

**But she doesn't ever really talk about it?**

No. She'll talk about her childhood and she'll be so open about it and she does very much feel sorry for herself, and that sounds harsh but she does bring it up and say this is why I am the way I am. But, in regard to the men in her life, she doesn't bring it up, she doesn't bring it up and.... There are even little things that I wouldn't bring up to her because it's not worth her lying. So, I remember there was this instance where she had had a massive argument and he had been violent to her again and I was at my child minders and he came and picked me up early and I was quite young and we went to Felixstowe for ice cream and it was absolutely amazing and brilliant and I

came home and my mum was going mental asking where I'd been and it turned out that he hadn't told her or the child minder that he was coming to pick me up, he'd just taken me as it were and she had no idea and shown up at the childminders to pick me up and I wasn't there. Obviously, I had no idea, I had a fucking amazing afternoon, I got bought sweets and everything, and I still wonder- was he doing that just to freak her out?

**As a sign of 'if I want to then I can'.**

Yea, totally, if I want to then I can. And that makes me feel so used, and that's the one thing that I hate, I hate feeling used and taken for granted and little stuff like that, even now I think back to stuff like that and it does freak me out a bit. All these things that I didn't really know and didn't understand and now I do understand and how they happen.

**Do you think that Jason and Darren loved your mum?**

I think they did.

**Do you think it was just a part of them that they couldn't control or didn't want to.**

I think they could control it if they wanted to, for example, neither of them hit their kids. I mean, Darren was quite rough with his kids but I never seen Jason beat on his kids and treat or talk to his kids the way he did my mum so naturally I know your child is more important to you but I feel like if you can reign it in for that why can't you reign it in for other things? But, my mum has always strived to please men as

well and again, I don't know if that comes from no father figure, or a violent father figure and everything like that. From what I know, I know that she has cheated twice in her life. One was on my dad, which she will never tell me about, and the second one was, she actually did cheat on Darren, I know because she took me with her and I didn't realise at the time.

### **She took you with her to cheat?**

Yea, she was like oh we are going to go and stay with some friends for the night, I was about, I must have been about 8 I reckon. We were in the car and I remember over and over again she was like "say we stayed at uncle TB's" – that's my uncle, say we stayed at uncle TB's, say that you slept in Candice's bed – which was his child, I slept in Josh's room and Josh slept on the sofa and she kept making me go over and over and over this story. I was like yea ok, yea fine, we went and stayed over. In hindsight, I obviously know that she stayed in his bed but again I didn't really get it. Then the next day when we went back, Darren was like where did you all sleep, so I recounted this story and I ached it and later I said oh mum guess what I did it and she was like well done. Now I realised what everything was because a year later her and this Jamie were in a relationship before she got in a relationship with Darren. So, she definitely has this correlation between different men and maybe that's because she was so beat down by Darren that that was her little Fuck You to him as it were. She was scared of him, that's the thing- so for her to do that she must have been terrified, my dad as far as I know has never done anything to her and I think I would know. So, why did she cheat on my dad, I don't know, maybe it was an insecure thing? Self-destruct button and all that jazz, but it is interesting how she still cheated on Darren

even though he was abusive, so how much she loved him or whatever is always a mystery.

**So, her dad wasn't in her life?**

No. No. Not at all.

**So, when did he leave or?**

Her mum and her dad divorced and she would go and visit her dad occasionally, but he was a drunk and he would never love her, never give her any money, things like that and he would always beat her up and/

**He would beat her up?**

Erm, yea he would beat her as well and erm, she/

**When you say beat her, do you mean adult kind of beating or like a slipper, the belt?**

No, he was, he'd give her a punch, and erm, but he'd never believe her that her step-mum was abusing her, never once. Then, she ended up going to live with him, it was really weird, she just loved him and still wanted to go and live with him because it was her dad and she moved out after everything got worse and moved back in with her mum. Her step-mum then came and was like "we really wanted you back, your dad loves you" and obviously she was so excited that her dad loved her, but they just wanted her back to do the housework basically, and that must have been absolutely devastating to want to be loved and think you're being loved and then not be loved.

Erm, yea, and then when she turned 16 she moved out and lived by herself from then on, never really saw her dad again. When she was about 20 her mum died of bowel cancer.

**She wasn't close to her mum?**

She was closer to her mum but she moved out.

**Why do you think she chose her dad over her mum if her mum never beat her or anything?**

I don't know, her mum, again her mum had different strings of men all the time, which is interesting because my mum has always had lots of different boyfriends and her mum had a lot of boyfriends. I think it was because her dad was more horrible to her so she strived for his love more and her dad always wanted a boy, so she was the disappointing one and then they had a boy. So, because of that I think she really really wanted him. And then, the night before her wedding he showed up at our front door drunk, I wasn't born then, but apparently, he showed up at her front door drunk and erm was asking why he wasn't walking her down the aisle and why he wasn't invited to the wedding.

**And did she let him go?**

No, she didn't.

**So, she got to an age where she realised, cut him out, moved out and lived on her own?**



Yea.

**Because she is a successful, career driven woman, isn't she?**

Yea. Yea.

**It is interesting that she would be a 'victim' of domestic abuse when she is very strong and/**

Especially in the workplace, she is in such a male dominated workplace and she is with people who don't like women being in charge and she is with people who are always horrific to her, especially in her old job anyway, and she doesn't take any of it. I think it's because that is her 'role' and it's like a part she is playing and she is being paid to do this and that side of her has to, whereas the side of her at home is vulnerable. And everyone has a harder side and vulnerable side, like, but yea it's just very bizarre.

## **Third**

**To start with do you want to just go ahead and tell me about any of your experiences or..**

I think it's best if you ask questions, the only reason I'd say that is because I've got a lot of different experience that I might think is relevant, but I want to make sure in the time we've discuss that I'm answering questions that help you out so. Just ask what you want and thats fine.

**Are we starting off talking about domestics or.**

Anything that you'd like to.

**So looking at, let's start with pornography. When did you first become aware of pornography?**

Quite young I was probably about 4. I lived on top of a newsagents for the majority of my life, the first time I moved in was when I was aged 4 so living on top of an apartment on top of a shop with my parents running it, we didn't choose what came in but there was a top shelf section I used, or at least there used to be in most newsagents. So I was kind of aware of that pretty quickly. It was the fact that some of the magazines layout or the fact that there's nudity on them, so yea, quite young.

**What age do you think you were before you started seeking it out? Pornographic, whatever- maybe thats music maybe thats books or videos or whatever?**

Probably say between 10 to 12. Between that point, it's quite hard to pin point it but, somewhere around that age.

**Around that age- if you could define for me what your opinion is of what pornography, what would you say it is?**

I would say that pornography is sexually explicit images, audio or video, purposefully created to be sold for entertainment purposes.

**Ok cool, do you think that since viewing pornography there has been any symptoms or side-effect that has come about in your day-to-day life that has been as a direct correlation of seeing pornography or experiencing it? What's your, whats been your response to it? Anything thats, anything in your relationships?**

My first relationship came when I was 21 and I sought out pornography from a young age so there is quite a long period of time between accessing it and then having a physical relationship with someone, I hadn't had sex with someone until that age either. So, my first relationship was quite dominated by the sexual aspects of it. There was more of a focus on that, we lived in the same house as well so it probably made it quite convenient. But, it was quite a sexualised relationship and even as the relationship got quite bad the sex became, it was still good, but it was always quite sexual, it was always

the kind of relationship that was kind of dependent on that, and that partially kept it going I think.

**In porn, there tends to be an acceptance for violence to happen. Whether that's violence in the sense of, like there's categories of rape and revenge porn isn't there, and there are things that are just very common in sexual relationships, like; choking someone or slapping someone. What do you think defines as violence and do you think it is more acceptable to be violent that in everyday social interactions or do you think that any form of violence in sex is inappropriate? What do you think? What's your opinion on that?**

I think sex is quite a violent act in itself, when you look, I mean my experience as a heterosexual male, the act of penetrating a women is quite violent, I mean naturally you are inserting a bit of yourself into another part of someone else, it's... there is, physical anatomy is at work here, things are being pushed in and yes it is for a purpose-reproduction. But sex as I have understood it, or have experienced it has not been for reproduction, it's been for pleasure. Or sort of, to consummate a relationship so to speak. So, I think sex and violence within sex is naturally a bit more acceptable because the very at of it itself is quite physical, but then again, it's different for each couple because some couples will be fine with choking or biting or scratching, whereas, some people wouldn't. Some people go as far as using dog-masks and chains and whips and things like that It is hard to gage what is acceptable during sex when it's such a localised and individual thing, everyone has their own perspective on it, everyone has their own want from it. I think, the moment you couldn't establish when it's got too violent is when it oversteps either parties lines.

**How do you find or know that line?**

I think it comes from communication? I mean, to be honest, like, if I, the next time I end up in a relationship I'd just be like right this is what I like, what do you like? What do we do if we do something that one of us doesn't like. Because there's a lot of vulnerability in sex. I mean, getting naked in front of someone is quite vulnerable. You know?

When someone does things to another person's genitalia it's, there's a lot of trust there because at any point you could severely damage that person. So I think it just comes from communication.

**So what happens if there isn't the opportunity for communication, so for example if it's erm, you know, a passion fueled thing, maybe a one night stand or you're intoxicated or using a substance and there isn't that opportunity to communicate beforehand: oh this is what I like. How do you think people gauge where that line is in these situations?**

I think the first thing that you'd have to recognise is the body language- although of course if you are intoxicated and having sex with someone you're not going to notice their body language as much especially from a male perspective, because your brain is literally being drained of blood. You're an idiot when you're a guy and you're having sex- you're an absolute cretin. Like erm, the only way you can really gauge that is by actually studying the person you're with and that means whilst you're having sex with them observing them physically. What do they say as well? Tonality as well. I don't know, if it's a one night stand where both people are drunk I don't think that's going to be the first

thought on either of their minds is it. So, I kind of think it would be quite difficult to establish what's right or wrong. It would be a case of when someone does something that isn't acceptable- being like, no. Don't do that.

**This is a bit of a leading question, but do you think pornography sets a standard of what's right and wrong. In the sense that most people have watched porn and will watch something that they want or they like, do you think that then transfers into real life situations? Do you think that then becomes the level that people think this is something I watch that is common, it must be the same in real life situations?**

Could you rephrase that question?

**Yea, so. Having. We have established that everyone has their own idea of what they think is acceptable and what they like and what they don't like and without that communication the only other places that we know what is acceptable is through what we see in movies or in porn. So, my question is; if someone is watching violent porn, do you think it then transfers into their sex life and they would find it appropriate to carry out those things. For example, choking being a very tame one, if they see that in porn do you think that makes it ok for them to do it in real life.**

It depends on the circumstances there, it depends on who they're sleeping with, it depends on what kind of sexual relationship is ongoing. But I would say, what you see in porn, you will begin to try and add to your own sort of, sexual adventures.

**So you do think there is an influence?**

I do think there is an influence, yea, er, definitely.

**Ok, I've got some stats and some statements. First one is a question and the rest of them are just statements and what I am going to do is I am not going to ask you anything about it, I just want you to tell me your initial response or opinion on it. ok?**

Ok.

**Ok. First one is: Could you please estimate for me the percentage of young people between the age of 13-24 that actively seek out pornography every week or more regularly than that? (repeated)**

80% at least.

**80%?**

Yea.

**Ok. So it is actually on 64%**

Oh ok.

**So then, looking at that a bit more, why do you think it is such a high statistic?**

Because, everyone I knew when I was growing up who was more male than female watched porn or talked about porn.

**So are you surprised that it's lower then?**

It's still a majority, it's still a clear majority, but, yea.

**Ok. The rest of them are just statements so just tell me your initial response.**

**A study of 14-19 year olds found that females who watched pornographic videos were at significantly greater likelihood of being victims of sexual harassment or sexual assault. 14-19 year olds. So what do you think is the correlation between those two things?**

Is it 14-19 year old females?

**Females who watch pornographic videos are more likely to become victims of sexual harassment and assault.**

If they've watched pornographic material and seen something- material, that is classified as harassment or abuse within a pornographic video and then gone well actually that's how it is, that's how it's meant to be, then they might be more- I don't want to say willing to accept the abuse but they might believe that the behaviours of their partner or any other new individual within that context is appropriate.



**Is normal then?**

Yea. Then that might help then normalise.

**Ok. A recent UK survey found that 44% of males aged between 11-16 who viewed pornography reported that online pornography gave them ideas about the type of sex they wanted to try.**

Yea I agree with that.

**Yea. So you think that's normal?**

Yea. Yea.

**So 44% which is still under the majority.**

It's under the majority but....

**That's still a very young age.**

It's a very young age. Especially yea. That's a bit weird.

**Did you think it would be higher if the age bracket for that would be older? Do you think it would be a higher percentage?**

I think so yea. I don't know.

**The most common female role in porn is females in their twenties portraying teenagers.**

Yea.

**Why? Why do you think that that's the most common role?**

(Looooong sigh) Ooph, that's a big question. Erm. Do you know what, I think it's that unfortunately a symptom of the fact that the society we live in as in the patriarchal, western, monotheistic society is dominated by the fact that men sexualise women at any age. It happens. It happens all the time. School girl outfits, things like that. I guess maybe when they are making pornographic materials and they are getting an actress to wear a school girl uniform, you know, they know they're not breaking any laws because it's an adult of consenting age wearing a school girls outfit but I wonder how many people utilise that resource because you know, it either it helps them work through feelings and thoughts that they may not be comfortable with because they know they are transgressant and going to cause harm. Maybe it's just for people to legally watch something that lets them live out quite disturbing fantasies.

**Yea. I mean I guess that also goes on to loads of different categories of porn that it's- people necessarily that even believe themselves to be wrong or immoral or whatever or illegal but they will watch it because it is available and it's free and it's something that they know they're not going to be able to do in real life. So, why do**

**you think, I think a lot of people could agree that- I mean this isn't a statistic this is my opinion but- a lot of people could agree that they watch things that they wouldn't do in real life, so why watch it at all? If they agree in themselves that they shouldn't do it in real life, why seek it out to watch it in the first place?**

Well, what they're watching isn't real life, what they're watching is, well it is real life in the sense that it's real but pornography is just really bad acting really at the end of the day. There are a lot of scenarios that I imagine have been created within pornographic films that may look to be abuse or may look to be aggressive, but we don't actually know how the actors felt whilst they were creating it. Some people may assume that because it's been created, disseminated and sold for profit, both parties were absolutely fine with it. So perhaps, people watch that because they know they can't act on their fantasies but they're happy to watch a simulated version of it in attempt to kind of...

**Find the middle ground?**

Find the middle ground you know? Try and live it through that instead?

**Yea. Ok. Porn increased marital infidelity by 300%.**

Is that a true statement?

**That's a statistic off a .org website.**

Yea.

**So why though? What 300%! Why has porn done that?**

Porn's where it starts, because it's like people saying marijuana is a gateway drug. It is. Think of it, you just go onto google, type porn, there you go pornhub comes up straight away, and done. Starting with coveting, if you're in a relationship or you're married and you're watching porn, what does that say about someones sex life? Does it say that their sex life is good or does it- even though it's based on conjecture, is it more likely to assume that their sex life isn't as good and that's why a simulated version online is currently a preference for one of the partners. So, think of it as, say if it starts with that, it can lead into more...

**So kind of going off what we just discussed in the sense that it provides that middle ground so that people don't have to live out a thing. This is almost saying the opposite in the sense that that then is leading to, because you're saying about gateway, so it's a gateway into people thinking maybe, what is it? That I want that or or it's a temptation and then its that idea of once you see something it's ingrained you know you can't un-see. Do you think that your sex life would be different if yuo had never seen porn?**

Yea.

**In which way? In what way?**

I think a lot of what I've seen in porn, I've gone "oh I didn't know you could do that" so, that looks fun I'm going to try that.

**So you think it has had a positive?**

Well, it depends if that is a positive thing. Because I am currently single? But erm... But erm... I think, positive I think is too, it's not neutral enough a word. It's a tool for knowledge. I mean, my dad died when I was 8, so I never had a chat about... Ah I don't want to say the birds and the bees..

**The birds and the bees.**

I hate that. I hate that euphemism but, I never had a conversation about that so yea a lot of what I've learnt about sex has gone through porn. Because, well its efficient description to go well yea that's how you do it.

**Mhmm, mhmm. 35% of all internet downloads are all porn related.**

That doesn't surprise me at all.

**Do you think that is a high statistic or a low statistic?**

Considering how many downloads there are of music and films, that sounds, yea, 35% that's over a third, just for one type of film, yea that's, yea, that does sound like quite a high statistic. That's shha.

**Mmm. Porn sites receive more regular traffic than nextflix, amazon and twitter combined each month.**

Yea.

**Yea.**

Doesn't surprise me.

**None of this is shocking is it?**

No. None of it.

**Do you think people do or don't talk about porn a lot?**

I don't think people do.

**Do you think people want to talk about it more?**

No. I think people are embarrassed by it. I think there is embarrassment in porn because the stereotype is that people who watch porn are creepy and weird and not very friendly.

I mean, I know I'm a bit like that anyway but that's just.

**But then everyone, well not everyone but. lots of people do it.**

Lots of people.

**So where does that stereotype come from?**

I don't know. I don't know but, that's the thing. You know growing up in school, if people discuss the fact that they've watched porn, if someone were to be as audacious to bring it in say a magazine with them they'd get outed and people would be like look they've brought porn in. I think, porn at the end of the day, I think we can kind of agree that most people that watch porn would probably prefer to do it in real life, but there is weakness to it, a vulnerability that you are watching it because you can't get it in real life and especially within a male dominated environment which porn is centred around male gratification, men like oppressing any other man who is weaker than them and sex is always where men look to make themselves stronger. So, if you see a, so coming from a male perspective if you see another guy who spends all his time watching porn you create a hierarchy and place yourself above them because you think well there are so pathetic as a man they have to resort to watching it online rather than being able to going out and getting it themselves.

**Right. Interesting.**

I think, I just think men in general oppress anything they can including themselves, I think porn is just a natural sort of continuation of that in some sense.

**Ok, done that, done that, moving away from pornography and looking at violence in relationships- whatever that relationship may be. Do you think that violence is innate or a learnt behaviour or both?**

I think, it's innate I think we learn ways to create it but I think its innate I don't agree with the whole love is innate, hate is learned because everyone I have ever heard say that says love and hate are the same thing. So how can one be innate, and one be learned? I think violence is innate because it is a defence mechanism and ultimately, being a conscious individual, being a conscious animal who is aware of its decisions which we are, we are a rudimentary species at best. We recognise the fact that we can use violence to get what we want, or to control a situation. So, I think it's innate. I think the way we use it is learned but I think the actual impetuous to create violence is innate as a response to external stimuli.

**Mhmm. Do you think violence is only physical?**

No. No, violence can be verbal, violence can be, you can be silent and be violent towards someone. It all depends on the context.

**So, in a relationship how could you be silently violent?**

How can you be silently violent? Let's take a context where someone has done something that has wronged the other person in this relationship and let's say that someone is on the cusp of forgiving their partner but doesn't. And rather than forgiving them is silent, and that silence continues to hurt this person who is asking for forgiveness



even though they have wronged the other person, they're using the lack of something, the lack of you know acceptance the lack of validation to continue a sense of abuse or at least instigate it. I mean it depends contextually, like, if you say "I love you" to someone and they don't respond back, and it is someone you love, that hurts. That really hurts.

**So, you think violence can be something that is just painful, something that hurts somebody?**

Yea. Knowingly. I think violence is always, you can, obviously the difference between murder and manslaughter is the distinction between intent and accident. But intentional violence no matter how small I think. It just depends on the situation.

**Mhmm. Erm ok. Would you mind telling me about your experience with domestic violence?**

Yea sure, so, right.... After my dad died, I was 8 when he died, and my brother was 11. So, we moved into a flat, mum was the manager so she spent a lot of her time working. This led to an environment where you had two young boys who didn't know how to express what they were feeling and they had just lost their dad, it was particularly hard for my brother because at 11 years old and being the man of the house, when you don't even want to be that and you've lost someone, it's difficult. So, for a few years my mum and my brother started having incredibly violent arguments. To the point where..

**Verbally violent?**

Verbally violent. It never got physical. My brother did once use a fist to my mum, but it didn't go beyond that. I think that helped find a resolution because they both realised that they were gunna end up hating each-other. But the nature of these arguments were to the point where now, even when people shout in front of me I flinch. I can't argue with people because I am terrified of arguing. I am absolutely terrified of it. Because I am 8 years old again. I am 8 years old and vulnerable, I don't know what I am doing, I don't know how to respond, it scares the hell out of me. Usually to the point where, every year we go on holiday and every year I think to myself, they're gunna argue at some point. They are gunna argue. When is the argument gunna happen? It's just very, very difficult to hear.

**Because there was this dynamic between your mum and your brother, did that make you better, behave in a certain way that maybe, again, I don't want to put words in your mouth, but did that make you try and suppress any urge that you had to argue? What was that like, how did that effect you?**

Yea. I saw that my brother's response to his own anger, his confusion and his sadness was to externalise it. My response to his externalisation was to internalise it. I mean, I have spent the last 8 years on and off self-harming. I've had a lot of severe depressive episodes in my life where I would be able justify anger and hatred towards myself because it was what I learned as a child. So yea.

**Because you weren't given the opportunity to express it?**

No, I wasn't really given the opportunity to. There wasn't any bereavement counselling or anything like that. I didn't see a councillor until I was 15. So, it wasn't until 7 years later when I started talking about it. Or at least talking about it to a professional. So, yea, I've, I've kind of learnt a pattern and a behaviour that isn't helpful, it's actually more destructive. So, I'd say my own mental health has probably declined because of.

**As a direct response from that.**

Yea.

**And what age, you know from the age of 8 when this all started to the age of 15 when you spoke to someone did you, at what point did you, I mean it's hard to pinpoint obviously but do you think you became aware of 'this has affected my behaviour and my ability to deal with'...**

This is something I've learnt in the last few years. I didn't really look back on it before. I kind of was aware of it, but I didn't actively try to combat it, I just accepted it, so, it's been something I've learnt in the years after seeing someone. I just thought it was normal.

**You thought it was normal?**

Yea.

**So either in your relationships, your friendships or any dynamic when you are with people, if there is an argument and you say you don't know how to deal with it or respond to it, does that then lead to you, do you push those people away, do you, how do you respond to that? Because obviously people have disagreements and there are arguments and people can be verbally damaging to other people?**

Yea. I try and kind of, I try and combat it and stay composed, but when an argument gets too bad I either cry and become really sad or if it gets to the point where I do get angry and aggressive it's one of the worst things you'd see. I mean, once when me and my brother had an argument I got so angry that I took a ukulele and smashed it over my head and cracked it. That was my response, just pure...

**Onto yourself?**

Onto my own head yea.

**Why? Why onto yourself?**

Because I can't justify it on someone else.

**Not even the floor?**

Not even the floor no.

**So you wanted it to be kind of..**

Yea. I mean it's going to be difficult to distinguish that, what is that? What is as a result of depression and what is as a result of witnessing it. But, it definitely exacerbated it. Whenever it gets into arguments I'm always just like ugh no please no. Even now. Even when I was working in a call centre and people were shouting at me it would genuinely make me freeze up, genuinely it's horrible.

**So, there has been major side-effects and symptoms from experiencing verbal violence form a young age?**

Yea.

**And you think that if you had had, maybe if your brother hadn't of had to be this father figure in a sense that might not have happened the way it did because there would have been the opportunity to be children and express yourselves?**

Yea.

**So, was his frustration, was he verbally violent because you think he was frustrated and he didn't know how to take on this role.**

I think he didn't know how to deal with the fact that he didn't have a dad anymore.

**Right.**

I don't think he could even comprehend that.

**Did he ever, so it was always taken out on your mum? Or was it with you as well?**

More with my mum, occasionally with me, but more with my mum.

**Do you know how she found that? Did she understand it or?**

I think she tried to understand as well as she could but it wasn't easy for her. It wasn't easy for someone that also lost a husband to suddenly be on the receiving end of anger which stems from the loss of my dad. It's the same person. So I think she kind of understood it but.

**It's interesting that this area, you know you said that it's even spilled over into your workplace, when you speak to someone on the phone and they're violent that that has the same affect with you. Erm. Yea. Do you think that once someone is violent in any capacity that it's always going to be a behaviour that repeats itself?**

Not necessarily repeats itself but the possibility of it repeating itself will always be there. Once you instigate violence, I mean you can go through rehabilitation, you can exercise, thought processes, things that curb it and restrict it as much as possible but it's always going to be the potential for it. Always the capacity to do it, I think that's always there yea.

**So, obviously knowing and coming from a theatre background yourself, do you think that my project that is putting this stuff together and trying to express it through theatre, do you think that it can even really make a difference, do you think that using theatre as an activist platform is just almost audacious in the fact that it is going to help or raise awareness or do you think that people already have their opinions and going to watch a piece of theatre can make any difference?**

An opinion is simply something that isn't a fact. You know, everyone has opinions and stuff it doesn't mean that it's true. Opinions can be changed and augmented at any time. Theatre is a form of art and I've always thought that art at its basic level is storytelling, telling a story will actually bring awareness to it. If you create something, even if people don't get anything from it, it's not that it hasn't done anything, you can have art that is life-affirming and life-changing, some might think that the opinions I had before I still value or are still the same but others will go- no my opinion has changed, I don't think.... I think what you are doing is right because I think art at its core is about trying to communicate with people. Art is about distilling life it distils certain elements naturally into a sort of a creation a film and piece of music a play in this case that raises ideas and raises questions. So no I think it is appropriate.

**There is a market as it were of people using theatre as a tool to talk about or to understand, because obviously there are other ways of doing that, some people might find that through news or whatever and have that same response.**

Yea, everyone has different sources for knowledge, and art is ultimately a source for knowledge because you are kind of debating your own opinions with those that are being

presented. When theatre is done right, even if you go out, like I said before, with the same opinions but you go out thinking oh well that was interesting, I could have thought about things in a different way. You know, perspectives are the reason we have such an interesting society. Art allows us to see more perspectives.

**In terms of reporting on these things or giving testimonies and hearing testimonies, do you think that there is any way of knowing If something is ‘true’ because there are obviously circumstance where people use, will tell their story for sympathy or to become a part of a community or they might not of even have any experience with it but they feel somehow that that’s the area to go to to become a part of a community and say you know have that relationship with people. So, with doing work like this I think the biggest issue for me is talking to people is one thing and you can read body language but then reading things online it is really difficult to decipher what is truthful reporting and then obviously there the whole other issue with peoples perspectives on a scenario being totally different to the others- so two people arguing and they both come away with really different ideas on how that argument happened. So, taking these interviews and my research online, how do you think there is a way of making it truthful reporting which is obviously impossible, but getting it as close to the truth as possible.**

Truth isn’t the same as fact. The fact is we are sitting in this room having a conversation. The truth for both of us is different because whilst we are having this conversation my recollection will be the back of your laptop and yours will be the front of your laptop. So, truth is not always the same as fact. There will be people who exacerbate and lie and manipulate or admit parts of the truth in order to present a more clearer version of an



event that they are comfortable with, I think people do that a lot with environments. In order to kind of gage what is truthful, what evidence do you have to suggest that it isn't truthful? You've suggested that it may not be truthful but there isn't any evidence to suggest that it isn't, where would you find that evidence? You wouldn't be able to establish a solid argument enough without resorting to conjecture every time you questioned it because you've got no evidence to disprove it. So, yea people lie about things/

**Why do you think people would want to, victims an interesting word but why do you think people would victimise themselves? Make a story that's nasty or harmful or upsetting that other people have experienced? Why do you think people want to, other people to believe that they have experienced that? Where do you think this comes from? I mean, again this is just your opinion.**

It can come from a lot of things- social approval, if someone is at the point where they believe that they have to be unhappy or they have to of suffered for their life to be validated. Then what appears to be a destructive symptom of say depression has manifested itself in fabrication because they are so desperate for approval they are resorting to lying about trauma in order to ascertain a sense of validation.

**So it's a, what you mean is, from my understanding, it's using a story like that to validate why they feel a certain way and they might not have a 'valid' reason.**

Well, they might not. And they might be looking for people to like them. I mean, if someone tells you a horrible story about their life even if it true or false, let's face it

when people are victims we will be more sympathetic, we are a bit more understanding. When we learn about the fractures that are evident within all human beings that have helped create them into the certain way that they are, once you kind of understand them you are a little bit more forgiving. A little bit nicer you know. So let's take this for example, I've got a bottle of anti-bac. Some might say oh that's a bit weird why has he got a bottle of anti-bac and I'll go "oh well I've got OCD" and then ah clarification, a little bit more sympathy. That person might think, oh I wish I hadn't asked that. Once we learn about people. We are usually a bit more sympathetic towards them.

### **More patient.**

Yes, because we are beginning to understand them and suddenly behaviours seem to make sense. I guess, in that sense if people want to be seen as victims because that is the only way that people will like them that's not an impossible context. That is something I used to do quite a bit, I used to not exacerbate things, but I wanted part of my depression these last few years was that I had to be suffering in order for anything I said or did to be truthful. That's a very convoluted a very contradictive piece of logic because depression is destructive, not creative. That's what I've believed for the last sort of 8 years so, it can exist.

**What do you think social media's role is on violence, on pornography, on any form of violence. So, there is this side of it where it is a platform for people to share their stories without having to put an identity to it, it also gives a platform for people to criticise and tell their real opinions. You know, someone might tell me a story face to face and I will have one opinion that I'll say to them but over social media you**

**can be a bit more honest. Or maybe just stirring the pot. But, what is your experience with social media? What do you think its play is on violence?**

I think social media- there is a Buddhist quote which is that the keys to heaven and hell can be found within the same man and usually for the same thing. Social media is a tool, so, I've watched a lot of footage of people, police brutality in America. And someone has documented it and gone look, look what's going on. By using this footage of violence and disseminating it across social media so that people can go oh well this isn't right, it can be used as a form of protest. But then revenge porn you can use as a form of destruction. Social media has allowed for more ways to, more way to see violence and again it depends in the context in which that person has made that product, is pushing it towards other people. It is how they are using it on their Facebook page, how they are using it when they are sharing it. When they post on YouTube. A lot of it is based on intent because the actual tool record something, upload it, save it is not falling necessarily into a good or a bad thing. It is its purpose, where it is used which kind of helps erm.

**So kind of on a bit on a tangent- what do you feel in terms of censorship then?**

**Either with sex and violence, you know not kind of like suggested things, but pornographic sex scenes or violence. What do you think on censorship on those sorts of things?**

I've always thought that censorship in porn always seems a bit pointless. It's like, right that is blurred out but that isn't? Why? Why? I'm kind of the opinion that if we just show it as it is or don't. There is no point in really censoring it because it's censoring, it

doesn't change what is going on. I think the thing is that when something is censored you automatically go, you're gunna go oh that's bad, that's bad because its censored.

**Right!**

You know, that is the issue though, because censorship is a solution that in a lot of cases can become the problem.

**Right yea, so it's like starting with the intention to protect people from something bad but actually creates a whole other pool of issues.**

Yea, because you go oh that is wrong, why is that wrong, right well we are not gunna talk about it. Ok then.

**Yea, yea, yea. Ah I just had a question what was it? Do you think that- this wasn't the question but- do you think that if we didn't see graphic violence or graphic violent sex that there would be any, that peoples interactions with each- other and relationships would be any better? Do you think there would be less incidences of violence and sexual assault and things like that? Basically, if we didn't see it, do you think that those things would find a way of manifesting anyway.**

Yea. I think they would. I think that the first and second world war took place before we had any social media suggests that, I think human beings are really good at killing each-other, and really good at hurting each-other, we have done that historically. We are always going to be doing that. I mean, it's the question isn't it; how many times when

like Columbine happens and they go Ah, the killers had a Marilyn Manson poster or listen to Rammstein, my mum listens to Rammstein and she hasn't killed anyone yet. Because, the violence is inherent within their music because it is violent music has not given her the impotence to go out and be violent towards people. There was a killer in the early 1900 called Carl Panzram who I think he murdered like a thousand boys and raped them all as well. When he was being hung he actually said "Could you do this quicker because you are making an absolute mess of it" I mean I'm paraphrasing it but, that kind of person, where was his influence of social media, where was his outlook from pornographic materials? What smut did Jack the Ripper watch? You know, yes, there are people who will be affected by violent images and violent sexualised content and maybe lead and go to more transgressive acts as a result of that but there are a vast array of tyrants and regimes and orders and wars that have been fought way before this existed. So, no, like a lot of things it lands with the person really.

**Yea. I'd assume that we both agree that pornography is addictive. And I'd assume that we both agree that addiction isn't a good thing.**

It's not great.

**No. With that said. Do you wish that you had never seen porn?**

Do I wish that I'd never seen porn? (long think) Part of me kind of wishes I hadn't. Yea.

**Why?**

I would be very fascinated to see what I would have been like without it. Very fascinated.

**Do you remember, I mean you said you were about 4 when you became exposed to pornographic things? In terms of porn like Pornhub watching and going to a porn site. Do you remember your response the first time you saw something like that?**

Yea.

**What was it like? What was your response to it?**

Great. Other people like this too!

**So, it was a relief almost?**

Yea, good. People like this.

**Because I mean, this isn't about me, but I remember the first time I did and I felt really sad and really dirty and maybe that comes from the fact that, the first time you go to it you kind of know you shouldn't be doing this or oh this is a bit taboo. So maybe that is where that feeling came from, but I remember feeling like I wish I didn't see that. But then soon after you go to it again. So, I mean, I personally wish that I'd never seen it, but now I don't have those same feelings towards it. But the first time is a robbing of innocence really isn't it? Because you are exposed to something that you are not used to. So, do you think porn wasn't in the world and if it was, do you think there is an age when it becomes safe almost to watch it?**

I say keep the age at 18.

**18.**

Keep it at 18. Because even when you are 16 or 17 you can still have ridiculous thought processes that don't translate well. I mean 18 is kind of an age that we can all agree on within our society. There might be a better age but let's face it anyone who could have started drinking when they were 18 didn't start drinking at 18, they found a way to get to it earlier. So...

**In terms of consent though it's, yea, consensual sex it's really interesting because I can't remember if it is Spain or Portugal, but one of them is 13.**

The Vatican is 12.

**Is it? Right, so for example. We in the UK say 16 from then on it's ok, they say 12/13 whatever it is, it is all different across the world but, you know, does it mean then that people in Spain can, you know if you're 28 you can watch a 13 year old have sex and it's fine but in England if you're 28 they have got to be 16? Like how does consensual, who decides? Where does that translate? How does that?**

Well it doesn't because in that sense a 28 year old in Britain watching a 13 year old have sex is a criminal act, whereas in Spain it's fine, it's legal. It doesn't translate well because it's not universal.

**But you would suggest that 28 is...**

I mean,

**Because of maturity and...**

I'd say 18 is an age. A universal age has to be agreed because otherwise it makes it redundant.

**So once you have become 18 there's a higher chance that your response to porn is not going to be an upsetting one or a detrimental one?**

Yea, I'd say...

**Because of an understanding of what it is. Yea, that's fair enough. Erm, so I'm wary that you have got to go soon. There are a few questions that we have touched on so I don't need to ask them. Erm, and I've pretty much gone over everything. Just to finish up. 1. Is there anything that. Oh no this is an interesting one. What do you think is the most common misconception in regard to domestic violence? Obviously relating to your experience, you can only go off that for the purposes of this but, do you think there is a misconception about what domestic violence is?**

Yea.



**And what do you think that is?**

I think what domestic violence is and what people perceive is to be is actions that are violent or abuse that is violent even if it's not physical. I think we normalise that a lot more. I think we, I think we only consider something violent when it becomes physical. Yet, systematic abuse, saying things, you know, a word is still physical because has created sound energy and that is causing a chemical reaction in someone's brain.

**It creates a physical response.**

It gets a physical response you know. It is physical. It is just that we don't really consider it until there are bruises or cuts or a black eye. I think that people don't want to say it's domestic violence and don't want to mess someone's time or wasting the police time but...

**And that leads on to my next thing, if you were to generalise on the majority, do you think that people tend to support victims of violence or demonise isn't the right word and punish isn't the right word but do you think there is more support there or do you think that majority of the time there is an unsupportive response?**

What to people who have suffered violence?

**So, for example if I were to come to someone, no not me, let's say you as someone who has experienced that, do you think that the response to your situation has been a supportive one or an unsupportive one?**

I haven't really received any support for what happened. I know it affected me, but I wouldn't know where to go about or who could even help with it or what even. You know, if I was bruised they would say right social services, but no, I don't know of any support I have really received regarding that, not really. I'm not saying it as like a Oh there was no support- it's just, I didn't I didn't even believe that there was, I just thought this is something that happens.

**Almost, like this is done and dusted, it's- damage is done?**

Yea.

**Uh ok, to finish up, two main things. Is there anything you would like to add that I haven't asked or touched upon? And secondly, through these questions and talking about this has there been anything that you, a response that has come up that you didn't know would come up or how do you feel about this? What is your general feeling about these questions and talking about it?**

My sort of general feeling about what we have discussed.... I mean it has kind of made me reflect more on myself and how the fact that you know pornography isn't the best thing in the world- it isn't. Erm, it hasn't been the best thing in my life and also reflects on the fact that, realising that a consistent behaviour that you've demonstrated over the years is a result of domestic sort of violence. It's not great. It hurts.

**And it still hurts.**

It still hurts.

**So, there isn't a time expiry on that?**

No.

## **Fourth**

**There we go, right, so domestic abuse. Do you want to just start by like telling me your story or do you want me to ask some questions? Do you think that there is ever been a situation where it's appropriate or it's been justified or it's been, erm the appropriate response for something like it?**

No, I feel like it's never an answer. Quite... I don't know how to describe it but it's like for me personally if you don't know it's happening and you kind of ignore that it's happening but it doesn't make it ok. Like it's wrong and there's no way to justify it.

**Right. When you say you're not sure that is happening is that like in the sense of you being manipulated and you might not be aware of it?**

Yea, like some people tend to not notice that it's happening and tend to ignore the fact it's happening and try to justify it in that way. Like "oh it's fine, it didn't mean anything. ."

**Right, as like a survival skill?**

Yea, but there is no way you can say it's OK, what's happened.

**Ok, how old were you when you first became aware of domestic violence?**

Erm, oh, yea, about 15, when I was in school we learnt about it.

**Ah, ok so education was the first time you became aware of it.**

Yea, fully aware of it, I always knew it was a thing, erm, through like, obviously you see it in media a lot, I knew it was a thing, but it was in school where I fully learnt what it was and what it entailed.

**And did it shock you? Did it, was it kind of like "oh "yeah that makes sense"?**

**What was your response to it?**

It was more sort of, Yeah, it kind of made sense, like I slowly built up what it was, an understanding of what it was. And then I took child care where I actually had to go into detail about it and it sort of it made sense. And I could understand it in another way. If you're in, yeah.

**Yeah and so if you want to tell me your story and then afterwards I'm going to ask you basically what you think some of the side effects of going through that experience have been? And then I'm going to ask you, erm, a few more questions that are not so close to your story specifically, but yeah. Tell me about it.**

Yea, it was about this time two years ago, it came up on my facebook, so that's great.

Erm, I got with this guy and at first/

**How old were you?**

I was 17. Erm, so I got with this guy and I thought that it was all great, and we were in college and it was fine. And for the first, right so I have epilepsy, so it was always going to be difficult. First, this was when it had just started as well, so I was trying to understand it and I'd just brought someone else into it. And he was very overprotective. It was always he was everywhere and at first it was fine. We just got into a relationship and I didn't even notice it. And then just after Christmas he had a pocket knife and I was laying on him and he had it in his hand. And then the next thing you know I have a cut across my face. I don't know if you can see it still? Yeah. He claimed it was an accident and that he dropped it. And I was massively freaking out like he'd been so overprotective and like if I was talking with someone he'd pull me away or like this sort of stuff and then that happen. At first it was shock and I didn't even know what had happened. And I took his word that it was an accident. All this stuff, and then, obviously everyone noticed and I said it was an accident and that I didn't mean anything. And I stayed with him and then it started to get worse, like he'd know how to trigger my seizures and he'd do that repeatedly. And then once it had happened and I was in a bad state he'd then he'd try and look after me and be all over me. And it's constantly touching. It was always physical touching and I don't like it, I hate it.

**Did you. Did you hate it before or did that start after/**

After the knife it was, I'd flinch, every time he touched me. I didn't even notice it was happening. But I just naturally did it. And I just said "oh, I don't like, I don't like it". That happened for a while until it got to about April time and I realised just how bad things had got because we had time apart and I was like I'm not stressed, I'm not flinching, I'm OK. I spoke to people about it and all my friends sort of didn't notice anything and I continued to go through it until he went away. And it was, he was away for a week and then he came back and it was really different. He was even more than he was before. And then the seizures just it was just getting ridiculous. And I ended it in August. I said I didn't want to do anymore and that was when I really realised what was happening. It was that point where I was like OK that stuff happened. So I went for a phase where. If I have a lot of seizures I get really unwell and I'll just stay in bed and I don't like like like sex as such. I don't want to do it all the time. That's not what I do. And he wanted it all the time. So, he'd constantly be all over me.

**Had you two slept together?**

Yeah.

**So, but his sex drive was a lot higher than yours?**

Higher than mine. Because the first time I did it with him and it was a lot.

**Did you feel like you wanted it?**

I did. And then afterwards I was like I don't want to do that again right now, like that is not. Yeah, it's just sort of I was in a weird place. His said sex drive was a lot higher than mine and when I'm really ill and I just thought, I want to sleep. And he was all over me and I'm like, just no. And then when I was asleep I'd wake up and he'd be over me and I'm like I don't want that, you know, like that is not what I want.

**So, you'd wake up to him trying to...**

Yea. Yeah. And it wasn't until we broke up that I put it all together and I was like this actually happened. Erm, yeah and then I spoke to my friends about it and they were all, that's how I got through it. It slowly all started to piece together and I slowly understood it more and then I had to do the child care thing on abuse and I was like, that actually happened. That was a thing that happened. And then it got easier. And obviously now I can talk about it and I'm ok about it and obviously the scar on my face is still a massive part of my life. It got easier. It didn't help that I went to college with him still. I still had to see him. And then he got with one of my friends which was really difficult. And it was sort of like no-one believed what had happened because I claimed it was an accident and I said it was fine and nothing ever happened. But that wasn't the first time, like he'd grabbed me, like he hit me once, like that sort of stuff.

**He hit you, like on the face? Was it a slap, a punch?**



Yea a slap.

**What had 'pushed' him to do that, or what had...**

I don't know, we were arguing a lot, cause I said how, erm, like I have a really close male friend and I've been close with him for years and he hated it. He couldn't stand it like he doesn't live around here, so the only way I could talk to him was through text and he'd hate it and he'd constantly be like overlooking and then we had a massive argument about it and then he hit me. And then, that was the point in summer when I realised that things just weren't like, I couldn't do anymore.

**Mmm, did you ever. Did you ever retaliate in violence back to him?**

No.

**You didn't. And was he apologetic?**

Ugh, yea sometimes he'd be really like, cause obviously that stressed me out a lot and then he'd be really apologetic and then it just, it's just the same as like he'd trigger a seizure and then he'd be like acting like it didn't happen and trying to look after me all the time.

**If you don't mind me asking, how would he trigger your seizures?**

Right. There was little things, erm, like if my emotions were too crazy as such I would have a seizure. It's a lot better now I can control a lot better. But there was just little things like he knew like, I don't know how to really, it's mainly like emotions, like if I was....

**Because it was so stress related he knew how to push you to that point?**

Well I'm like, I can't do it.

**And do you think he did that say that he could be the protector depressed so that he was needed by you/**

Yea he wanted to look after me and he'd always be like erm, if it happened in college, he'd always be like "oh I'll take you home, I'll look after you." And then you get to mine. And he just wouldn't leave. He would just be there.

**Who are your guardians?**

My nan.

**Your nan. and did your nan ever meet him then?**

She did because he was constantly there, like he barely ever left my house.

**Did she have an opinion on him? Did she notice anything, did you talk to her?**

Well she knew about the knife and she was really unsure about it. And then she's the one who first noticed the fact my seizures were always happening and he was always there and...

**So, did she come to you to speak about it or did you go to her?**

I went to her and said like, I only said to her about how I'd flinch when he'd touch me. But it was never like that with anyone else and I'd never had that before. Erm, and then she's the one who mainly said "you like you need to decide do you want to be with him or don't you?" On the day that I broke up with him I was with her, but yea, she helped me through a lot of it.

**So, at the beginning when obviously he said that it was an accident that he'd cut your face; when he had, so two questions; when he'd had the knife out at the time did you, did you know that he'd had it, did you think like what was his reason for having a knife in the first place? S**

o, this is what like I was never sure about, like we were both in Cadettes and he claimed that it was for Cadettes. But it didn't make much sense that he had it in that moment. Yeah, I never really questioned it, it was just sort of like.

**Oh I guess you don't need to question people most of the time because why would they?**

Yeah. He was just. Yeah. None of it really added up.

**So, when you said oh it was fine and you believed him at first that it was an accident and so you said to your friends or whoever that it was an accident, was there any of your friends who A) didn't believe you and thought oh no this isn't an accident. And when you came to say later actually oh this persons wrong for me. Was there any. What was the response to that?**

Ugh, I had one friend who was very opposed to him from the beginning. Like she just didn't agree with it at all and then after that she was sort, because she came to college with us as well and she saw it all. And she was very, erm like, as soon as when I said it was an accident she was proper questioning it and erm she was very wary when he was around after that point. And then when it came to me ending it she was like she's the one I spoke to most about it. And she's like yea i've noticed this. And then ever since that she sort of completely turned around and we don't really talk anymore. And now she's still quite close with him and I'm like that doesn't really make a lot of sense.

**No, that's very confusing. So, did, I mean did you appreciate that at the time? Or was it sort of frustrating because she was your friend and you wanted her to just take your word for it?**

It was sort of like, erm, in a way it was frustrating and it was like I wanted to believe it was an accident. I was convinced that it was at the time. And eventually she just sort of let it go. But she was always wary of it. And then ever since, yeah it was sort of a weird situation.

**And then other friends did they just believe you and thought he was nice person?**

Yea they went with it.

**Right, wow. So, you never spoke to any teaches about it or anything?**

No. We spoke to obviously after it actually happened. We had a lot of teachers talk to us about erm,

**To the pair of you?**

Yeah, erm because they straight away assumed that he'd done it on purpose. It was straight. And obviously at the time I was like really.. And there was one teacher in particular who would always talk to me and ask if I'm okay and was constantly there and then she'd always get him to go away. Like if I was doing work she'd be like oh I need your help with something, like she would constantly take him away. I never actually went and spoke to her about what was going on.

**Why not? Why not talk to a teacher or an adult? I guess that's what they always say to do isn't it?.**

I don't really know. It was just a very confusing situation. I was very independent always trying to do the seizures and I was trying to control that. And I was in college and I had so much pressure from college to do college stuff. Yeah it was full, I don't really know what I want to do right now. And everyone... there was so much pressure from everywhere else that I sort of didn't think about what was really happening. And then once we broke up and I realised I was like "oh!" and I spoke to a lot of people last year in college after we'd broke up and he was still in college because he'd still trigger- Still even though we were broken up. I once seen him he still know how to trigger it. Yeah, I got to the point my college had to talk to him and be like "you can't be near her". We weren't allowed near each other. We were constantly- if we had to be in a whole college thing and it was half we would constantly, it would be split, like there was no way that we could have contact, erm which was super helpful and they helped me through a lot and I'm had counselling for like the whole year. That was not as great as it sounds, like some of the stuff they seemed to think I had an answer for everything. And I was like I don't. Yeah. Yeah. A weird situation.

**So after, when you broke up with him how did he respond? Do you think that that's now changed the way you behave with men in general or how you look at relationships?**

The minute we broke up I had a seizure that minute and after my seizures I don't remember about 10 minutes before it happened. Yeah. So I had no idea what happened. A lot happened in that ten minutes that I didn't remember. Erm, it was that moment and I was lying on the floor and I cracked my head open. It was the worst one I've had. And he was there and I hadn't processed what had happened and he was so over me. And then like my memory slowly gradually comes back and it was like hang on we're not together like this doesn't thingy. And then I went to the hospital with my nan and he went to my friends. And he is very. He just wanted someone there, it didn't matter if it was me. He just wanted someone that I found out that he went and got with someone the night that I was in hospital like the day we broke up. And I don't know how what we had turned into that. Like he just wanted someone there.

**So how long were you together altogether?**

Nine months.

**Nine months. And do you think that there's a reason why, why he acted like that and why he did that and is he like that with this new girl, this friend of yours?**

I have no idea! He always used to claim that it was like he was in foster care and he used to always relate it back to his parents and his childhood. And what he went through. A lot of it never really never really added up.

**So, he kind of felt there was a reason? But it wasn't, I mean there is no logical reason to do that, but yeah. So, do you think that that's changed now your approach to men or to relationships and how you feel?**

Yeah, I haven't been in relationships since. It's really, I'm really like I can talk about it and I'm fine with it and I've accepted it and I wouldn't let it happen again. Now I actually know what it was but it's really difficult. If I start liking someone, I will instantly freeze up about it. No no no. It's happened a lot the last year, I've spoken to someone and then I'll be like "No, no I don't want a relationship." I'll sort push a lot of people away. And then there are still a few people that, still like my body will still twitch when people like, yea it's a weird.

**So, you are very aware and you're protecting yourself. Potentially, I mean who is to know what's enough and what's not enough. But there's that feeling there of awareness of yeah. So are you 18 now?**

19 now.

**You're 19 now. This was two years ago.**

**Well thank you so much for sharing your story. I will just ask you a few of these questions. Do you think once a person has been violent that it will repeat itself? Do you think that it can be a one-off kind of out of character moment? What's your view on that?**



I want to believe that it can be a one off but then it's always like there's always thought that if it happened then it will happen again. They haven't changed. People can change obviously but not to the point where like you did that and you can't change the fact that you've done. Yeah. And there is always that they're going to do it again.

**Yes, there's a breaking of trust isn't that there's a bit of a fear there of not 100 percent feeling like you can predict someone's behaviour.**

Yes.

**Some of these questions are more towards the sexual side so I don't know how you feel the answering. But because I'm looking at pornography as well so some of them are to do with that. So, my perception on sex is that there is a lot more violence in sex that is acceptable than in just everyday interactions. So for example choking people, slapping people, you know being quite rough which wouldn't otherwise be accepted normally. Do you think that there's a- just you know you don't have to necessarily have an opinion on this because I spoke to a few people in that they don't have thoughts about it but do you think you have an opinion on why it's more accepted to be violent in sex and not.**

No. I'm not sure. It's a weird one.

**Yeah. Do you think is that something that you've experienced in the sense that you know it can be rougher in sex than it is normally. I mean obviously you've had experience with that's not sexual that's just violent, but what was he like. Obviously, you said he had a high sex drive?**

Erm, it was sort of like erm, it wasn't really rough as such. It was just he constantly wanted.

**Wanting it. Yeah. As a young person do you think that people demonise or support, generally speaking, victims of violence- domestic abuse in particular?**

A lot of people support it, a lot of people straight away are shocked by it and they'll try and like, you know like for me if I tell someone I don't want them to turn around and say sorry and give me all this fuss and attention like I dealt with it like it's more people just sort of except it's happened and they support you. I'd rather not be completely like covered in all this.

**So, in your experience did you find that more people believed you and supported you than said "oh I don't know, I don't know if I believe that story" because there's a lot of media/.**

If you see the girl who he's now with she refused to believe it. She was, the worst thing was that she has epilepsy as well.

**Really?**

Yeah it was a really weird situation. And it's even worse like they're having a child now and I've tried to block out what happened and I still- I don't have contact with her as such. But I still have her on all social media and I still see a lot of it and I'm like. I want to say that he's different. Like she's still with him and it's been a long time and I'm like I want to say it's different now and that erm, obviously that's like a lot easier.

**Let's hope for her sake and his sake. What do you think social media's role has in the response to domestic abuse victims and people and perpetrators? What do you think, you know there's a lot of hashtags me too going on at the moment and people take to social media to tell their stories? Or the other side of it is people take to social media to bash and criticise people. What's your experience with that? You know you read through those things what's your response to that?**

I've seen some it and some of it is quite, like a lot of, I think a lot of people go into a lot of detail online and then there's like a lot of comments. Some people will be really supportive but there's also a massive chunk of people who will always try take the blame and make them feel like it's their fault or... There's a lot of that on social media.

**So, there's something you could have done more to stop it or what did you do to make it happen? Basically, to close up is there anything that you'd like to add?**

**Have any of these questions given you any kind of overriding thoughts or responses that you haven't thought about before? And are you happy for me to use anything we've spoken about today.**

Err, I'm happy with all of it and I've got no other things to say.

## **Fifth**

I was 16. When I started my job as a waitress in a hotel. I originally got the job because my manager thought I was 'beautiful' and being the only girl at the time who was a waitress I got a lot of attention from not only the managers but customers too.

Being 16 I just took it as a compliment that these men thought I was attractive. I always prided myself on looking my best, even for work, I would do my hair good and makeup. It was in this job where I met my boyfriend, he was 19 and I fell head over heels for him.

One particular manager didn't like that I had a boyfriend. This manager lived in the hotel and worked nearly every shift with me, we got on really well and he started giving me more responsibility in the restaurant, which I was really happy about!

One day I was polishing cutlery, I did it with my left hand, but he didn't like that, and snatched the cutlery out of my hand shouting 'WHAT ARE YOU DOING?' When I explained that I was left handed, he didn't understand and instead put the cutlery in my right hand and with force moved my hands to polish the cutlery. Shocked at what he had done, on the way home I cried.

I became quite popular at work and everyone knew me. My friendship with my manager grew. He seemed to no longer have so much anger towards me and one day asked me to take him to the high street- I agreed but when I dropped him back at the

hotel, he wouldn't get out of the car and leant over for a kiss. Me, finding this completely weird, laughed and asked what he was doing. He got closer and insisted I kissed him. I said no and pushed him away.

A couple of weeks later I was in the back putting mugs away, it was late at night and dark in the room. My manager had followed me and trapped me in the corner. He put his arms over my legs locking me next to his body. He then again went into try and kiss me, I told him to go away but he said he wouldn't leave until I kissed him. I was this close to just doing it so he would leave but luckily the sound of the door opening made him go quickly.

I started asking myself whether I was leading him on or anything. I stopped wearing a lot of makeup to work cause I thought it was my fault, and as I am quite a bubbly flirtatious gal, I thought I had done something to make it happen.

For me, it's mainly sexual. I'm now 22 and settled in my job, confident and a loud mouth! No one would try it on with me as they know they'd get a smack!! However, when I was a vulnerable 16-year-old, I got comments from all the men customers, the managers and the chefs!!

I didn't report it because I didn't think anyone would think I was telling the truth, especially because me and my manager got on well and everyone knew that, I thought they'd think I was lying. I also didn't want to make a big deal of the situation. If I did and no one believed me, it would be me that looked stupid and

possibly could lose my job. When the other girl reported what my manager had done, I believed her straight away because he was like that with me.

# LITERARY REVIEW

*Gray, Francesca*



**Title:** The artist interrogates violence: A Practice as Research project considering the efficacy of different forms and styles of theatre through a portfolio approach which articulates and animates narratives of violence in private and public domains.

### **Primary Bibliography**

**Alterman, Glenn. (2005), *Creating Your Own Monologue*, Allworth Press.**

I will use Alterman's *Creating Your Own Monologue*, in writing my play about domestic violence which will be testimonial based, if not totally verbatim. Glenn Alterman is a playwright, screenwriter and author, he has trained thespians in how to perform monologues, and so, with this book alongside Mamets, *Three Uses of the Knife*, I will attempt to construct a well-formed monologue-based performance which can effectively communicate the dramatic and social narratives of my piece. Primarily I will be looking to perform and direct the six work-in-development performances, which will predominantly derive from workshop inspired and devised theatre. However, I will be constructing at least one, potentially two scripts which essentially will be informed by these select few playwriting books. Alterman and Mamet are both respected practitioners who have added to the literary body of dramaturgy, in turn, I hope to transfer this knowledge into my own work.

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**Anderson, Michael & Peter O'Connor (2015), *Applied Theatre: Research and Radical Departures*, London: Bloomsbury Methuen Drama.**

"It is cut-throat, competitive and often self-serving. It is an outcome of a neo-liberal business and market model imposed on universities, one which celebrates the individual

at the expense of the collective, with highly attuned accountability measures based often on the likelihood of how the research will benefit both the university and researcher.”

(pg. 3) Opening this book to read such striking criticism of our neo-liberal structured culture- which I fear is closely accurate, and one that I am new to joining, I hope that my research will “celebrate” the collective through my practice-as-research works.

Furthermore, that the audience will also be celebrated as a direct response to its input into the findings. The audience’s participation will be encouraged through aesthetic prowess, interactive-sensory theatre and by manipulating proximity and immediacy to the audience. These components are core to O’Connor’s writing which aim to inspire the “collective” process as being the most fruitful way of serving all stakeholders through the medium of theatre. My sentiments echo that of Peter O’Connor in his *Applied Theatre: Research and Radical Departures*, and therefore his book will be paramount in

informing my process and my approach to my practice: “This book seeks to be a part of a different tradition, one that positions research as a collaborative catalyst for change.” (pg.

4) To reiterate, I aim to serve all spheres, but primarily focus on giving back to the community “from which it springs.” Which will in turn abet the body of extant research into violence and how theatre meets with these social and political environments.

Anderson and O’Connor argue that the significance of qualitative research through drama can often be undermined by its sibling quantitative data- and though the goal is to create holistic and ‘accurate’ data, it can never be reliable; there will never be the perfect pool of participants, time frames or variables tested. I aim to use this book alongside my practice in order to enhance my ability to gather enriched qualitative data. Using the chapters about ‘*Blurring boundaries between poetry and drama*’, ‘*Elements of the*

*workshop*’ and *‘Exploring the unsaid’* to strengthen my interdisciplinary approach to collating said research.

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**Allan, Stuart. (2002) *News Culture*, Philadelphia: Open University Press.**

Stuart Allan’s *News Culture* points to some notable precepts concerning gender politics, representation and objectivity evaluations which are themes that resonate in my own research questions. In the chapter *‘The Gendered Realities of Journalism’*, Allan discusses the largely recognised unique selling point of *The Sun*’s ‘Page 3’, which arguably sets the tenor for the newspaper. One of the areas that Allen addresses is our societies need for self-gratification and how addictive dangerous it can be: “The *Sun*’s ‘Page Three Principle’...is one aspect of the tabloids relentless pursuit of ‘pleasure’.” Allan notes that “this invitation to the reader to partake in the celebratory enjoyment on offer through its photographs, layout, language and mode of address is all too clearly gendered around heterosexual male privilege.” (pg. 145) This quote highlights the excessive supply and demand of sexual gratification and commodification of the female form specifically. In order for me to dissect the culture of pornography, and sexual violence in private domestic settings and the public professional ones, I think it ever important to understand how the dissemination of pictures, music etcetera is a component to ‘the machine’ of propaganda. Namely the chapter *(En)gendering violence in the news*, will add to the conversation about mediatised and institutionalised violence which correlates with the birth of sexist or bias news distributors. It discusses two types of narratives about sexual assault on women: “The ‘Vamp’ version [and] The ‘Virgin’ version” (pg.149) which depicts the type of women involved in sexual assault- one is painted as a siren and the other a martyr to society. There seems to be little in-between

which allows society to comfortably function and categorise violence into two camps- the person who earned their punishment, assigning the problem solely to the ‘other’, and then the ‘one in a million’ victim. Allan explains how both versions damage female identity by misrepresenting, but also, further solidifies a skewed socially acceptable and functioning categorisation of violence: “By perpetuating male supremacist ideology and the myths, stereotypes, and assumptions that underlie it, the news ultimately encourages violence against women.” The chapter goes on to address how this publicising of sexual violence against women in the news is a form of social control which reinforces retribution for transgressions; that behaviour which falls outside these established parameters isn’t protected by the law, moreover, will be prone to receive a ‘negative’ counteraction. I will be testing all of these claims made by Allan in my practical work and it will be interesting to experience first-hand the response of my audience when I expose them to provocative and potentially explicit material.

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**Buckingham, David & Sara Bragg (2004), *Young People, Sex and the Media – the facts of life?* New York: Palgrave Macmillan.**

This book looks to investigate how the media, television and advertising moulds identities and inevitably plays part in the transition from childlike naivety to adolescence and the growth of sexual identity. Therefore, Buckingham and Bragg tackle the pornography culture and how to use drama as a tool to express and practice healthy identity awareness. The book also talks to researchers and how to play the role of researcher effectively- to represent, explore and produce work that is directly speaking to the stakeholders of its interviews or pool of research. Furthermore, goes into the implications that qualitative researchers face specifically. My research taps into the

discussion around the premature sexualisation of young people, how it forms our identities, and consequently, that can lead to a distorted relationship with violence or aggressive sexual behaviour. Conversely, there are clear advantageous conclusions due to medias exposé of sex from an educational perspective, but finding each individuals consensual and age-appropriate encounter with it- so they feel mature enough to digest the information without facing negative repercussions as a direct result is the ever-relevant grey area. My research certainly fits into this grey area with cybersex and the internet being readily available to children- it is arguable that the days of successful adult prevention and watershed are near gone as children are becoming aware of how to navigate and manipulate technology. Furthermore, the internet is introduced to children younger and younger because children are born into an information and technological society that thrives under adeptness to use these services. Another notable area that feeds into my research is around the gender warfare and the medias role in celebrating, confusing and constructing identities: “media provide young people with categories of self-definition around which to mobilise and negotiate, to claim as their own or disrupt.” (pg. 71) With this said, pornography reinforces its own extreme anti-balance of sexual politics. With a large proportion of cyberporn exploring relationships between dominant and submissive, to some measure, it is ever blurring the roles of gender and a hierarchy that rewards pleasure when the boundaries of self-control are fragmented. Buckingham and Bragg go onto write chapters on pornography, erotic pop-culture, the ability to distinguish, and potentially allow double standards when viewing artistic versus mediatised pornography. This largely will be my struggle also as I look to make work and write about the difference between encountering explicit politically motivated art and the indulgence of erotica.

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**Blake, Bill. (2014), *Theatre and the Digital*, Palgrave.**

Bill Blake explores theatre in a digital age as *Theatre and the Digital* adds to the sequence of 'Theatre &' series. The introduction of the book compares the two ways to confront digital theatre; with the anguish that theatre as we know it is dying, or that we should embrace "the new aesthetics of the virtual and in that way the theatre will eventually become revitalized as an all-purpose 'metaphysical laboratory for the exploration of our humanity'" (pg. 1). I intend on adopting the latter mentality and embrace it in my own study to join a movement which aims to meet with a demographic that are experiencing 'reality' differently in a technological age, and therefore, will sometimes need to experience live art and theatre differently. As stated in other book reviews, it is important to me to have a digital focus in at least one performance to compare how the inclusion of social media or interactive theatre moulds the audience, or more singularly, the spectator's response to a performance. *Theatre and the Digital* also feeds into my considerations of how to meet with a wider audience, how to participate in the cultural environment of online audiences and how this impacts a spectator's relationship with a performance due to their seclusion from the traditional wider and collective audience experience.

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**Counsell, Colin & Laurie Wolf. (2001/2010), *Performance Analysis*, London: Routledge.**

I will use one chapter specifically from this book which is called, '*Spectator and Audience*', and this will do what it says on the tin. It addresses the differences between being a spectator and an audience member, and the polarisation of these two experiences.

This feeds into my use of interactive and intimate performance which I will be using in two of my own works at some point over the course of the year. The chapter highlights how perspective is the defining component which guarantees that every person will experience theatre differently. Considering a creative team will have their own agenda for how they would like their audience to respond, the most they can reach is knowing *what* was experienced, but never *how* they were experienced by the spectator. The thesis rests upon the idea that “we have experience of one another in so far as we know one another’s conduct; but we have no experience of how others experience us.” (pg.180). Focussing heavily on the interpersonal relationship in interactive theatre I will use this chapter closely alongside Boal’s *Theatre of the Oppressed* and construct my interactive theatre pieces in accordance with this study. It will also inform my one-on-one performance and issues with recording my findings. In this instance, the relationship is very much actor-spectator and I need to ascertain how I am to accurately record the difference between their experience as a spectator as opposed to an audience member.

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**Fischer-Litche, Erika. (2008), *Theatre, Sacrifice, Ritual- Exploring Form of Political Theatre*, London: Routledge.**

Erika Fischer-Litche ‘explores’ performance culture in the 20<sup>th</sup> century, principally focussing on the “obsession with sacrifice and utopian ideologies” through an analytical lens that reassesses the mainstream chronology of theatre of the last century. She inspects the components that aid or jeopardize political theatre such as; propaganda and manipulation of the masses, these theories will be intrinsic in my own study of the effect and affect of theatre that seeks to raise debate and challenge hegemonic social narratives. It is notable to mention the ideology of violence being likened to a ‘locust effect’ which

‘plagues’ so much of civilisation and arguably roots from the ‘state’, which in turn becomes a gateway to more issues. Fischer-Litche demonstrates how community based and applied theatre can help build solidarity in communities that have disintegrated, and consequently, exposes the correlation between utopian community settings and the notion of sacrifice, which I will consider in my own studies. Moreover, I will define my own evaluation of sacrifice- including ‘philosophical sacrifice’, which considers the ransom of identity at the hands of violence. Whilst Fischer-Litche focusses on a community identity, I will be focussing primarily at a global community that is infected by and manipulated by state violence and mediatised violence, subsequently, looking to understand the affectual personal distortion of identity in a human being. It is difficult to know at this stage- but I am intrigued to see the comparisons that will arise through my work and this book in relation to the topic of dismemberment. Whilst, I am not looking into dismemberment in a physical sense, I am looking at identity and the sexual politics in domestic violence, pornography and workplace violence. In my opinion, it is not a stretch to equate the Dionysian dismemberment commented on by Nietzsche in this book, to the shredding of identity brought about by the violence’s researched in my masters, which denote the sacrifice and ‘dismemberment’ of autonomy.

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**Govan, Emma, Helen Nicholson & Katie Normington. (2008), *Making a Performance- Devising Histories and Contemporary Practices*, London: Routledge.**

*Making a Performance* concentrates on devised theatre as a “mode of cultural production”, whereby, the borders of creativity are stretched and traditional process is creatively reshaped. The authors mention companies by the likes of; Forced Entertainment, Frantic Assembly and DV8 due to their ability to enter successfully into



accepted and celebrated mainstream theatre. This book tackles the issue around what the variables are that ‘qualify’ art; and what is non-art? “Sceptical of the ways in which the high arts, and specifically the visual arts, had been commodified and rarefied by the capitalist market, the challenge to the bourgeois cultural institutions”. *Making a Performance* refers to the liberation of the Dadaism movement and its anti-establishment crusade that birthed anarchic art in early 20<sup>th</sup> century, which drove against social, political and cultural views that arguably oppressed the time. This lends food-for-thought to my own journey as I will be considering the notion of anarchy and its place in art; when is it appropriate and what constitutes for anarchy? There is a reoccurring theme and dialog around “how contemporary devisers construct theatrical narratives that are explicitly intended to challenge neat distinctions between the fictional and real, between secrets and lies, and between imagination and authenticity.” (pg. 56) This quote touches upon the debate that I will discuss in my third chapter; considering the ‘powers’ of different outlets, including, verbatim versus fiction, and also, the availabilities that film offers over theatre and vice versa. The chapter around physical theatre will inform my practice with body and movement; looking at the pioneers of dance and non-traditionalist anti-uniformity movement- Martha Graham, Doris Humphrey and Merce Cunningham, using physical theatre to focus principally on expression and as a device to explore anthropology.

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**Graham, Scott & Steven Hoggett. (2009), *The Frantic Assembly book of devising theatre*, New York: Taylor & Francis Group.**

Frantic Assembly’s book examines the interaction between gesture and speech, and the complex and fluid stratification of prominence and superiority in communicating the

narrative and message to an audience: “Movement has to earn its place in any production. Even for a ‘physical theatre’ company we have to be sure that the decision to create a movement scene is based on it being the best way of telling the story... How can the crux of the matter be distilled and presented most effectively?” (pg. 195) The book advocates for the significance of having the freedom to break the rules or conventions in theatre, if the decision is justified. To summate, the chapter; ‘*Devising with words- devising through images*’, the last subchapter- *The poignancy of inarticulacy*, depicts the atmosphere and texture of a large proportion of the work I aim to make throughout this year. *The Frantic Assembly book on devising theatre* will primarily help me with my first performance exploring pornography by using ‘Physical Theatre’ as a means to break barriers of explicit imagery, and subvert pornographic representations to be able to confront the topic without erotising or commercialising it. Moreover, as a practitioner facilitating my actors I will use the book to inspire comfort in the use of the body as an instrument and utilise its ability to communicate complicated emotion and narrative. Additionally, the pages dedicated to process will aid my workshops by adopting the devised activity starters which facilitate group participation.

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**Hammond, Will & Dan Steward. (2008), *Verbatim, Verbatim*, London: Oberon.**

Will Hammond and Dan Steward’s *Verbatim Verbatim* explores the form of Verbatim Theatre and what the process, development and impact of verbatim might be through case-studies and interviews with practitioners of Verbatim. It investigates the variety in Verbatim through examining extant tribunal plays against community dramas, more comedic pieces and plays that sought to highlight a particular political event or theme. This marries closely to my own research questions of analysing methodology and form

of theatre that serves to explore ‘serious’ topics best, namely, in my case, violence. I am looking to use verbatim as the dominant form in one of my six work-in-development plays, examining different areas where violence resides in the private or public domain, including the grey areas where the two domains might intersect. Robin Soans identifies that “by choosing to put a subject under the theoretical microscope, the playwright is saying ‘There’s more to this than meets the eye’.” (pg.19) I aim to uncover through my research and practice-as-research pieces so as to dissect audience response when allowing violence to cross the threshold from screen or a picture into physical immediacy. Robin Soans suggests that verbatim theatre spends “ten percent of the time [interacting] with fellow actor[s] on stage, but [that] ninety percent of the time is directed towards the audience” (pg.21) meaning that the fourth wall is broken and the actors address these ‘serious’ issues to the audience to lobby them specifically, or draw them into complicity with the underlying viewpoint. Verbatim doesn’t give a voice to the voiceless necessarily, but more, offers amplification to the voice of the ‘other’ (pg.32)

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**Jones, Amelia & Andrew Stephenson. (1999), *Performing the Body, Performing the Text*. London: Routledge.**

*Performing the Body, Performing the Text* is a collection of essays into postmodern art practice and the need for reassessment in how to construct meaning in art and in how to interpret visual culture. Amelia Jones stresses that “The notion of the performance highlights the open-endedness of interpretation, which must thus be understood as *process* rather than an act with a final goal”. (pg. 1) This mentality mirrors my own work as I aim to produce six work-in-development performances and stake the worth of the art in taking the necessary risks. I too see that interpretation is the main uncertainty in

performance and I must use the ‘final performance’ as an essential part of the process that feeds my research findings. Pioneers such as interdisciplinary groups; Troika Ranch and DV8 have started to make accessibility to mainstream more achievable, “Since the 1960s, the more explicit surfacing of the interpretive via performative, embodied practices such as body or performance artworks, with their exaggerated eroticism and/or violence, has opened out this state of affairs.” (pg. 4) Jones discusses ethnocentric philosophies that control art and discusses the way to disrupt said notions to reinvent the qualifications of ‘art’ precincts. Fionna Barber writes her essay around the convolutions and paradoxes surrounding pornography. Barber comments on the gender-centred focus of objectification and violence within pornography and the representation of this through art that ensued from feminist movements motivated to liberate. Additionally, the counter argument to defend pornography noted that emotive language was largely used as a persuasive device but that since the 80’s women have become active consumers and this therefore muddies the understanding of pornography’s power. This bleeds into the question of the ‘moral pornographer’ and how it can lend to a woman’s autonomy and ownership of her body as sexually celebrated entity. Feminist scholar Merja Makinen supports this idea and further suggests that non-sexist pornography is within the realistic realm of possibility and may even attend to a woman’s desires. Unsurprisingly, the debate around sexual-politics and pornography is strife amongst feminists, however, Barber quotes Carole Vance: “Feminism must increase women’s pleasure and joy, not just decrease women’s misery.” (pg. 130)

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**Jürs-Munby, Karen, Jerome Carroll & Steve Giles. (2013), *Theatre and the Political, International Perspectives on Contemporary Performance*, London: Bloomsbury.**

This compilation of essays based around “Theatre as/or Political Theatre: Representation, Mediatization and Advanced Capitalism” (pg. 1) aligns with the overarching themes of my own research. Within the introduction of the book it goes into depth about aesthetic autonomy and Antonin Artaud’s *Theatre of Cruelty* being the precursor for this philosophy. There is a measurement of epistemology consistent with aesthetics which Artaud has inspired in my own practical methodology which will envelop my own works: “intend[ing] to disrupt the audience’s unconscious and pulverise their sensibilities by developing a new theatrical language beyond written word – concrete, physical, incantatory, ecstatic.” (pg. 12). Whilst a proportional amount of this book will inform and influence my research, it also offers radical views on postmodern theatre which oppose my own opinions; opinions aligning with shock and horror. Whilst I am familiar with Aristotle’s concept of catharsis, I don’t think it is always necessary or appropriate to attack an audience’s senses in order to ‘purge’ or produce a radical response- is there also not a duty for entertainment? Consequently, this will hypothetically create provocative discussion points when reviewing my research findings versus the theories in this book which sell the notion of ‘breaking an audience’ in order to unleash its unconscious and fundamental responses. The other abridged topics that I will look to incorporate from other chapters include; the examination of tragedy, identity and activism in theatre.

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**Lonergan, Patrick. (2015), *Theatre & Social Media*, Palgrave.**

In Patrick Lonergan’s introductory work entitled *Theatre & Social Media* he discusses the notion of proximity and between tactile, visceral and digital theatre. He suggests that “social media... blurs distinctions between solitude and intimacy, between the real and virtual, between the valuable and the worthless” (pg.3) *Theatre & Social Media* will

inform my choices on the use of social media to aid the interactive process, and how other makers have correspondingly, engaged non-typical ‘theatre goers’ and a wider demographic of people. This book theorises the ways in which social media is a plural and interactive community whilst simultaneously coexisting as a one-person-to-one-screen system. This is argued to mirror the experience of live performance theatre goers; an audience traditionally sits amongst a collective, but experiences the performance as a singular spectator, not interacting with other audience members. Nowadays, we are seeing more and more immersive and interactive theatre which disrupts this trope of theatre practice. I will be exercising this ideology as I feel it transpires into my own study; looking to the difference between pornography in the private domain- by which a screen can be closed and exited in an instant, whereas the theatre- in the public domain, demands responsivity and an ‘exit’ requires a motivated and calculated action.

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**Oddey, Alison. (2008), *Devising Theatre: A Practical and Theoretical Handbook*, London: Routledge.**

Alison Oddey looks to discuss the benefits and compares the structure and politics of a group that devise theatre collaboratively against the hierarchy of a traditional text-based theatre with specific roles. Oddey suggests that through a devising process there is more equality between contributors. “Devising is a process of making theatre that enables a group of performers to be physically and practically creative in the sharing and shaping of an original product that directly emanates from assembling, editing, and re-shaping individuals’ contradictory experiences of the world.” What I am interested in exploring in my own work is the idea that in the devising process we as a company of artists can create our own parameters, and in most instances, we won’t be bound by serving a script,

but instead, looking to use our own opinions, discussions and research to initiate work: “Participants make sense of themselves within their own cultural and social context, investigating, integrating, and transforming their personal experiences, dreams, research, improvisation, and experimentation.” (pg. 1) Further reinforced later on in the book, which connotes the proportion to which devised theatre depends on its actors to draw from their own experience and make a connection to the works that are created. Which arguably generates something alike authenticity in a field where authenticity is impossible: “Devised theatre offers the performer the chance to explore and express personal politics or beliefs in the formation and shaping of the piece.” (pg. 11) Moreover, due to the delicacy of the topics, I will drive the work to be motivated by collaborators trusting in each other, which I believe is intrinsic to devised theatre as a practice: “Exercises in communication, concentration, trust, sensitivity, movement, voice and improvisation are all required for group development.” (pg. 25)

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**Rae, Paul. (2009), *Theatre & Human Rights*, Palgrave Macmillan.**

Paul Rae’s *Theatre & Human Rights* is an appropriate text to inform my research as it delves into the idea of theatre serving as a bridge to political campaigning, and more specifically, our human rights which are habitually violated or muddled: “in societies whose citizens enjoy a well-established human rights culture, they serve to make the link between staging human relationships and denouncing human rights violations”. (pg. 1) I see my research and practice as work that is exploring an area of normalised ‘darkness’ which is rife within our desensitised society. Furthermore, my work and research looks to sensitise and disrupt the comfortable boundaries of institutional and private violence.

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**Sierz, Aleks. (2001), *In-yer-face theatre*, Faber & Faber.**

As a British practitioner, I see Aleks Sierz *In-yer-face theatre* an appropriate addition to the books I use this year to inform and influence my work. Considering the areas I will be tackling through my work-in-development plays will be somewhat provocative, I see this book marrying with my own study. The compilation of plays noted in this book will help edify my own writing and playwriting throughout the year in accenting the form, structure and way in which provoking themes are approached and handled. *In-yer-face theatre* looks to influential playwrights such as Sarah Kane, who is notoriously noted for her violent and forceful political theatre; Kane in particular focusses on violence and sexual exploration and so I will be focussing on her works in particular, consequently, and intentionally I hope her poetic writing style will resonate in my own work. It is also worthy of noting that whilst I look at books that focus on propelling theatre into a 'modern' sphere, dominated by technology and non-traditionalist theatrical form, *In-yer-face theatre* is a book that is dedicated to unpacking the playwright and their conversation with 'the public' which I must include in my own findings, always remembering to round off my research findings by comparing my work to the extant works and how their directors process developed.

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**Streitmatter, Rodger. (2004), *Sex Sells!* Cambridge, Mass: Westview Press.**

*Sex Sells!* looks to the last half century and explores the contributors that have paved and attributed to the journey from sexual oppression to obsession. I will be using this book to look at the various outlets that have entered new sexual territory within the public sphere, including; music, television, movies, magazines, social media and finally cyber porn. This will lend to my own research by finding the pivotal moments throughout the last



half century when societal norms and expectations were modified- which is central to understanding why sexual violence is so prevalent and normalised in today's society. In order to make theatre around my chosen areas, I must first look to the socio-historical impacts that come with a technology fuelled and sensory based gratification culture. This book looks to the most influential and controversial breakthroughs of the last fifty years, henceforth, making the research totally inclusive of the demographic that I am looking to mould my research around. People who recognise Playboy, Cosmo magazine and James Bond as current rites of passage in the quintessential transition from adolescence to adulthood. Moreover, and most prevalently, how the internet, social media and cyber porn are perceived as mainstream commodities that are highly sought after and easily accessed. By accepting sex in our mainstream media, we celebrate sexual form, and as one of the chapters I will use suggests, we "erase sexual taboos" (pg. 103). I will consider how censorship and the slow removal of it in our entertainment is both a positive and a negative, and through the theatre I produce, will test the responses of anti-censorship and apply my own research to this body of extant research.

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**Schneider, Rebecca. (2013), *The Explicit Body in Performance*, Hoboken: Taylor & Francis.**

"This book is a fascinating exploration of how these artists have wrestled with representational structures of desire" (back cover). Schneider navigates the grey area around commodity capitalism and fantasy. She suggests that the continual circulation of desire means there must be a satisfactory meeting of needs to propel the exchange, furthermore, that ultimate satisfaction is never achieved but seems somewhat achievable in order to fuel the cycle of desire and demand. There is further discussion of the

patriarchy, as women's ownership of their private bodies is a direct paradox with this social exchange. Additionally, Schneider highlights how women are arguably the primary consumer, and whilst the patriarchy oppresses women, women also fuel the archetype: "as cornerstone of the bourgeois home she was given 'his' money to spend, to fill up 'his' home with products of 'his' labour" (pg. 96).

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**Sontag, Susan. (2004/2005), *Regarding the Pain of Others*, London: Penguin Books.**

Does class or gender change our ability to regard pain and violence? Susan Sontag aims to remove the analytical lens and replace it with an innate understanding of pain. "that war is a man's game- that the killing machine has a gender, and it is male." (pg.5) This quote endorses the opinion that violence is a man's prerogative, and so reinforces more gender stereotypes. Sontag focusses on the prelude and aftermath of war in this book. Moreover, she questions the ethical considerations of exploiting another person's suffering. Ultimately, is looking, and even, sensitising an audience to violence through the spectacle of a harrowing picture of another gruesome reality altogether unfathomable? Or is there a time and place in which the ethical confictions of that practice become necessary? Moreover, by displaying photography or art that is explicitly capturing another's pain, is it creating an environment alike that of a museum of horror. Further questions that relate to my own study include inquiring into the physical removal of immediacy and if this empowers us with the stamina to digest upsetting material. Sontag focusses primarily on photography and pictorial violence, but she makes me consider the ethical boundaries of exhibiting violence and who should have license to authorship of said pictures- this argument enters into a wider dialog surrounding media

and journalistic warrant to take ownership of pictures and stories around lives and how they use people's vulnerability and grief to be sold as a consumer's commodity.

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**Stanko, Elizabeth A. (2005), *The Meanings of Violence*, New York: Routledge.**

Elizabeth Stanko's *The Meanings of Violence* assigns her focus to the biological, psychological and sociological explanations that lead to violence. She discusses the need for the definition of violence to remain fluid and malleable, so to suggest that there is no agreeable consensus on the definition of violence as it is not measurable. Furthermore, violence cannot be accurately or ethically measured between the different incarnations of violence. *The Meanings of Violence* considers the constructed hierarchy of violence and its impact on an individual's sensibility and a response to violence always being in comparison to the legal and state implemented definitions. "How can we explain people's knowledge about potential (or actual) threat and intimidation without firm grasp of the cultural and symbolic legacies of social power?" (pg.4) The media will often sensationalise the victim and perpetrator relationship, though violence is much more complex and contradictory than the interaction between victim and predator. Stanko's hypotheses echo in my own research as I try to navigate my way to defining violence whilst identifying that violence is defined by perspective; it is influenced by identity, age, gender, race, class etc, therefore, these categories place us as a person in the world between human engagement and state control and categorisation. Stanko highlights the gender power plays prevalent in society and discusses the notion of acceptable and unacceptable uses of force; noting that females felt more vulnerable than their male counterpart when dealing with an experience of force. The author concludes that four variables are considered when recording 'a violence', 1). The act itself. 2). Relationship

of participants. 3). Where the event took place. 4). The resultant damage and outcome. These variables determine the meaning of violence and individuals will place emphasis on the different element according to the circumstance; they can be ranked. I aim to use this codified system in defining my own understanding of violence.

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**Whitmore, Jon. (2005), *Directing Postmodern Theater- shaping significance in performance*, Ann Arbor: The University of Michigan Press.**

“How might semiotics be useful to the creator of theatre performances?” (pg. vii) This book aims to discuss and communicate how theatre theory speaks to theatre practice and how the conceptualising, rehearsing, planning and constructing process is different in postmodern theatre in comparison to traditional theatre. The systems of communication: linguistic, visual, aural, olfactoral and tactile. How can a director manipulate these devises of communication to affect the audience perception and experience of a performance?

“artists are deconstructing play-scripts in order to speak more directly to the contemporary audience; or they are finding highly innovative ways of presenting unaltered scripts in altered environments, styles, and aesthetic contexts; or they are working with playwrights or performers to develop scripts through the rehearsal process, rather than the other way around. Some theatre artists are ignoring play-scripts altogether; they are developing performances through experimentation with objects, visual images, soundscapes, improvisation, or bits and pieces of disjointed language or information.”

Defines postmodernism and its (dis)similarities with the avant-garde form. Another useful sub-chapter will be on how to read the performance and consider how each

individual spectator contributes to audience response. This is manipulated by the environment and influenced by each individuals multifaceted background and ability to decode signs and apprehend the performance.

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# **INITIAL PROJECT:**

## **MAPPING WORKSHOP**

### **A) PREPARATION**

**Workshop Prep.**

<b><i>Time</i></b>	<b><i>Activity</i></b>
<b>5pm</b>	Intro talk. Pushing boundaries. Consent. Expectations. Objectives of the workshop. → Make some physical theatre responsive material. Discuss research questions and answers surrounding porn. Lay down. Listen and reflect. Think about what comes to mind about porn. Come write down on the board. Light warm up. Trust Falls. Walk the space with someone else's walk.
<b>5.30pm</b>	Have as little bodily contact with the floor as possible. Different lifts and structures. One must leave. One must keep them there. Let the action happen, don't fight it. Get to the other end of the room with one person not touching the ground in 5 different moves. What is your fav death/sex scene. → Start a story, everyone adds a line to the story?
<b>6pm</b>	CONSENT. Take off a person's item of clothing. Response? Now keep going until they stop you. Response? Stand and make eye contact whilst listening to explicit music. Response? Close eyes, lay down palms up and touch whilst listening to explicit music. Response?
<b>6.30pm</b>	One-on-One boundaries with exposing porn. Watch people touch, kiss, dry hump, porn? Limitation? Wallpaper of pornographic images/projections/art. Headphones. Start debate around porn → For/Against.
<b>7pm</b>	Break
<b>7.30pm</b>	Poetry Stimulus. Art Stimulus. Music Stimulus. Illustrate without words only bodily movement and everyone else guess. → Female, Male, Teenager, Desirable, Victim, Predator.
<b>8pm</b>	The blind person and the bomb. → Blindfolded must not touch anyone. Everyone else stands still. → All actors are blindfolded and must not touch one another. Get over the rope without touching it. Tap in forum theatre- physical theatre. Chair Duets. Let the chair represent/be as many things as possible. Roll around walls.
<b>8.30pm</b>	Physical Theatre.
<b>9pm</b>	Physical Theatre.
<b>9.30pm</b>	Physical Theatre. Questionnaire.
<b>10pm</b>	Finish. Feedback Forms.

# **INITIAL PROJECT: MAPPING WORKSHOP B) STIMULI**

### **Initial Project: mapping workshops stimuli**

#### **PRUDERY, PORN, AND PRAISE**

It's foolish to argue that woman is not

The last composition and best of God's art,

But turning her into an object is what

Maligns her Creator and sullies the heart.

Cut up by the prudish from pulpits galore,

The parts of her body are labeled as lewd:

At best they are treated as sights to ignore;

At worst they're exploited for shame in the nude.

The preachers of prudery preface the porn,

Affirm its foundation, empower its sting,

Are blind to the Image her body has borne,

Discounting the glory God meant it to bring.

Pornographers echo the tune of the prude

With lyrics of lust in a sex-obsessed song

For mesmerized masses who glut on its food,

While starving their souls where God's praises belong.

Proclaimed as a path for depravity's ploy

Or pimped for a porn-broker's life-sucking scheme,  
 The woman's degraded and used as a toy,  
 An object of shame for an immoral dream.

But there is a mindset where womanly form  
 Enriches a canvas or sculpture with grace  
 Or bathes at a beach in her skin as a norm,  
 Where she is a person, not flesh with no face.

Desiring her beauty, with lust to possess,  
 Submerges the soul in impurity's night.  
 Admiring her beauty, its Maker to bless,  
 Immerses the heart in pure joy and delight.

— *David L. Hatton, 1/10/2011*

## **PORNOGRAPHY**

The she-devil that rides my soul  
 Her putrid breath stinging my nostrils  
 Her decaying teeth gnawing my flesh  
 Her ragged nails clawing at my heart  
 ripping my life to shreds.

-*Keith Edward Baucum, 11/15*

**Porn**

I've seen enough tits and pussy for a lifetime.

It's growing old now.

It's a mix of lust, addiction, and fantasy.

Mixed together seeing the same thing

And not having love.

It's confusing and misplaced attention.

*-Chad Chumley, 05/14*

**Pornography**

The attempts

Of the feeble minded

Trying to

Express themselves.

*-Francie Lynch, 01/15*

**Pornography**

I can't believe this has happened to me

Chosen to stay in a room full of male ecstasy

Dreaming of these men loving me

My hands are always white

and stick to my chest where they lay their head

On my own in a room of male nudity

Can't decide if I'm filled with addiction or maybe just exhibition

These pictures on my TV excite me

I hold my hands together on my body part of a snake

Shake it harder until it chokes and brings me to submission

Groaning out the frustrations of loneliness

Too scared to interact with social autonomy

Maybe I'll just be history

I'm in the pitch dark

Throbbing and ejaculating

I can't say what these men mean to me

In a room full of male pornography

I can't believe I did this to myself

Stuck in pornography hell

*-Braulio Romero, 05/14*

**is my pornography**

as graphic as yours

a slowly lifted skirt

a hand on her thigh

gliding up to her bare heaven

bare breasts with tense erect nipples

gasping sounds cries of yes yes yes

her hands on my man pride

stiffening in the limelight

a little more risque a spank on a bare

cute well formed ass

a blowjob in the backseat

a tongue teasing a small cute slit

two girls and a midget

or two midgets and one twelve inch dick

the words loud raw pelvic fuck me

yes yes yes

or is it more porno to show the latest massacre

in a school 26 dead, or

a misguided american "Smart" bomb wiping out six doctors without

borders and 50 Syrians

or the lies of our politicians promising us the world so

we may vote for them , or a young girl who is naturally



getting experimental getting pregnant and giving up her baby for adoption because she did not get education or protection. And then she gets HPV and dies at fourteen from cervical cancer

or is it just me that thinks the nightly news and the stumping of a bunch of lying hypocrites is more x-rated than a bare nipple?

*-Wordvango, 02/16*

### **Pornography**

How do I remove

The images in my mind

Of the things that I have seen

To which I should have been blind

Scenes to which my eyes

By my lustful thoughts were drawn

Seem to be forever there engrained

Though I wish that they were gone

Will I ever forget

Once my eyes have seen

An image I wished I had not

Or a thought within a dream

Can the scene not be removed

Once through the eye it enters in

Or is it hidden there forever

To only tempt me once again

For once the eye beholds

It will store in memory

And the image will there remain

For good or agony

O how I wish my eyes

To these scenes had been blind

For then I would not carry

The burden of this kind

*-Robert Blankenship, 06/13*

### **Rejection**

My Girlfriend shut her door,

But the Model online

Opened her legs.

I took the Invitation

It was better than Dwelling on  
Rejection.

*-Daniel Steven Moskowitz, 04/16*

### **Don't think about it**

"Try not to think about it, then it will go away."

It's the only thing they can tell me - they've nothing else to say.

But how can I control my thoughts? I can't just stop myself thinking.

My mind's eyes forever fixed on it, never even blinking.

I wish I could forget it, I wish I didn't care,

But however hard I try to forget, the memory's always there.

He'd say, "I know you like it, it's only a bit of fun,"

As he did the frightful things to me that no-one should have done.

He treated me like his property, as if I was just a toy,

But I was only a weak young girl, and he was a big strong boy.

I never ever wanted it, and I couldn't stop the pain,

But was it my fault it happened? Could it ever happen again?

And now he never goes away, he's always in my head,

Invading my body again and again, until I wish I were dead.

I can't bear the thought of holding hands, and I'm terrified of a kiss.

I want to live a normal life. Will it always be like this?

But I do want to think about it, and talk it over with you,

And if I could tell you everything, I know what you would do.  
You'd take my hand so softly, and tell me, "Don't be afraid,"  
And you'd say I wasn't responsible for any mistakes I'd made.  
Then I'd look into your eyes and see the affection that they hold,  
For I know that you believe in me with a love as pure as gold.

*-Paul Hansford, 02/16*

### **History Repeats**

History Repeats.  
Regardless how many times  
You may press delete.

*-JR Rhine, 05/16*

### **Shrink**

When the man on the corner gives you looks  
While you're walking home from school  
You will learn to shrink into yourself.

When the boys at school talk about your body  
As if you're not sitting right there  
You will act as if you've disappeared,  
And when you come back  
You will no longer know the difference between a compliment

And another degrading word.

When the person you trusted most,  
The one who was supposed to save you,  
Took the definition of respect  
And replaced it with a sense of paranoia,  
And a fear of human touch.  
You will forget who you are.

Shrink.

Shrink.

Shrink.

The silence will taste bad on your tongue  
As will the laughter in their mouths.

Shrink.

Shrink.

Shrink.

Until you no longer have a body made for love  
Instead hate.

*-Madilynn Rayman, 09/17*

**Willing Rape Victim**

2 men,

that's it.

2 men

have known me,

inside, they fit.

Doped out

of my mind;

it's hard to recall.

Bits and pieces,

flashes of memory.

I was a living rag doll.

Barely breathing,

he takes me from behind.

Pulls my hair,

and says,

"I'm gonna make you mine!"

I think it happened

three times,

but who really knows?

When your brain's

as high as mine goes.

I can't call it RAPE,

I was a willing participant.

Numb to the bones,

so with it I went.

When it all fell apart;

my secrets exposed,

he wrote me something

that was no longer prose.

His words were razor blades,

slicing the skin with ease.

I kept myself in my own prison;

over, my heart began to freeze.

"A willing rape victim",

is what he called me.

Sick to my stomach

for allowing him in,

I lay my head on the pillow

to cry for a 5 year old sin.

*-Alice, 06/15*

## Marina Abramović

Yugoslavian.

"grandmother of performance art."

She pioneered a new notion of identity by bringing in the participation of observers, focusing on "confronting pain, blood, and physical limits of the body."



“When Abramović cuts herself with a knife, or slams her body into a wall, it is done with such purity of purpose the viewer is lifted temporarily out of themselves. It is the opposite of sensationalism or exhibitionism – a gesture of self-erasure in the Romantic sense – and to sit still for three months, inviting connection with strangers is something that, in the context of the harried and distracted lives we live, makes perfect sense. No wonder people cried.”



“She carved a five-pointed communist star into her own abdomen, a monstrously sly up yours to the regime and appropriation of brutality for her own purposes. In other gallery settings, she and Ulay slammed into each other, shrieked in each other's faces, or sat staring at each other for interminable lengths of time to test, and conquer, the boundaries of what is endurable. It was thrilling, shocking, above all, moral and sailing always in the face of accusations of meaninglessness.”

As the thing took off, celebrities started to drift in to sit opposite her, including, inevitably, James Franco – and then Ulay came. Abramović broke protocol and reached out to grasp his hands across the table. Everyone cheered. "I absolutely didn't expect he'd come to sit. The moment he sat – and everyone got very sentimental about it, because they were projecting their own relationships on to us – but it was so incredibly difficult. It was the only time I broke the rules."<sup>1</sup>

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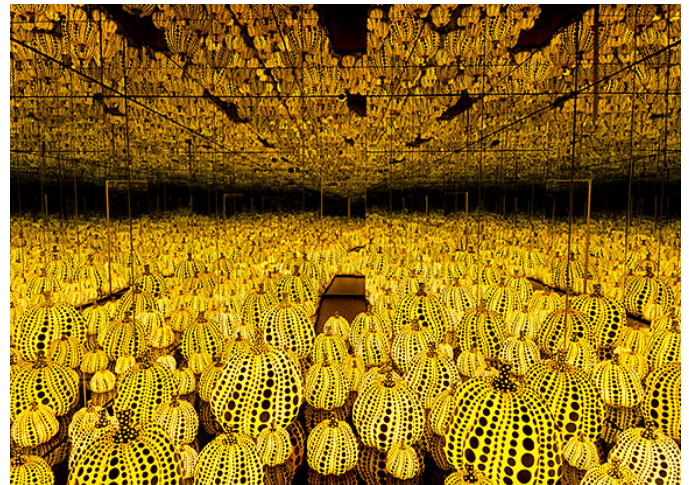
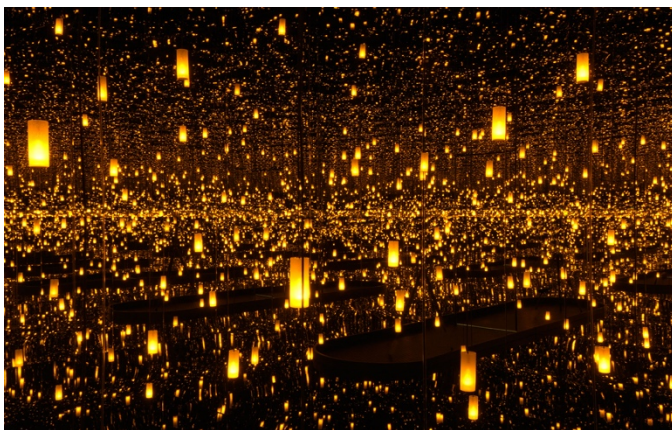
<sup>1</sup> Emma Brockes, The Guardian, *Performance Artist Marina Abramović: 'I was ready to die'*, <https://www.theguardian.com/artanddesign/2014/may/12/marina-abramovic-ready-to-die-serpentine-gallery-512-hours>, Published: 12/04/14, Accessed: 22/11/17.

## Yayoi Kusama

Japanese

"I don't like sex. I had an obsession with sex. When I was a child, my father had lovers and I experienced seeing him. My mother sent me to spy on him. I didn't want to have sex with anyone for years [...] The sexual obsession and fear of sex sit side by side in me."

Conceptual art and shows some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content.



“As if to save those analysts the bother, Yayoi

Kusama has already labelled Aggregation as part of her Sex Obsession series. She describes the white growths as so many phalluses.

So you might see her boat as a metaphor for the conscious mind, floating above unconscious depths. Except here, the mind has been overrun by erotic symbolism.

Not only has the rower lost control, she has vanished, leaving behind a single shoe. Her

sexualised world view appears

to have swallowed her up.”<sup>2</sup>

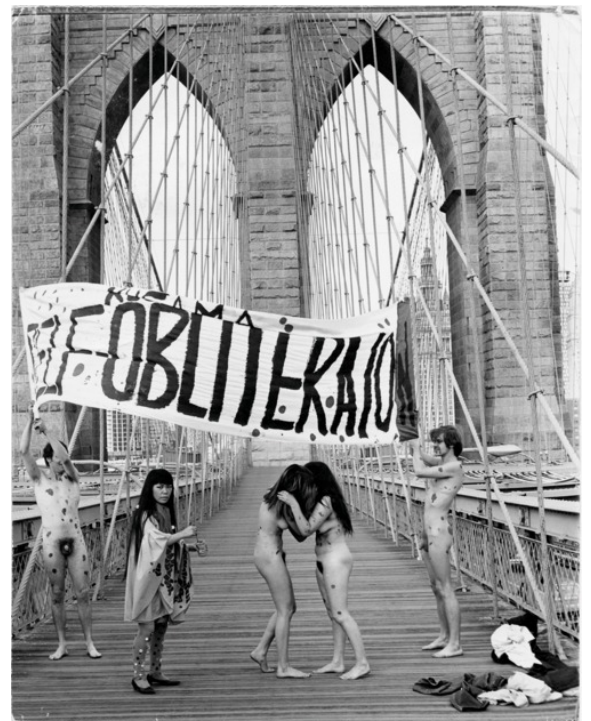


### **VALIE EXPORT**

Austrian

“VALIE EXPORT is one of the most important pioneers on conceptual media art, performance and film.”

Her artistic work includes video installations, body performances, expanded cinema, computer animations,



<sup>2</sup> Mark Sheerin, Criticismism: blogging for art's sake, *Yayoi Kusama, Aggression: One Thousand Boats Show (1963)*, <http://www.criticismism.com/2012/02/08/yoyoi-kusama-aggregation-one-thousand-boats-show-1963/#sthash.6UcKRLhh.dpbs>, Published: 08/02/12, Accessed: 22/11/17.

photography, sculptures and publications covering contemporary arts.

“Ms. Export’s performances and films were among the most radical feminist statements in Europe in the 1960s and 1970s, and her work, through feminism, delved deeply into systems of control that have become omnipresent in the 21st century: surveillance, information as power, unseen political machinations.”<sup>3</sup>



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<sup>3</sup> Randy Kennedy, The New York Times, *Who is Valie Export? Just look, and Please Touch*, <https://www.nytimes.com/2016/06/30/arts/design/who-is-valie-export-just-look-and-please-touch.html>, Published: 29/06/16, Accessed: 22/11/17



## Mona Hatoum

Palestinian

Her work creates a challenging vision of our world, exposing its contradictions and complexities, often making the familiar uncanny. Through the juxtaposition of opposites such as beauty and horror, she engages us in conflicting emotions of desire and revulsion, fear



and fascination.<sup>4</sup>

This comes across time and again: what appears to be a room divider and a low daybed



are enlarged versions of kitchen graters. The serrated holes in the metal are as emphatic as bullet-holes. You imagine a body there, undressing and lounging, and then you don't. They are a startling conjunction of the elegant and the gruesome.<sup>5</sup>

<sup>4</sup> Tate Modern, <http://www.tate.org.uk/whats-on/tate-modern/exhibition/mona-hatoum>, Accessed: 28/11/17

<sup>5</sup> Adrian Searle, The Guardian, *Mona Hatoum review- Electrified, if not always electrified*, <https://www.theguardian.com/artanddesign/2016/may/03/mona-hatoum-review-tate-modern-electrified>, Published: 3/05/16, Accessed: 28/11/17

# **INITIAL PROJECT: MAPPING WORKSHOP C) REFLECTION**

## **Pornography & Violence Workshop Write Up**

Explained the objectives; start creating physical theatre and discuss and debate questions and answers around pornography and violence. I explained the hopes for the first project and the idea of making research and work to throw away if needs be.

Lay down and reflect on pornography and violence, words that came out:

No escape	Only option	Embarrassment
One way?	Adrenaline	Where is the line?
Expression	Difficult to categorise	Media + violence
Something to do	Fantasy	Desperation
Self-harm	Weinstein	Passionate
Loneliness	An escape	An act
“Suffering for art”	Self-blame	Beyond reality
Dark	The spectacle	

Did a series of trust falls to become comfortable with each-others ability to take our weight and to touch one another. Then walked the space and adopted another person in the rooms walk, another person’s and then another person but over-emphasised their style. This gave the lead in to thinking about our bodies and how to use them.

**Get across the room with one person not touching the floor at any point (5 moves).**

Starting the workshop with only males (Finn, Jack, Miller, Osian & Pardy) created an interesting dynamic. Where they might not have been lifted with girls in the workshop they were now forced to. They even adopted some intimate positions like a baby carry and laying a body over the back of a person on all fours crawling. Once Chloe was added to the mix, the gender dynamic became wildly different. Though they were all friends it seemed as though Chloe's role became one of endurance (how many boundaries could I push of hers ((being the only woman)) before it was too uncomfortable?).

**One must leave, one must keep them there. Have an exit point to get to.**

Produced really passionate work and made them think about new ways to interact with their bodies. Created an ensemble of levels; using the floor to go under people, using the air to throw someone over a shoulder. *Maybe an interesting extension would be to not be allowed to repeat the same move twice.*

**Undress the other person, first only one item. Next keep going until they tell you to stop.**

Pardy and Osian- take Pardy's top off, unbutton the shirt. Miller took Chloe's sock. The response was comfortable for this stage but when I asked them to try and stop the item from being removed without force or words it became very intense and uncomfortable for both participants and spectators. The participants noted that seeing their reflection in the mirror created an uncomfortable spectator-participant outer body experience, furthermore, that because they all knew each-other and have seen each-other semi-naked in one way or another there was no shock value. When two male pairs did the task they both went down to their boxers and said stop, this again is because this is not entering



into a new territory. However, the intimate moments that did enter new territory were pulling the drawstrings of trousers and unbuttoning a shirt, because it wasn't a simple tug or pull but a moment that is otherwise building anticipation. Adding a simple narrative prompted emotionally responses in both pairs, some became angry that they couldn't reach their objective, some became forceful and some felt upset. Next, Chloe sat on a chair and had to have one item of clothing removed from her by all 5 boys. Initially, they all went for the sock as it was probably the least intrusive and again this was "them" performing the task as opposed to a sexual predator character. The boys began to fight for and protect the item of clothing and moved on to attaining the other sock and her top. Chloe then assisted her top being taken off and said it was because she just wanted it to be over as quick as possible.

- The general consensus is that 'performance' makes it easier because it isn't your decisions and it is someone else's direction or there is a character to drive the action instead of yourself interacting with friends.
- "I felt like a hyena. The combination of respect, friendship and competition made for interesting dynamics.
- Jack even said he felt demotivated to do the next task because seeing his girlfriend be undressed by other men had rubbed him up the wrong way a lot because of his emotional attachment.

**Stand opposite and maintain eye contact with your partner whilst listening to explicit music.**

These next two tasks aimed to see the boundaries of sensory tasks and which of the two was more uncomfortable or challenging out of visual and physical accompanied by audible.

The overall response was to laugh in the moments that were more explicit, and one pair even began circling one another. I would suggest these were both coping mechanisms with distracting from an uncomfortable situation instead of overriding the response and concentrating on the task of just listening and looking, which as an isolated task, is not difficult. I would also conclude that looking into someone's eyes as they listen to something that otherwise is more of a private thing breaks down social norms of interaction and makes us feel vulnerable.

I played:

- Play by David Banner
- How many licks by Lil Kim
- Oops by Tweet and Miss Elliot

**Be laid down in darkness, touch hands with people places next to you whilst listening to explicit music.**

Responses to this task, I played:

- Or Nah by The Weekend
- Ride by Ciara
- Cockiness by Rihanna

Keep my hand as still as possible. Didn't want to move it at all.	Personal space invaded. The mainstream music invaded personal space more because it hints at the private domain being publicised.
Listening to the mainstream pop explicit music was better because I knew what to anticipate and so it was more comfortable.	"All my consciousness was in my hand."
Darkness heightened the other senses.  Enhancement of touch.	Takes away the personal side by removing the face and identity making it anonymous.
More self-conscious of own hand than the other persons hand and their response to the music.	As a female, I had three points of physical contact on both hands and my foot and I felt totally uncomfortable and "couldn't wait to sit up and it be over."
Listening on your own is ok because you are not hyper-aware of the context of the lyrics, you may just like the beat and rhythm. Choosing a song it your consent instead of being forced to listen.	Otherwise in an intimate setting you are projecting your awkwardness or thoughts onto the other person and assuming they feel the same. Revealing your own.

**THE STIMULI: -****Art- Looking at; Marina Abramović, Yayoi Kusama and VALIE EXPORT.**

<i>Naked Woman</i>	Renaissance of the female form.	Taking back the female body.
<i>Shaved Male Chest</i>	Breaking the patriarchy.	Emasculating and destroying the comfortability of 'a man's world'
<i>Exposed Vagina, Holding Gun</i>	The gun is a clearly violent statement.	The weapon of the gun and the female genitalia. Take back that control.
<i>Phallic Boat</i>	Are they tampons, teeth, cotton earbuds, chodes?	What is it trying to represent?
<i>Skeletons</i>	She-devil, death in sex. Outer body experience of sex. Soulmate and expose of relationships.	Body Issues. Slag will lay with anyone. There is more to you. We all look the same on the inside.
<i>Tit Show, Touch Box</i>	Going into the unknown. Can you give children consent to experience this? Is it pornographic?	Distorted imagination- filling in the dots from what you <i>want</i> to feel and <i>do</i> feel.

**Poetry- Various sources.**

<b><i>Pornography</i></b>	Regret. Keep sex private if there isn't consenting to see (witness) it.	Relatable to those who are brought up to believe sex has to be a certain (restrictive) way.
<b><i>Rejection</i></b>	Immediate rejection? Escapism. "Harmless infidelity". Need personal connection. Responsivity.	Live porn is more intimate. Human connection. Sexual needs neglected. Coping mechanism.
<b><i>Don't think about it</i></b>	Written by a male with the voice of a female?	
<b><i>History Repeats</i></b>	If we aren't ashamed to watch porn then why do we delete our history?	Three bubbles of inner private to public exposed. Want porn to remain in the private bubble.
<b><i>Prudery, Porn, and Praise</i></b>	Lust = objectification. Admire = personification.	All porn stars look similar; therefore, do we dehumanise them more?
<b><i>PORNOGRAPHY</i></b>	Why is this woman ugly? Ugly connotations. Chemical response like nicotine to the addiction.	Ruining the expectations of sex and relationships and yet we carry on watching it. Routine.

<i>Is my pornography</i>	What's more violent; exposed to watch consented sex, or mis-education?	Censorship still allows explicitly. Romanticism in fantasy. Exposure.
<i>Shrink</i>	Owning your own body.	Subjected to hatred of your own body and not have possession of it.  Reclaim that possession by using it for hate.
<i>Porn</i>	Highlighted: tits and pussy, it's growing old now, addiction.	Not having love, confusing and MISPLACED attention.  Fantasy.
<i>Pornography (blue)</i>	Conservative.  Criticism/Demeaning.	Lack of completion.  Attempts?
<i>Willing Rape Victim</i>	Lack of accountability, control, impersonal, entrapment, escapism, beauty in manipulation, it's rape but not, animalistic, regret.	Intoxication, no ownership, consent, no feeling-no connection, shame, juxtaposition, metaphors.
<i>Pornography (blue longer)</i>	Purity. Lust. Passion, or lack of. First paragraph female voice, second male voice.	Need vs choice. Inability to explain how we feel.  Fetish- cannot explain why it interests.

**The blind person and the bomb. One person, then everyone is both blind and a bomb.**

Spin and distort Grace's spatial awareness then she must not hit any 'bombs'. She struggled to find pace, but it made heightened her hearing, however, this over sensitivity meant she started hearing things that weren't there. She noted that you could simply 'sense' something close by, and the light or heat of a body also influenced this. When everyone became a bomb and blind they all found their own techniques of navigating the space strategically. One took the nervous-pigeon-step approach whilst another worked out the parameter of the room and stuck to it. When I challenged Ciaran by standing in front of him and seeing his response, he became very still and cautious. I allowed him to hear my footsteps and he kept attempting to redirect himself before then challenging me back and charging forward, to which I moved out of his way.

**Get the whole team over the rope without touching it.**

Looking at the strategy, the boys lifting the girls over the shoulder, fireman carries, stepping on backs running and jumping. The more time pressure I put on them the braver they became, and they managed to complete the task with different strategy twice, in 2 mins and a min and half. Doing worked better than planning.

**Chair work- all 6. Let the chair represent as many things as possible.**

The rest of the workshop was 40 mins straight physical theatre. "felt like 10 mins." "felt like 15 max" Different narratives and cycles. Symmetry of 6 was beautiful with levels.

Magic objects with socks and bandana gave impact. Explored, friendship, love, betrayal, boredom, trust, addiction, violence, obligation, objectification and more.

### **AOB- Thoughts and comments.**

- One-on-one performance allows the audience to think more honestly, whereas, a group setting reinforce social restrictions- safety in numbers. However, if they are strangers this might counteract that side effect.
- “sex is buttering your bread in the morning...” ← “yea, same”.
- Difference between accurate results and ethical results.
- Upbringing and geographical influences change perception on sex and sexual culture.
- The Famous Lauren Barri-Holstein. Take back my body. “I guess she succeeded because I didn’t get a boner off that.”
- Pornography = getting pleasure from sexual acts → explains fetishes.
- Want what we can’t have. More, what you can’t deal with.
- Consent is everything.
- Substitutes and surrogates to suggest the same thing. E.g. Cream not cum.
- Screen vs theatre, what's the difference? You can exit a screen immediately but there is theatre etiquette that prevent that.



# **INITIAL PROJECT: MAPPING WORKSHOP D) FEEDBACK**

## **Workshop Feedback** **Frantic Assembly Questionnaire**

### **First**

**What was your response to the stimuli?**

An interesting variety of material used to cover the majority of artistic disciplines. There were strong, provoking stimuli which almost always resonated with the target audience.

**What could have been improved?**

While the space was well suited to discussion and reviewing stimuli, having a separate and more appropriate space for the physical parts of the evening could have benefitted the workshop.

**Did you uncover any new thoughts, feelings or attitudes towards pornography, and pornography in its relation to violence?**

I think the discussion about whether porn could be violent to the 'idea' of sex was an interesting point, one which I found myself agreeing with. During the workshop it was difficult to define what 'pornography' and 'violence' actually meant to me, something which I thought I had been clear on previously.

**Do you think physical theatre responds to this subject well? If so, how?**

Yes, I think the liveness of theatre removes the buffer between audience and material. This means the relationship between the visceral nature of the work and the audience is more direct.

**What did you find was the most intrusive sensory activity? E.g. Audible, Visual, Physical etc.**

Visual.

**What worked in the workshop and what could have been improved?**

I felt that workshop had a natural progression and each task and discussion we had served a purpose. I think an improvement could be varying the participants more with age and gender etc.

**What is 'too far' in terms of exposing an audience to pornographic components in a theatrical setting?**

As long as there is informed consent, I'm not sure there is a limit.

**In your own opinion, what would be *your* limit in experiencing this piece of theatre?**

For me, I would not be comfortable having myself sexualised without my consent, nor inappropriately touched.

**Can you suggest a way *you* as an audience member would expect to be safeguarded?**

Informed consent and a briefing and debriefing session – before and after.

**Do you think it is possible to respond to this subject ‘honestly’ as opposed to a response that falls in line with social acceptability? (Is it possible to eliminate the ‘social desirability’ hypothesis?) Please explain your opinion.**

No, I think social desirability will always play a factor in this type of work. In a group setting, not only are the audience adhering to the hive mind of the collective, but also to the conventions they’re accustomed to in the theatre (clapping, remaining quiet etc). I believe these social responses are irremovable in a modern audience. Perhaps there will be less social desirability with a more intimate performance, such as one on one work, but I believe the participant will still feel a social responsibility to “make the piece work” for the performer.

**Being honest, would you go to watch a performance on violence and pornography? Why?**

Yes, sex and violence are some of the most primal urges of man. It would be interesting to see and artists perspective on how these primal forces are still present in a contemporary world.

**Would a one-on-one performance deter or encourage you to see a work?**

Deter.

**Any other thoughts on the workshop or on the subject of violence and pornography?**

I’d be very interested in a discussion/workshop about the opposites, the benefits of pornography, I feel it would be a very interesting antithesis.

**Do you think pornography rests in the public or private domain?**

Public

**Is pornography violent. Yes or No.**

Yes.

## **Second**

### **What was your response to the stimuli?**

I found that the element of choice/consent being taken away from me the most difficult thing – things that I would normally be comfortable with became uncomfortable, such as listening to the music I'd normally listen to on my headphones or having my clothes taken off (bearing in mind everyone in the room has already seen me naked or semi-naked anyway).

### **What could have been improved?**

After a couple of the exercises it wasn't explained what the intention behind performing the exercise was – unless there is a reason we aren't being told why this exercise is being done, it's nice to be asked at the end "do you know why I asked you to do that?" or be told "I asked you to do that because I wanted to test x, y and z".

### **Did you uncover any new thoughts, feelings or attitudes towards pornography, and pornography in its relation to violence?**

I'm quite comfortable with the concept of pornography as long as it's consensual, but knowing whether it's consensual or not is the issue. You can sometimes tell by watching but not always – which then had me questioning the morality of pornography. But by removing pornography are you enacting censorship?

### **Do you think physical theatre responds to this subject well? If so, how?**

Yes, because you can show more violent/sensitive topics without being overly in-your-face and vulgar towards the audience, yet still making them feel uncomfortable.

### **What did you find was the most intrusive sensory activity? E.g. Audible, Visual, Physical etc.**

Physical – having my clothes forced off.

### **What worked in the workshop and what could have been improved?**

The physical theatre part at the end was a good experience, especially for someone who isn't a physical theatre actor at all, I struggled at first but got into it by the end and feel with practice it could be something I really enjoy. See question 2 for improvements, that's the only real one I have!

### **What is 'too far' in terms of exposing an audience to pornographic components in a theatrical setting?**

Performing sexual acts live – if it's on video, live or recorded, there is a barrier there and it therefore feels more acceptable to expose to an audience.

**In your own opinion, what would be *your* limit in experiencing this piece of theatre?**

Watching someone perform sexual acts on themselves/someone else on live video.

**Can you suggest a way *you* as an audience member would expect to be safeguarded?**

Being informed the content of what I was about to see without everything I'm about to see being spoiled.

**Do you think it is possible to respond to this subject 'honestly' as opposed to a response that falls in line with social acceptability? (Is it possible to eliminate the 'social desirability' hypothesis?) Please explain your opinion.**

Yes – by pushing people's boundaries but not breaking them. But unfortunately everyone's boundaries are different, so perhaps this is where the different forms can come in? So if there was music, poetry, video, physical – and people only listen to/watch what they can cope with, and there is some way of recording the numbers of people who can watch each form?

**Being honest, would you go to watch a performance on violence and pornography? Why**

Yes – to see how far the creators dare to go, and what I personally can cope with too!

**Would a one-on-one performance deter or encourage you to see a work?**

It depends what the performance entails, if I was assured that I wasn't basically entering a strip club/live sex performance booth and that there was a wider meaning to it, then I'd do it.

**Any other thoughts on the workshop or on the subject of violence and pornography?**

A lot of the violence in pornography in my opinion comes from consent – are the people taking part in the porn really okay with what they're doing, and how do we truly find that out? Unfortunately we can't!

**Do you think pornography rests in the public or private domain?**

Private, but it's quickly becoming more public.

**Is pornography violent. Yes or No.**

Again – depends on the consent of the actors! But I think it's probably more on the side of violent than not, it's just that we choose not to think about it because we only care about ourselves and the pleasure it gives us.

## **Third**

**What was your response to the stimuli?**

Uncomfortable but thought-provoking.

**What could have been improved?**

Maybe some guidance during physical theatre. Those that haven't done any physical theatre before may have felt a little lost in those exercises.

**Did you uncover any new thoughts, feelings or attitudes towards pornography, and pornography in its relation to violence?**

The potential degrading nature of porn with one women and multiple men.

**Do you think physical theatre responds to this subject well? If so, how?**

It allows you to form images rather than just dialogue which can be more powerful.

**What did you find was the most intrusive sensory activity? E.g. Audible, Visual, Physical etc.**

Physical – when all were taking Chloe's clothes off.

**What worked in the workshop and what could have been improved?**

Listening to the songs with sexual lyrics and considering them rather than just listening like you would on a radio.

**What is 'too far' in terms of exposing an audience to pornographic components in a theatrical setting?**

When there is a degrading act happening to a man or woman. Whether the actor is compliant, theatre cannot always detract from reality fully and the actor could quietly feel embarrassed.

**In your own opinion, what would be *your* limit in experiencing this piece of theatre?**

Pretty much the same as I answered in question 7.

**Can you suggest a way *you* as an audience member would expect to be safeguarded?**

Pre-show posters warning of graphic content.

**Do you think it is possible to respond to this subject 'honestly' as opposed to a response that falls in line with social acceptability? (Is it possible to eliminate the 'social desirability' hypothesis?) Please explain your opinion.**

Possibly not within theatre; too many people seek to find a deeper meaning in theatre even though it could be as blunt as it is displayed.

**Being honest, would you go to watch a performance on violence and pornography? Why?**

If there seemed no purpose other than just to make a point then no; people's theatrical visions can often be distorted by them just trying to shock an audience rather than make a stand for a topic. Otherwise, if it was integrated in a story then yes.

**Would a one-on-one performance deter or encourage you to see a work?**

Same as above, not if there was a point to it but it would deter me if there was no real reason to it other than to shock.

**Any other thoughts on the workshop or on the subject of violence and pornography?**

Very interesting. Thought-provoking.

**Do you think pornography rests in the public or private domain?**

Public as long as it is contained. Child pornography/other illegal porn evidently needs to be better regulated judging from the amount you hear people being prosecuted for, for accessing it.

**Is pornography violent. Yes or No.**

For me, it is not a simple yes or no answer.

## **Fourth**

### **What was your response to the stimuli?**

I wasn't there for much of the use of stimuli, but for the small amount that I was there for, the poems were really powerful. The shorter ones seemed to have a lot more to say – ironically – as they came across having one message, but actually provided much more than what initially meets the eye.

### **What could have been improved?**

Seeing as I was only there for the last couple of hours, I don't think there was a lot that I was part of that I would have said needs improving! Maybe the only thing could be not having so much on the list? It's always difficult being inhibited by time because we had so much to get through, but I appreciate that that really couldn't be helped as we had a lot to cover!

### **Did you uncover any new thoughts, feelings or attitudes towards pornography, and pornography in its relation to violence?**

I don't think so – I think I still have same thoughts and feelings.

### **Do you think physical theatre responds to this subject well? If so, how?**

Yeah definitely. Physical theatre allowed us to say things that words wouldn't – we were able to tell lots of different stories in just one session, but with there still being an obvious, underlying message running through all the different stories.

### **What did you find was the most intrusive sensory activity? E.g. Audible, Visual, Physical etc.**

Wasn't there for this bit!

### **What worked in the workshop and what could have been improved?**

Again, I don't really know as I was only there for the last bit – but I thoroughly enjoyed creating theatre again, and just being allowed free reign. I think being told that the chairs had to be something different at all times was difficult, and by most, was forgotten pretty quickly. Either that, or it was over used. Just letting us create what we did worked well, with the odd phrase from you suggesting a change in emotion or attitude etc.

### **What is 'too far' in terms of exposing an audience to pornographic components in a theatrical setting?**

This is a really hard question to answer, because I don't think you can know the answer unless you are exposed to it? And what might be 'too far' for one person, may mean nothing to another. I don't think I really have an answer, because I think I could probably take a fair bit to watch. I wouldn't like to see someone physically and actually beaten up or raped or anything like that, that's for sure!



**In your own opinion, what would be *your* limit in experiencing this piece of theatre?**

Mentioned above!

**Can you suggest a way *you* as an audience member would expect to be safeguarded?**

I would want to have warning as to what I was about to be part of. And by that, I don't just mean a sign on the door as you go into the theatre. I think, if something was going to be seriously exposing, I'd expect to be warned when buying a ticket, or a follow up email perhaps?

**Do you think it is possible to respond to this subject 'honestly' as opposed to a response that falls in line with social acceptability? (Is it possible to eliminate the 'social desirability' hypothesis?) Please explain your opinion.**

No, I don't think it's possible. I think you can be as 'honest' as you like, but whether it is conscious or subconscious, I think people will always be swayed by social conventions, whether they're thinking about it or not. I also don't think people will really be 'honest' with themselves because they don't want to move away from the 'norm'. Society challenges and changes our minds so we think we're thinking in the right way. I honestly don't think many people will always be honest with themselves or others because of the way society deems pornography and violence to be.

**Being honest, would you go to watch a performance on violence and pornography? Why?**

Probably yes. I like to see theatre that will challenge me and push me out of my comfort zone (although I do love a musical and would still take seeing Les Mis over Blasted any day ;))

**Would a one-on-one performance deter or encourage you to see a work?**

Deter me. It would make me feel too uncomfortable, especially if the topic was what you want to toy with.

**Any other thoughts on the workshop or on the subject of violence and pornography?**

Difficult subject matter!!! I don't think you're ever going to find the answers you may or may not be looking for, and I don't think there ever will be just one answer to all the questions you pose!

**Do you think pornography rests in the public or private domain?**

It's something public that should be private.

**Is pornography violent. Yes or No.**

I CAN'T POSSIBLY ANSWER THIS!! Some is, some isn't. I'd probably lie more in yes, but I'm not making a definite answer!

### Questionnaire

1. Describe your favourite smell.  
Candle burning. AS it's calming and soothing
2. What is something that you have seen that has shocked you?  
Someone using a broken bottle/weapon to attack someone  
The shock of someone using a foreign object  
to harm someone
3. Which position do you sleep in?  
On Side Cuddling a pillow
4. What is something that you wanted when you were young but not anymore?  
To be popular
5. Have you ever been caught gossiping? What happened?  
Yes, I spoke my feelings as I believe if you're  
gonna say something you can say it to their  
face
6. How many sexual partners will you have in your life?  
16
7. How many times have you faked an orgasm?  
11 ish
8. What is the 'dirtiest' sex position you have done?  
69
9. How often do you masturbate whilst watching porn?  
Not often maybe 2 times a week
10. How old were you when you first sought out porn? What was it?  
10/11 straight / girl on girl
11. Have you ever watched anything that you felt upset about afterwards?  
No

12. How many times a day do you think about sex on average?

Never    1-3    5-10    10-15    15-20    20+    30+    50+    More

13. What does violence look like?

Any harm coming to someone

14. What does sexual violence look like?

This could be a number of things such as hitting / slapping / choking or anything else that is unwanted

15. In your opinion, what is 'too violent' within porn?

Anything that disturbs people. For me it's physical harm or when it is clear one or both parties aren't happy

16. If you had the power, would you...

Keep porn market the same.    Remove it from online completely.    Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.    I'd be slightly embarrassed.    I'd be really nervous.    Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.    I'd be slightly embarrassed.    I'd be really awkward.    Totally uncomfortable.

19. How old should a person be before being exposed to porn?

I'd say 14/15 but I didn't have so

20. How old should a person be before having sex, in your opinion?

I think 15 as long as both parties are certain

### Questionnaire

1. Describe your favourite smell.

Fresh washing/shoots - reminds me of family, cosy-ness,  
love.

2. What is something that you have seen that has shocked you?

Casualty.

3. Which position do you sleep in?

I fall asleep on my front, but often wake up either  
on front or on side.

4. What is something that you wanted when you were young but not anymore?

A horse - too much responsibility now!

5. Have you ever been caught gossiping? What happened?

Yes - sent a text + got caught out because  
the other person said the message about  
them.

6. How many sexual partners will you have in your life?

2

7. How many times have you faked an orgasm?

not many.

8. What is the 'dirtiest' sex position you have done?

on the side?

9. How often do you masturbate whilst watching porn?

not often.

10. How old were you when you first sought out porn? What was it?

I think the first time I watched was either for a  
joke with friends, or with boyfriend - it can't have been  
many years ago - 16 maybe?

11. Have you ever watched anything that you felt upset about afterwards?

Aggressive porn towards a woman

12. How many times a day do you think about sex on average?

Never    1-3    5-10    10-15    15-20    20+    30+    50+    More

13. What does violence look like?

I don't know.

14. What does sexual violence look like?

Aggressive penetration on females (or males, I've just not seen that before)

15. In your opinion, what is 'too violent' within porn?

drawing blood, exposing + causing injury.

16. If you had the power, would you...

Keep porn market the same.

Remove it from online completely.

Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable. I'd be slightly embarrassed. I'd be really nervous. Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable. I'd be slightly embarrassed. I'd be really awkward. Totally uncomfortable.

19. How old should a person be before being exposed to porn?

Age of consent at least.

20. How old should a person be before having sex, in your opinion?

Age of consent.

not not necessary  
to cause of  
porn.



### Questionnaire

1. Describe your favourite smell.

Clean cotton Yankee candles

2. What is something that you have seen that has shocked you?

A woman being aggressively thrust into  
with a three-pronged dildo (clitoris,  
vagina, anus)

3. Which position do you sleep in?

On my side, legs fairly spread out

4. What is something that you wanted when you were young but not anymore?

~~To become a star~~ to become a vet

5. Have you ever been caught gossiping? What happened?

Yes - it got back to the person, they  
half - confronted me but not really,  
we didn't talk for a bit and then  
I messaged them to explain + I apologised

6. How many sexual partners will you have in your life?

One (hopefully!)

7. How many times have you faked an orgasm?

NEVER. Not even joking. If I'm not gonna  
cum, get off.

8. What is the 'dirtiest' sex position you have done?

Tied to a headboard during missionary

9. How often do you masturbate whilst watching porn?

Not often, I tend to masturbate after

10. How old were you when you first sought out porn? What was it?

18 - I never sought it out, my  
partner showed me and we watched it together.

11. Have you ever watched anything that you felt upset about afterwards?

Not to my memory

12. How many times a day do you think about sex on average?

Never    1-3    5-10    10-15    15-20    20+    30+    50+    More

13. What does violence look like?

Physically abusive / intrusive, verbally aggressive

14. What does sexual violence look like?

Can be overt - assault/rape - or covert. Covert is less obvious cases of unconsensual sex, ie a director behind a porn camera telling actors to do something they don't want to.

15. In your opinion, what is 'too violent' within porn?

Slapping of the face, aggressive sex where the woman is clearly in pain but can't say anything, a man being verbally disgusting in general to the woman (ordering around aggressively etc)

16. If you had the power, would you...

Keep porn market the same.

Remove it from online completely.

Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really nervous.

Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really awkward.

Totally uncomfortable.

19. How old should a person be before being exposed to porn?

Roughly ~~16~~ 16.

20. How old should a person be before having sex, in your opinion?

Sixteen

### Questionnaire

1. Describe your favourite smell.

Freshly baked bread.

2. What is something that you have seen that has shocked you?

Waking up to seeing my dog's bloody diarrhea on the floor.

3. Which position do you sleep in?

Fetal.

4. What is something that you wanted when you were young but not anymore?

Friends.

5. Have you ever been caught gossiping? What happened?

Gossiped about a colleague in the cabs, to realise the driver was her friend. Nothing happened.

6. How many sexual partners will you have in your life?

1.

7. How many times have you faked an orgasm?

None.

8. What is the 'dirtiest' sex position you have done?

Face fucking.

9. How often do you masturbate whilst watching porn?

~~most~~ Couple of times per week.

10. How old were you when you first sought out porn? What was it?

14. No idea.

11. Have you ever watched anything that you felt upset about afterwards?

~~No~~. Two girls one cup.



12. How many times a day do you think about sex on average?

Never 1-3 5-10 10-15 15-20 20+ 30+ 50+ More

13. What does violence look like?

It doesn't, always.

14. What does sexual violence look like?

~~It's~~ Unconsensual. Traumatic.

15. In your opinion, what is 'too violent' within porn?

Rape.

16. If you had the power, would you...

Keep porn market the same.

Remove it from online completely.

Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really nervous.

Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really awkward.

Totally uncomfortable.

19. How old should a person be before being exposed to porn?

16.

20. How old should a person be before having sex, in *your* opinion?

18.

### Questionnaire

1. Describe your favourite smell.

~~Sweet, basic perfume~~ → The smell of a significant other.

2. What is something that you have seen that has shocked you?

Beating someone to the ground and continuing to hit them.  
Relentless violence.  
Pleading to stop but the other person not stopping.

3. Which position do you sleep in?

Pillow/Duvet between legs. Head on arm. Facing to left.

4. What is something that you wanted when you were young but not anymore?

Attention.

5. Have you ever been caught gossiping? What happened?

Never.

6. How many sexual partners will you have in your life?

Hopefully it stays the same as it is now.

7. How many times have you faked an orgasm?

Several. Uncountable.

8. What is the 'dirtiest' sex position you have done?

69.

9. How often do you masturbate whilst watching porn?

Once.

10. How old were you when you first sought out porn? What was it?

9 → Hardcore anal by accident.

11. Have you ever watched anything that you felt upset about afterwards?

Nope.

12. How many times a day do you think about sex on average?

Never    1-3    5-10    10-15    15-20    20+    30+    50+    More

13. What does violence look like?

Invasion of personal space (Physically, emotionally, Mentally)

14. What does sexual violence look like?

The same as above but in a sexual setting i.e. groping, unwanted advances,

15. In your opinion, what is 'too violent' within porn?

Explicit striking or use of unwanted force.

16. If you had the power, would you...

Keep porn market the same.

Remove it from online completely.

Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really nervous.

Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really awkward.

Totally uncomfortable.

19. How old should a person be before being exposed to porn?

old enough to understand sex first. Mid to late 20s?

20. How old should a person be before having sex, in your opinion?

16. Sex helps people understand human relationships.



12. How many times a day do you think about sex on average?

Never 1-3 5-10 10-15 15-20 20+ 30+ 50+ More

A lot going on the dedicate too much thought to that

13. What does violence look like?

Anything from silence to noise, complete noise

14. What does sexual violence look like?

It looks like something that can never be replicated, beyond comprehension. ~~It can~~ Every experience is its own event. ~~It's unique~~

15. In your opinion, what is 'too violent' within porn?

~~It's too~~ ~~Many~~ For me bondage etc. that it's too much but it still gets audiences.

16. If you had the power, would you...

Keep porn market the same. Remove it from online completely. Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable. I'd be slightly embarrassed. I'd be really nervous. Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable. I'd be slightly embarrassed. I'd be really awkward. Totally uncomfortable.

19. How old should a person be before being exposed to porn?

~~Should be exposed~~ 16 I guess

20. How old should a person be before having sex, in your opinion?

15/16 I think

### Questionnaire

1. Describe your favourite smell.

Petrol

2. What is something that you have seen that has shocked you?

~~My~~ A girl who looked like someone I know

3. Which position do you sleep in?

my side with one leg up

4. What is something that you wanted when you were young but not anymore?

A Horse

5. Have you ever been caught gossiping? What happened?

Yes - bluffed + fumbled my way through it

6. How many sexual partners will you have in your life?

2

7. How many times have you faked an orgasm?

Multiple

8. What is the 'dirtiest' sex position you have done?

~~On the floor~~ Doggy - because I don't like they  
can see me but I can't see  
them

9. How often do you masturbate whilst watching porn?

Every time - I maybe come 4 times from  
porn

10. How old were you when you first sought out porn? What was it?

13/14 - curious about the adult channel on Sky  
and watched the free previews

11. Have you ever watched anything that you felt upset about afterwards?

Recently, a school girl one - made me feel dirty

12. How many times a day do you think about sex on average?

Never    1-3    5-10    10-15    15-20    20+    30+    50+    More

13. What does violence look like?

Brutality

14. What does sexual violence look like?

Forcefulness, unconsented, struggle, brutality

15. In your opinion, what is 'too violent' within porn?

unconsented, notable uncomfortableness

16. If you had the power, would you...

☒ Keep porn market the same.    ☐ Remove it from online completely.    ☐ Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.    I'd be slightly embarrassed.    I'd be really nervous.    Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.    I'd be slightly embarrassed.    I'd be really awkward.    Totally uncomfortable.

19. How old should a person be before being exposed to porn?

can't really place an age on it because people develop

20. How old should a person be before having sex, in your opinion?

Again - I think they need to be old enough <sup>mentally at such diff. rates</sup>  
to have been educated about sex and  
fully understand what it means and  
it be between two consenting individuals  
(can be more than 2 - no judgey wodgey)

### Questionnaire

1. Describe your favourite smell.

Perfume

2. What is something that you have seen that has shocked you?

A man being crushed by a bus  
in porn. Using skin hooks.

3. Which position do you sleep in?

on my back

4. What is something that you wanted when you were young but not anymore?

To be a y-g.-on champion  
and to live in Australia.

5. Have you ever been caught gossiping? What happened?

Yes, I had to confront the person later  
over social media.

6. How many sexual partners will you have in your life?

1

7. How many times have you faked an orgasm?

Once

8. What is the 'dirtiest' sex position you have done?

69

9. How often do you masturbate whilst watching porn?

Always

10. How old were you when you first sought out porn? What was it?

12. I gaged Katie Price.

11. Have you ever watched anything that you felt upset about afterwards?

Yes, but I didn't masturbate, just curiosity

12. How many times a day do you think about sex on average?

Never    1-3    5-10    10-15    15-20    20+    30+    50+    More

13. What does violence look like?

A victim and a perpetrator.

14. What does sexual violence look like?

Non consensual touching or coerced forcefulness.

15. In your opinion, what is 'too violent' within porn?

Necrophilia, Bestiality, Paedophilia, Blood, Scat and urine.

16. If you had the power, would you...

Keep porn market the same.    Remove it from online completely.    Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.    I'd be slightly embarrassed.    I'd be really nervous.    Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.    I'd be slightly embarrassed.    I'd be really awkward.    Totally uncomfortable.

19. How old should a person be before being exposed to porn?

13

20. How old should a person be before having sex, in your opinion?

16



## Questionnaire

1. Describe your favourite smell.

~~Some~~ The smell of petrol at a BP garage

2. What is something that you have seen that has shocked you?

A shock broke out in front of me, two women. I was in a crowd, people around me were getting pulled into me. The speed of it all happening shocked me.

3. Which position do you sleep in?

On my back but often wake up on my side

4. What is something that you wanted when you were young but not anymore?

To be a really driver, I can't live that dangerously anymore

5. Have you ever been caught gossiping? What happened?

I had, about some one behind me. I then panicked and hid under a table

6. How many sexual partners will you have in your life?

3

7. How many times have you faked an orgasm?

Never

8. What is the 'dirtiest' sex position you have done?

420 legs up, hunched I guess  
legs above shoulders

9. How often do you masturbate whilst watching porn?

Once every two weeks maybe

10. How old were you when you first sought out porn? What was it?

15 I reckon

11. Have you ever watched anything that you felt upset about afterwards?

My god yes, the Cove (documentary about killing dolphins)  
+ Blackfish + Bt

12. How many times a day do you think about sex on average?

Never 1-3 5-10 10-15 15-20 20+ 30+ 50+ More

A lot going on the dedicate too much thought to that

13. What does violence look like?

Anything from silence to noise, complete noise

14. What does sexual violence look like?

It looks like something that can never be replicated, beyond comprehending. ~~It is~~ Every experience is its own event. ~~It is not like~~

15. In your opinion, what is 'too violent' within porn?

~~It is~~ ~~too much~~ For me bondage etc. that is too much but it still gets audiences.

16. If you had the power, would you...

Keep porn market the same.

Remove it from online completely.

Make it totally accessible.

17. How comfortable would you be with someone looking through your browser history?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really nervous.

Totally uncomfortable.

18. How comfortable would you be with your friends/family watching the porn you watch with you?

Totally comfortable.

I'd be slightly embarrassed.

I'd be really awkward.

Totally uncomfortable.

19. How old should a person be before being exposed to porn?

~~Should be exposed~~ 16 I guess

20. How old should a person be before having sex, in your opinion?

15/16 I think

# **PORN CULTURE:**

## **A) PERFORMANCE REHEARSAL NOTES**

*Gray, Francesca*

**STAGES OF NARRATIVE: -**

Start with chair sequence

Move to projector- Picnic of porn

Move to interaction in space

Move to 'fuckability vs invisibility' → Make the choice. Choke. Celebratory repetitive congratulations motif.

Puppetry and mirror activity.

**MOMENTS OF VIOLENCE: -**

Choke. Fishhooking. Semen facial

**PERFORMERS NEED TO REMEMBER: -**

Sexual desirability. Tap in tap out. Need to replicate the grotesque.

**ACTIONS/TO: -**

Play. Explore. Chase. Hide. Tire. Exhaust. Touch. Protect. Reveal. Prevent. Pursue.

**TIME BREAKDOWN: -**

2min- Childhood- "what they learn is they have two choices, either fuckability or invisibility".

2min- Teenhood- half way through "do you feel like it is objectifying women, do you feel like it is celebrating women" end. "Do you watch it by yourself, do you watch things that you would be horrified if you knew anybody knew that you watched it"

2min- Adulthood- half way through “they’re calling her a whore, a slut, and a cum dumpster, this is the sex education today across the world.” Music changes. Piano starts second cue for final 45 seconds

4min- Pornhood- halfway through music slows and changes into lower piano notes. And words come in “You wanna make me your whore”. By 7.52 Music will begin to be drowned out by porn.

	<u>Ciaran</u>	<u>Pardy</u>	<u>Grace</u>	<u>Megan</u>
<u>Childhood</u>	Crawl. Protect. Roll. Cheeky.	Play. Catch. Keep Safe. Sensitive.	Confident. Lead. Army Crawl. Lean.	Jump. Fall. Hide. Meet.
<u>Teenhood</u>	Capture. Lift. Touch. Learn.	Capture. Lift. Touch. Learn.	Learn. Touch. Allow. Consider.	Learn. Touch. Allow. Consider.
<u>Adulthood</u>	Engage. Control. Explore. Dominate. Perform.	Engage. Devour. Respect Push. Catch.		
<u>Pornhood</u>				

**PORN  
CULTURE:**

**B)  
PERFORMANCE  
WRITE-UP**

### **Porn Culture Performance Reflection**

The three showings of *Porn Culture* each gave unique feedback and perspective into how physical theatre communicates messages, how audience size aids or disrupts the engagement of a performance, and lastly, how exhaustion and stamina dictate how the performance narrative might be received.

The performance adopted a dance heavy repertoire, not originally intended for the physical theatre performance there was a subsequent compromise of physicality and facial expression. Supposedly where character would have been filtering through facial expression and physicality there was a shift in focus from performative aspects towards maintaining stamina and remembering choreography.

With each showing of the performance there was a development to how the narrative was delivered. This directly correlated with the exhaustion of the performers and their ability to communicate strong dynamics, keep in unison and be in control of their facial expressions. Their movement, appearance and anxiety about certain moments translated different with each performance. Perceivably, their facial expressions became less animated by the final performance due to focussing their attention on summoning energy to hit their movement marks. Furthermore, their exhaustion meant that the execution of the movements by the third performance was tired, however, this contributing factor lent to improving the physical aesthetic of the performance with each progression.

Undoubtedly, their ragged demeanour, semen stained clothes, lethargic movement and

knotted hair provided a tangible reflection on the journey they had endured as characters. The aesthetic aided their portrayal of young people coping with their induction into societies saturation of predetermined gender violence.

The technical issues faced came as a result of the need to record the performance versus the choices made to perform in phone light with help from draped fairy lights. With the lights almost completely off and the glare from phone lights it sometimes made difficult to see the recordings. Furthermore, the performance moved around a non-traditional theatre space that had to navigate around structural pillars and immovable exhibit blocks. This 'walk about' style of performance which took the audience around the space meant we couldn't fix a camera to any one place but forced us to film on mobile devices.

Speaking of non-traditionalist theatre practice, our non-ticketed sales choice meant with each performance we gambled with audience size. I had anticipated around 7 each showing as it was a free event and that usually deters people because they think they are not being offered a professional standard. Overall, there was about 50 people across the three shows. The first show only had approx. 10 people which meant the final viewing had the majority of the 50 recorded spectators. This made for completely different experiences for the audience as a unit, the spectator as an individual and for the performers themselves. Firstly, the small audience were able to travel freely with little to no issue of blocking or being visually impaired. They could move inconspicuously and freely. By the last performance with the largest group, it was difficult to move without standing in front of the projector or getting a half-obstructed view. Each individual had the added reduced comfortability of being pushed up against another audience member



and as the soundtrack became more audibly explicit it must have added to the tension of touching a stranger. There was an added dynamic of spectatorship and voyeurism as the narrative unfolded for their entertainment. With the smaller audience it was easier to remain in a safe, unpenetrated circumference, whilst the larger audience was awkwardly chunky and shuffled in huddles, leaning to catch a glimpse of the performance unfolding before them. This comparison was invaluable data for me to record in my research regarding theatre form and their audience response to their experience and how it impacted their holistic experience.

The recordings that were collected from laptops, therefore, the recordings are imperfect and restricted in their capturing of the performance. This paralleled a likeness to the actual visibility of the performance. Another restriction of having static film equipment was its inability to capture the literal journey taken by both performer and audience member and neglect to record the impact of the projections, shadows and striking silhouettes cast by the choice lighting.

My reflection on our space design was certainly contrasting to how I had envisaged the overall performance aesthetic. I had pictured a small, minimalistic space with plain walls and an elevated-in the round audience. However, through the work-in-development approach I learnt that whilst curating live performance I had to become malleable in my vision and manipulate the space and narrative in order to fit the criteria against our available resources.

The general correlation of feedback derivative of '*Porn culture*', was that women felt they had grown into adolescence being sexualised and felt an expectancy burdened upon them to be submissive and often experienced feelings of degradation. In comparison, men said they either felt no 'victimisation form a pornified culture' or had fallen victim to 'toxic masculinity' and that the standards of masculinity were unattainable, especially when regarding their sexual experiences.

Other findings were that a portion of spectators felt as though they would have enjoyed the experience even more if they could participate or interact with the performers. Other improvement suggestions were to make the content more "explicit". This almost reinforced one of my research question and performance statements of the piece that nodded towards the desensitisation and craving that we have for sexual explicitly content because of the saturation of our media. Western culture is voyeuristic. Lastly, more male spectators wished to see an equal address to male implications and for the positives of pornography to be communicated. My response to this as a researcher is that whilst there are instances of positive by-products of pornography, this feedback might be a response to male guilt or shame towards an identifiable role forced upon them and played out with heterosexual, sexually active relationships.

**PORN  
CULTURE:**

**C)  
PERFORMANCE  
FEEDBACK**

Feedback Form

Age: 22

Gender: Female

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Spitting beer on girls

2. Have any of your opinions been challenged as a result of experiencing this performance?

I do think it's true how women are portrayed & I think this performance sheds a strong light in a good way.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

yes but people could also find ~~the~~ the more obvious dances confusing.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes, less attention paid. More added to it.

5. Do you think the performance addressed the subject of porn culture?

Yes, the dance was great & explicit in an uncomfortable way that works.

6. What would you have done to improve the experience?

Less obstructions, more dialogue?

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Very accurate

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes, very accurate and have felt these expectations.

### Feedback Form

Age: 19

Gender: F

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Yes the moments when the boys spat at the women or hit them.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Yes I will be less likely to watch porn now although I did not find it exciting before, now I see how degrading it is and a bad depiction of reality.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes it's more lively

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes it was much more shocking and disturbing

5. Do you think the performance addressed the subject of porn culture?

Yes especially with the audio and pictures and the ending with the cutting and the sheet. Before it could've been interpreted in many different ways

6. What would you have done to improve the experience?

Engaging with the audience more, play with the lights

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes to some extent, usually porn is degrading for women but quite often for men too and sometimes it's not at all degrading and positive

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes, many ads and publicities wrongfully portray my gender and makes it easier for men to make us believe that it is the way we are supposed to act because it's everywhere



Feedback Form

Age: 22

Gender: F

Would you class yourself a theatre goer? ☒

1. Were there any moments during the performance that you found uncomfortable to witness?

When the girls were being 'abused' and they had a forced smile. Paignant.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Well it opened my eyes a little more.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Maybe so dance is pretty universal and is a good way of expression.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

I feel I am able to pay more attention as it was right in front of me.

5. Do you think the performance addressed the subject of porn culture?

Yes, it was explicit in both a literal and metaphorical sense.

6. What would you have done to improve the experience?

I feel the performance did what it intended so probably nothing.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes. Porn is very tailored to a male culture and therefore reflects fantasies of dominance as an ego boost.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Of course! It views us as a sexual object. Many men feel we are 'sexually for them'. Even in intimate relationships.

Feedback Form

Age: 20

Gender: Female

Would you class yourself a theatre goer? yaas

1. Were there any moments during the performance that you found uncomfortable to witness?

The spitting in the face

2. Have any of your opinions been challenged as a result of experiencing this performance?

Yes

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes - I don't know much about it & it makes me want to look into it.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

100% - Because of the freedom & flexibility it made it much more interesting

5. Do you think the performance addressed the subject of porn culture?

100%.

6. What would you have done to improve the experience?

The only thing would be to make it clearer for the audience where they need to stand.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes - it made it more real & true than say if I watched a documentary - yeh research was v clear

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

YEP - Being on a night out w/ my partner & being asked by a STAFF member if we were 'scratching & licking each other out' cos it's same sex.  
- Felt v awful & an assumption



## Feedback Form

Age: 29  
Gender: F

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Yes we were uncomfortable during the spitting scene.

2. Have any of your opinions been challenged as a result of experiencing this performance?

No because my opinion on porn culture was quite judgemental already, especially towards women.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes, it was a brilliant idea to show the physical aspect of it through dance.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Maybe, because watching on video is less touching and less challenging.

5. Do you think the performance addressed the subject of porn culture?

Clearly, especially the violence towards women.

6. What would you have done to improve the experience?

Make or ask the audience participate in a role play.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes, the majority of porn is shown as abusive, hostile towards women.

Women need to be shown as submissive in order to please their partner.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

I wouldn't use the word 'victimized' but as a woman I am constantly aware that some men look at me as an object. This leads to me not dressing up provocatively sometimes.



Feedback Form

Age: 18

Gender: Female

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Yes, especially the spitting

2. Have any of your opinions been challenged as a result of experiencing this performance?

Not really

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes,

5. Do you think the performance addressed the subject of porn culture?

Yes

6. What would you have done to improve the experience?

even more proximity to make it more engaging

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes, I feel that porn portrays a specific image of women, and people might feel the need to reproduce it

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes, by the media (ads) and catcalling

## Feedback Form

Age: 21

Gender: F

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

86.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Yes made me wonder if I am submissive by choice or was I brainwashed

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes and no, a lot of people do not like physical theatre as it is deemed "weird"

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

I wouldn't have watched it on a TV

5. Do you think the performance addressed the subject of porn culture?

Yes it has. Really made me question who created all "I am your slut" image and why during such strong feminist influence on the society this topic is almost never addressed

6. What would you have done to improve the experience?

Would like to see the couple's interact alone more (without the other couple) exploring more what drives them, getting to know their story as I felt alienated from the performers

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes, most of porn is tailored to the man's eye

No, there is a lot more than male/female sex culture, but I get the point

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes, when I was younger I felt I had to sleep with men to get called a real woman or a woman worthy of attention



## Feedback Form

Age: 22

Gender: Female

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Surprisingly no, it felt quite comfortable to watch but uncomfortable to think about.

2. Have any of your opinions been challenged as a result of experiencing this performance?

My opinions are in line with the piece, however it gives an opportunity to evaluate views & opinions.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes. I think physical theatre is very visceral so communicates well. May be harder to draw non-theatre goers to attend?

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes! moving around the space definitely emphasized my role as a voyeur!

5. Do you think the performance addressed the subject of porn culture?

I think it addressed the issue of porn culture affecting the youth. Wider porn culture would be a much vaster challenge.

6. What would you have done to improve the experience?

More porn visuals would have made it more uncomfortable for me. Or the nudity? (Risky!)

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

I do agree, I think it's an 'realistic' depiction. It may be interesting to explore if there's any positive impact of porn in education.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes, all the time, always! The way fashion, media and everything sexualises women for the pleasure of the man.

## Feedback Form

Age: 19

Gender: Female

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Spitting in each other's mouths (but a good uncomfortable b/c it was powerful.)

2. Have any of your opinions been challenged as a result of experiencing this performance?

Yes. I had not considered the idea that porn is a lot of peoples only sex education.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes, it clearly depicts the oppression themes in porn ~~not~~ using few words. The quotes were very good along with sound clips from porn.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes it would have been less engaging and I would have felt more separated.

5. Do you think the performance addressed the subject of porn culture?

Yes, very explicitly and informatively

6. What would you have done to improve the experience?

Perhaps have had a clearer idea of where the path around the room was before the performance started

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

I don't watch it personally but it showed the effects it has on society very well.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes, many men seem to think it's okay to call you a slut, make you dominant during sex before asking your permission.

### Feedback Form

Age: 18

Gender: Female

Would you class yourself a theatre goer?

1. Were there any moments during the performance that you found uncomfortable to witness?

Women presented as victims

2. Have any of your opinions been challenged as a result of experiencing this performance?

Yes comfort of privacy isn't necessarily a good thing

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes it makes it more normal and realistic

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes watching through a tv screen adds privacy

5. Do you think the performance addressed the subject of porn culture?

Yes

6. What would you have done to improve the experience?

Made it even more intimate

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes because it's the same thing just put in front of a public audience

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Not until now. It made me realise how ~~female~~ females are more victimised



### Feedback Form

Age:

Gender:

Would you class yourself a theatre goer?

1. Were there any moments during the performance that you found uncomfortable to witness?

\_\_\_\_\_

\_\_\_\_\_

2. Have any of your opinions been challenged as a result of experiencing this performance?

things that we do and allow guys to do to us that are actually disrespectful became clear.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

definitely because they will come with a more intentional, educational mindset

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

yes, i would have felt a bit less affected

5. Do you think the performance addressed the subject of porn culture?

yes, the voice overs were particularly powerful in this.

6. What would you have done to improve the experience?

maybe had a smaller audience to make it more intense

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

not sure, most of it was captured well though

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

yes, often in the workplace, (in a bar) and in nightclubs ect,

Feedback FormAge:Gender:Would you class yourself a theatre goer?

1. Were there any moments during the performance that you found uncomfortable to witness?

Yes, but not too uncomfortable

2. Have any of your opinions been challenged as a result of experiencing this performance?

Yes, they have. About my own and my little sister's future experiences.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

It is definitely accessible to those out of the "theatre" circle.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

I liked having to move and see different angles

5. Do you think the performance addressed the subject of porn culture?

It did very well but also the sexual landscape of the youth

6. What would you have done to improve the experience?

Less obstructions to view but I understand this was a good space otherwise.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

I really do but this has solidified what was more of a ~~st~~ bothargic feeling.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

I have, as a young girl I developed breasts at an early age and that sexualises you early in the eyes of the male

### Feedback Form

Age: 19

Gender: female

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

towards the end became only slightly more uncomfortable to me.

2. Have any of your opinions been challenged as a result of experiencing this performance?

It made me realise how destructive a sexual system is, and made me realise that women can't really say 'no'.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes as it allows us to talk about the subject and show it in a way everyone will understand.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes as the close proximity allowed it to be more intimate, a bit affecting.

5. Do you think the performance addressed the subject of porn culture?

Definitely, it opened my eyes to how badly women are treated, both verbally & physically, and how degrading it is as well.

6. What would you have done to improve the experience?

Had a smaller audience because at times I couldn't see everything clearly.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes as it showed how degrading & violent it is.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes ~~at~~ especially when I was a waitress, by my boss, by men in cars etc.



## Feedback Form

**Age:**

Gender:

**Would you class yourself a theatre goer?**

1. Were there any moments during the performance that you found uncomfortable to witness?

2. Have any of your opinions been challenged as a result of experiencing this performance?

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

YES, ALTHOUGH IT WOULD BE MORE ACCESSIBLE IF THERE WAS MORE INTERACTION WITH THE AUDIENCE

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

FROM CHRISTIAN PERSPECTIVE I BELIEVE THE PROXIMITY AND THE SMALL AUDIENCE WAS THE BEST WAY TO APPROACH THE ACT

5. Do you think the performance addressed the subject of porn culture?

YES BOTH THE PERFORMANCE AND AUDIO.

6. What would you have done to improve the experience?

ADDRESS THE ISSUE OF MALE ABUSE TOO

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

explain why?

Answer: Since porn is used as means of "steaming off" and not "harming" other individuals, people are free to look at the content that makes them feel the best ~~and so on~~ as long as this is not ~~harmful~~ ~~and~~ ~~not~~ ~~harmful~~ ~~to~~ ~~anyone~~ ~~in~~ ~~'real~~ ~~life~~'. So, I guess my answer is no.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Ans-7. I agree that some men do like to control women in objects and that might be partially due to porn being the only sex ed. there is nowadays.

### Feedback Form

Age: 21

Gender: Male

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Yes, any moment of violence or spite

2. Have any of your opinions been challenged as a result of experiencing this performance?

No, I am a vehement feminist and work extensively with feminist groups advocating for sex worker's rights etc.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes, absolutely - very powerful.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes, I think it would have been less powerful.

5. Do you think the performance addressed the subject of porn culture?

Yes

6. What would you have done to improve the experience?

I feel as though there could have been more of a challenge to the men on stage. The women taking control of their sex lives.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

No, not my gender. However I have felt victimised because of my sexuality (bisexual)

## Feedback Form

Age: 20

Gender: Male

Would you class yourself a theatre goer? Yes.

1. Were there any moments during the performance that you found uncomfortable to witness?  
Watching the women in the piece be abused and used for sexual purposes.
2. Have any of your opinions been challenged as a result of experiencing this performance?  
Porn has definitely become less desirable and pleasurable to watch.
3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?  
Yes, as it gives a passionate account on the realities of pornography.
4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?  
Yes, witnessing it live encapsulated the emotions that were intended.
5. Do you think the performance addressed the subject of porn culture?  
Through the medium of soundscapes and movement, definitely as it put it in perspective how niche and vile the porn culture really is.
6. What would you have done to improve the experience?  
I would have used stronger lighting in order to enhance the strength of the piece.
7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?  
Yes, it exploits the problem with the culture and makes it known that women are treated as objects rather than people.
8. Have you ever felt victimised by a society which pornifies your gender? If so, how?  
No.



## Feedback Form

Age: 30

Gender: Male

Would you class yourself a theatre goer? Yes!

1. Were there any moments during the performance that you found uncomfortable to witness?

As soon as the abusive scenes started.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Only water tightened my opinion

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Not necessarily if they are not into theatre

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes. It would probably be less effective through another medium

5. Do you think the performance addressed the subject of porn culture?

Definitely. I feel it has overtaken the meaning of sex between individuals. Where everyone has to adhere to abusive sex subjecting women and some men.

6. What would you have done to improve the experience?

Nothing. I feel it was way beyond my knowledge to input.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes. ~~It is~~ The way porn is so easily accessible and the way women are devalued and ~~represented~~ do not have their feelings considered.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes. ~~I don't feel it necessary to~~ I don't believe in the concept of a man acting like a man or a woman acting like a woman

## Feedback Form

Age: 20

Gender: male

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

When milk was spit to resemble semen

2. Have any of your opinions been challenged as a result of experiencing this performance?

Not particularly because issues challenged I already stand for

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

I believe it makes it more visceral and can have a powerful impact.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

As someone who already supports feminism and sex work I don't believe so.

5. Do you think the performance addressed the subject of porn culture?

Absolutely. It definitely brought the abusive and derogatory nature of it to light.

6. What would you have done to improve the experience?

I believe it could have gone even further to an outrageous effect to make the audience uncomfortable. (Whether this is because I'm a regular to physical pieces might be the case).

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

I think that it accurately showed the negative aspects of the industry and how it affects the authenticity of such material. It could have supported porn workers more however.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

As a gay man I believe there is an incredible pressure through media and porn to appear "masculine".

## Feedback Form

Age: 26

Gender: Male

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Not really.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Just stepped out of the way modern people perceive sex

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes, absolutely.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

No.

5. Do you think the performance addressed the subject of porn culture?

Absolutely.

6. What would you have done to improve the experience?

Participate

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

I do agree with the way <sup>porn culture</sup> captured, because it is quite realistic. However, I do not agree how modern porn approaches pleasure and how on the porn industry.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Yes. There are certain stereotypes with respect to the "obligations" people of certain gender have with respect to sex. There are certain responsibilities men, let's say have, when it comes to sex. E.g. to be "supposed" to have sex on the first date.



## Feedback Form

Age: 22

Gender: Male

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Cum spitting.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Not entirely, but only because I've watched videos of things like interviews with ex-pornstars so have some knowledge of what it can be like.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

It's powerful, but physical theatre can often be what non-theatre goes really dislike so therefore could potentially put them off even more. I liked it though.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes. Seeing it in real life is more raw - no changes to edit the material or have another take.

5. Do you think the performance addressed the subject of porn culture?

Partially. For it to be more powerful maybe the performance needed to be more explicit. Difficult with actors/actresses as in terms of consent obviously but naked human body always gives a deeper response from an audience.

6. What would you have done to improve the experience?

As above.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Kind of the same as answer (5) - good depiction but impact would have been greater if it was even more raw.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

Only in terms of masculinity. Porn creates an image in your head that, when first becoming sexually active, you feel you need to adhere to. Then you realise it's a lot different.

Feedback Form

Age: 21

Gender: M

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

Yes many, especially the last part as it is the center of

2. Have any of your opinions been challenged as a result of experiencing this performance?

Not really, just think that it's a very true and that it should be more talked about

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes and no! I think that theater as a whole allows a easier approach to theater not necessarily physical theater.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Don't know

5. Do you think the performance addressed the subject of porn culture?

Yes it did. Like the voice over

6. What would you have done to improve the experience?

Be more accessible to non theater goers.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes, very true to the perception we have

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

No



## Feedback Form

Age:

20

Gender:

Male

Would you class yourself a theatre goer?

Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

When the actresses were spit on.

2. Have any of your opinions been challenged as a result of experiencing this performance?

No.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Yes. It's a mode of performance which can be easily followed and effective at conveying strong messages in a short time.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Yes. It was more real by having such a close proximity to the performers.

5. Do you think the performance addressed the subject of porn culture?

To an extent. It was very heteronormative. It was effective in its intention but narrow in its subject matter.

6. What would you have done to improve the experience?

Make the audience more clear as to where they should walk to and stand.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

Yes, there is often a strong dehumanisation/objectification of women in the industry.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

There is a strong expectancy on men to be masculine and sexually confident.

Feedback Form

Age: 20

Gender: Male

Would you class yourself a theatre goer?

1. Were there any moments during the performance that you found uncomfortable to witness?

No

2. Have any of your opinions been challenged as a result of experiencing this performance?

Not really. I already knew porn was misogynistic

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

yes

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Not really

5. Do you think the performance addressed the subject of porn culture?

yes. And it did a really good job on it too

6. What would you have done to improve the experience?

given an intro to explain what we were going to see

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

yes. Because I already knew porn to be vulgar and beyond sex and vice. on top of which, it's about a erotic a watching two acts pass in the same

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

No. Because I'm a man. Society doesn't victimise men not at all.

## Feedback Form

Age: 21

Gender: Male

Would you class yourself a theatre goer? Yes

1. Were there any moments during the performance that you found uncomfortable to witness?

The parts on the stage following the spilling.

2. Have any of your opinions been challenged as a result of experiencing this performance?

Questioned whether watching porn is socially acceptable or not.

3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?

Definitely.

4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?

Because you traditionally watch porn ~~digitally~~.  
I don't think I would have felt as bad.

5. Do you think the performance addressed the subject of porn culture?

Yes. Didn't answer any questions, but definitely represented porn as a culture. The glamorisation and aggression of it.

6. What would you have done to improve the experience?

Looked at the male side of porn, as well as female. Sounds, and pictures.

7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?

The physical side, yes. I felt the physicalness distracted from what was said on tape.  
But an incredible piece.

8. Have you ever felt victimised by a society which pornifies your gender? If so, how?

The need for men to be all masculine in sex.

Really amazing Cheska, should be very proud.



Feedback Form

Age: 21

Gender: Male

Would you class yourself a theatre goer? Yes.

1. Were there any moments during the performance that you found uncomfortable to witness?  
Yes - initially the noises, but then I tuned out to those. Then the abuse + semen.
2. Have any of your opinions been challenged as a result of experiencing this performance?  
Definitely - it makes you genuinely question what is okay, especially from the performer's perspective.
3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?  
It really does depend. Physical theatre is generally less accessible for non theatre-goers.
4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?  
TV or digital - I feel I would've been able to detach more. Traditional stage may still have had an impact.
5. Do you think the performance addressed the subject of porn culture?  
It did mostly, however I do feel it didn't fully define whether the topic was the depiction of women in porn in general (and their treatment), or children 'learning' from these films.
6. What would you have done to improve the experience?  
telling the audience know beforehand that they would be following the movement around the room would have been better.
7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?  
I do - I especially enjoyed the animalistic nature aspects of it. However, I do feel there is a wider debate around the women who work in porn and why they do it.
8. Have you ever felt victimised by a society which pornifies your gender? If so, how?  
Not really but that's because I'm male. I have seen women damaged by it though.

### Feedback Form

Age:

Gender:

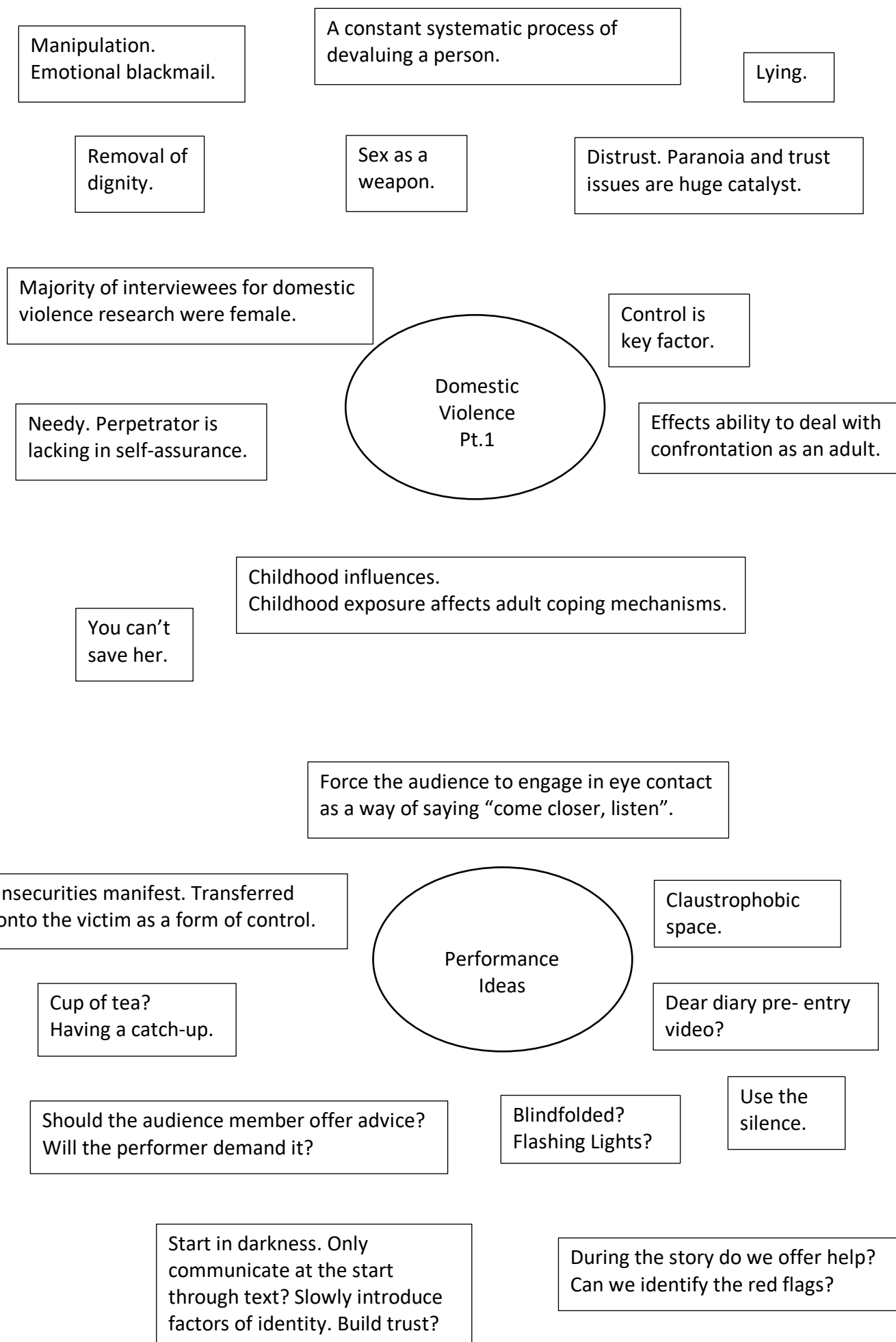
Would you class yourself a theatre goer?

1. Were there any moments during the performance that you found uncomfortable to witness?  
 not really, I think we are as a society very desensitized towards explicit sexual imagery
2. Have any of your opinions been challenged as a result of experiencing this performance?  
 not really - but maybe it shed a light on the issue
3. Do you think that discussing the subject of 'porn culture' through the medium of physical theatre makes the subject more accessible to an audience who might not necessarily be 'theatre goers'?  
 could be, but I thought the interactivity and the tech part of it was more engaging  
 because it's closer to the reality we live in (social media)
4. Do you think your response would have been different to the piece if the proximity had been different? E.g. watching through a tv or digital screen or watching from a traditional audience to stage perspective?  
 The proximity definitely helps because you feel closer to the performers emotions
5. Do you think the performance addressed the subject of porn culture?  
 It did, definitely
6. What would you have done to improve the experience?  
 Perhaps a story more specific for the characters, like how they have been affected by it - but I understand how they functioned as "general examples"
7. Do you agree with the depiction of porn culture captured through the performance? If yes/no, explain why?  
 I think it's point of view! It's pretty much one sided - maybe highlight the difference between gender victimisation (unhealthy) & sexual relations (healthy)
8. Have you ever felt victimised by a society which pornifies your gender? If so, how?  
 not really, but maybe I just haven't realised.

**CAN WE TALK:**

**A)**

**MINDMAP OF  
CREATIVE  
IDEAS**



**CAN WE TALK:**

**B)**

**REHEARSAL**

**NOTES**



### **Domestic Violence Rehearsal Prep/Reflections**

<b>Task</b>	<b>AOB/Extension</b>
21 Questions- character development.	Age. Name. Family? Fears? Other known relationships?
What are your characters strengths?	
What are your characters weaknesses?	
Build visual ties to ‘impact moments’ in the story.	Lay down. Turn off lights. Visualise the story as you tell it.
Take each ‘impact moment’ and tell me the story in your own words.	Once with music plugged in. Once without in dark.  Once sitting close to each other.
Timeline.	What happened before and after the story?
Write up timeline of events.	Write up timeline of ‘impact moments’.

<b>Task</b>	<b>AOB/Extension</b>
Table work. Read the testimony.	Highlight and annotate. Compare key highlights. Discuss.
Discuss initial response.	What are the facts about the story? What are things we assume?
Tell me the story if I was....	A friend, stranger, officer, family.

**MY THOUGHTS: -**

Hiding identity because of shame/stigma around being identified as a victim.

Who are you speaking to and why?

Would you tell the story differently depending on who I/the audience member was?

**TIMELINE: -**

- 1. Introduction to relationship**
- 2. Cinema story**
- 3. First confrontation- text messages**
- 4. Explanation of forgiveness**
- 5. Sex-drive issues**
- 6. Evasion of privacy with phone**
- 7. Humiliation/trying to win back his trust**
- 8. Emotional abuse/sexual manipulation**
- 9. Nightclub control**
- 10. His dependency on her and her sacrifices**
- 11. Summer holiday incident**
- 12. Beginning of the break-up**
- 13. Out of control- alcohol and money**
- 14. Justification for her reactions**
- 15. Refusal to leave**
- 16. Cyclical after-math and forgiveness?**
- 17. Realisation of his controlling behaviour**

**18. The break-up****19. Post break-up trauma****20. Reflection on him as a person****21. Reflecting on herself in relationships****22. The joy of freedom. What are the scars left over?****23. Summary of herself and what she has been left with- her diagnosis and closure of the relationship.****MOMENTS OF IMPACT: -**

**1. Fiery retaliation. “Youhooo” “I’d rather break my jaw than be bullied into submission.”**

**2. Anal.**

**3. Public humiliation. Spit.**

**4. Her loyalty to him. Front lawn.**

**5. Verbal over physical. Summation.**

**NOTES ON PERFORMANCE: -**

Eye contact and open body language were persuasive storytelling skills. Her leaning towards me and nodding made me believe. In contrast, when she looked off into the corners of the room and fidgeted from one side of the chair to the other I thought she might be embellishing the story or filling in blanks that she couldn’t remember.

Has a self-assured confidence, is sassy and fierce? There is a sense of bravado about her.

She doesn’t want to be a victim but that breaks down towards the ends of the passage

when she reveals she was really scared but she didn't want to be bullied. Again, seeing the cracks in her armour make her personable.

### **EMOTIONAL JOURNEY IN THE INTORDUCTORY PARAGRAPH: -**

Disappointment → Anger → Thriving on confrontation → Loses control → Shock → Fear → Final power shift and loss of control.

### **TO WORK ON: -**

Rhythm

Keeping Claire's voice as her own- relaxed not RP.

Get up and make a cup of tea.

### **EXTRA NOTES TO GIVE: -**

- Make sure you hand or prompt them to drink the tea.
- Have a post-show task to focus on → Jot down observations of the show. Stretch and plug in to a piece of uplifting music that you can zone out to.
- Go to space at different times in day and test space.
- How to establish intimacy → washing up, snap, walk around lakes, fill out therapist observation questionnaire. Kitchen/lakes/black box foyer.
- What happens if they interrupt?
- What if Claire turns on them and doesn't want them there anymore?
- Diff approaches to unlocking emotions.

**CAN WE TALK:**

**C)  
THERAPIST  
SHEET MODEL**

**Patient Observation Analysis**

<b>Therapist Name:</b>	<b>Date:</b>	<b>Patient Age:</b>	<b>Modality: Group/Individual</b>
Communication skills:	Responsive: X	Interval dialog: X	Despondent: X
Body language:	Open: X Positive: X	Open & Closed: X Positive & Negative: X	Closed: X Negative: X
Rehabilitation potential:	Good: X	Fair: X	Guarded: X
Modalities:	Group therapy: X	Individual: X	Terminate therapy: X
Ability to recall past events:	Accurate recall: X	Moments of confusion: X	Fabrication of story: X
Referral to higher intensity care:	No: X	TBC: X	Yes: X
PTSD:	Coping with post-trauma to date: X	Cause for concern: X	Not coping with trauma: X
Ability to complete daily routines:	Complete without hindrance: X	Complete with difficulty: X	Unable to complete daily tasks often: X
Emotional awareness:	Stable and self-reflective: X	Ambiguous response to emotional self-expression: X	Denying opportunities for emotional healing: X
Further therapy referral:	No: X	Violence Anonymous Group: X	Cognitive Behaviour Therapy: X
Causes for concern:	No: X	Potential causes for concern: X 1. 2.	Yes: X 1. 2.
Overall response:	Benefitted from the session: X	Uncertain of response to session: X	Negative impact due to therapy session: X

# **CAN WE TALK:**

## **D)**

# **PERFORMANCE FEEDBACK**

femy

AGE: 21  
 ARE YOU A THEATRE GOER: YES

**WE NEED TO TALK  
 FEEDBACK**

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

It made me focus more ~~but~~ but I was unsure ~~on~~ when I should interject or give advice. At times it felt a bit scripted and superficial but by the end, I really cared for the character.

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A distant friend

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

A bit but in the situation, I just wanted to have a chat and make sure she was OK now. I was told to just listen but as a human, I felt as if I needed to tell her that it was going to be okay.

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Learning about her story. I disregarded my character profile pretty easily.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

A lot of it... But it wasn't stuff that I hadn't heard before. I wasn't too shocked as such, I just wanted to make sure she was okay. I am a Resident Assistant so I have dealt with similar situations.

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

Yes I did interrupt and give words of comfort. I tried not to give opinions as not to sway her views. I let her talk and only interjected towards the end. I made sure I was actively listening.

7. DID YOU LOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

At some points, I did feel a bit scripted <sup>sometimes</sup> ~~at times~~. I feel like you could do more at the beginning to invite me into the performance by having a short chat with me to ease me into it. There could also be bits designed where you ~~would~~ were invited to interject. ~~Then~~ You can't pressure people into ~~participating~~ talking but it would have been nice to be given the opportunity.



8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

with more chances to interact. More chances to have dialogue between ~~the~~ ~~character~~ each other. welcomed in better. Maybe do the same thing with ~~as the~~ the oppressor (the bf) to get a rounded perspective?

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

Spot on.

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

solemn, understanding, sadness, worry.

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

That for the victims, it's so tough. They agree to it all because of the good of their heart most of the time. We need to have support available for when the victims do want to talk because otherwise we are failing them as a society.

12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?

I think that the intimate 1:1 style served the issue well and that for people unsure of the situations like this - it can open their eyes up to just how helpful a talk is to just release your feelings onto someone.

IF YOU CANNOT GIVE FEEDBACK NOW BUT WOULD LIKE TO PROVIDE FEEDBACK AT ANOTHER TIME, I WOULD BE SO GRATEFUL!

IN WHICH CASE, PLEASE CONTACT ME VIA EMAIL: [fgraya@essex.ac.uk](mailto:fgraya@essex.ac.uk) AND I WOULD LOVE TO HEAR YOUR THOUGHTS OR SUGGESTIONS.

IF YOU HAVE BEEN IMPACTED BY THIS PERFORMANCE AND WOULD LIKE TO SEEK SUPPORT OR SPEAK TO SOMEONE, THEN PLEASE DO ASK AND I CAN PROVIDE YOU WITH A LIST OF HELPLINE AND SUPPORT ORGANISATIONS AND THEIR CONTACT DETAILS.

Trace

AGE: 22  
ARE YOU A THEATRE GOER: YES

**WE NEED TO TALK  
FEEDBACK**

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

Both - when I have eye contact, I feel slightly uncomfortable, but for the most part, I was able to focus well on 'her'.

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A stranger or vague acquaintance (therapist - choice).

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

Not too much, had to fill in a form as the therapist, so I was slightly distracted and because I was aware of the form, but I didn't let it pull focus as I got more engrossed in the piece.

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

I think I was more focused on my role - but that comes from a very selfish perspective that I knew the story already.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

No - I am familiar with the stories so experiencing them first hand was shocking enough!

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

No - I didn't want to interrupt flow, I didn't think it would be beneficial to either of our experiences.

7. DID YOU LOOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

No I think I was quite focused throughout, only moments where I glanced at and remembered the form.

8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

As someone in the therapist seat, it might have been quite interesting to provide a script for the audience member, or let them have more of an option to choose the scenes maybe?

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

Definitely didn't need to be longer, but I think it was quite accurately timed.

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

Sympathy and sadness.

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

No - already had time to reflect.

12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?

It's an interesting and intrusive response to dealing with this topic, and it's an interesting exploration of the topic that I found more intimate and personal.

IF YOU CANNOT GIVE FEEDBACK NOW BUT WOULD LIKE TO PROVIDE FEEDBACK AT ANOTHER TIME, I WOULD BE SO GRATEFUL!

IN WHICH CASE, PLEASE CONTACT ME VIA EMAIL: [fgraya@essex.ac.uk](mailto:fgraya@essex.ac.uk) AND I WOULD LOVE TO HEAR YOUR THOUGHTS OR SUGGESTIONS.

IF YOU HAVE BEEN IMPACTED BY THIS PERFORMANCE AND WOULD LIKE TO SEEK SUPPORT OR SPEAK TO SOMEONE, THEN PLEASE DO ASK AND I CAN PROVIDE YOU WITH A LIST OF HELPLINE AND SUPPORT ORGANISATIONS AND THEIR CONTACT DETAILS.



AGE:  
ARE YOU A THEATRE GOER:

**WE NEED TO TALK  
FEEDBACK**

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

It enhanced it. I was focused but felt a slight inescapability.

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A stranger

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

Yes, I had to concentrate and ask defunct appropriate questions and concentrate on my professionalism

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Learning about her.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

Yes, I think seeing someone relive trauma is shocking in itself.

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

Yes, mostly as a result of the given task. I feel I would've been quieter had I been given a different role

7. DID YOU LOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

No. My task made me an active, concentrated participant.

8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

I think I'd like multiple performers. I felt I needed time to 'warm up' before I could fully invest in my role and the piece.

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

Appropriate

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

empathy, caution, friendliness.

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

Yes, I have a deeper understanding of processes such as gradual commitment and extreme examples of male/female power dynamics.

12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?

Yes, I think intimacy is an important and powerful tool when creating sensitive work.

IF YOU CANNOT GIVE FEEDBACK NOW BUT WOULD LIKE TO PROVIDE FEEDBACK AT ANOTHER TIME, I WOULD BE SO GRATEFUL!

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AGE: 21

ARE YOU A THEATRE GOER: YES

WE NEED TO TALK  
FEEDBACK

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

difficult to focus and somewhat uncomfortable initially,  
later in the session much more focused and  
comfortable

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A stranger.

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

Yes,

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Learning about her story.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

Yes, many shocking moments. There were  
a few moments that I was already aware of and  
it was very disconcerting to hear about the  
emotional trauma



6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

Yes

7. DID YOU LOOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

My character profile was somewhat distracting  
(The Therapist)

8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

A more 'designed' setting. Increase the reality  
of the space and performance.

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

Good length

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

Anger, sadness, shock.

I was definitely 'rooting for' the patient.

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

Much more common than we think.

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12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S  
ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?

Yes. Theatre can be incredibly good at  
exposing truths and can be excellent as a  
mode of healing.

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ANOTHER TIME, I WOULD BE SO GRATEFUL!

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SUPPORT OR SPEAK TO SOMEONE, THEN PLEASE DO ASK AND I CAN PROVIDE YOU  
WITH A LIST OF HELPLINE AND SUPPORT ORGANISATIONS AND THEIR CONTACT  
DETAILS.



Uoyd.S.

AGE: 24

ARE YOU A THEATRE GOER: Yes

**WE NEED TO TALK  
FEEDBACK**

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

It absolutely did. The setting fit the content.

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A colleague, on a lunch break.

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

It enhanced it. She asked me to dry up, which brought back to the reality of it.

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Her story.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

Sadly not. You hear these stories all over the world, yet so little is truly said about them. Though I wasn't 'shocked', I was moved; which is a greater effect.

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

Yep. We occasionally had a back and forth, but it was organic.

7. DID YOU LOOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

The space. Someone walked in halfway through. She stopped her monologue but stayed in character. Which was good. Just make sure you're clear on how you can use the space, organically, with people going in & out, without it interrupting the material.

8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

The intimacy & hospitality was wonderful. Perhaps, it could be developed to a little café or a bar, to allow for more audience members.

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

Being on.

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

Sadness & anger.

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

That it comes in different tones and forms; that what one person considers normal, another might see as abuse.

12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?

Yes. But I wonder how receptive the general public would be to the setting & form. Most people I know wouldn't put themselves through it. Have my suggestion in Q&A.

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yche

AGE: 22

ARE YOU A THEATRE GOER: yes

**WE NEED TO TALK  
FEEDBACK**

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

50/50 - in places that were relatable too much it made me uncomfortable, but that doesn't necessarily mean I couldn't focus either.

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

The experience put me in a role of a therapist, but as a female I couldn't help but feel like this could be my reflection in the mirror.

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

Yes, I was assigned to be a therapist. I think it enhanced my concentration, as I also needed to fill in details about the patient.

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Both, as I started focusing on being in the role myself, but obviously the task of listening forced me to listen and learn the story of Jess.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

I wasn't shocked because the story was familiar to me, but it was still uncomfortable to listen to someone's sufferings.

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

I didn't interrupt as I didn't feel like it was necessary, but really wanted to. I felt like I was risking to interrupt her flow if I were to say anything in the manner of "therapist".

7. DID YOU LOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

I reduced focus when falling into thinking about my own relationships or when thinking of the real story behind the performance, the real events and the real people. I think the performer could slow down in a lot of places to let the info "sink in".



**8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?**

*I think some more guidelines in front of the performance would be useful - such as you can interrupt and talk/expected to keep a straight face etc slowing down pausing in uncomfortable moments would be best for authenticity and more effective.*

**9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?**

*It could go on a little more, but overall was enough.*

**10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?**

*Sad for someone experiencing that kind of relationship, especially since I have encountered manipulation myself. Also empowered since Jess could let this relationship go and was strong enough to keep it so.*

**11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?**

*Definitely, made me think about the amount of people out there experiencing such abuse but not feeling able/not strong enough to leave and the abusers themselves don't being able to "fix" themselves.*

**12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?**

*Yes, I think theatre is an incredible tool to approach such difficult topics as you feel like it's a "play" on a bit and I can distance from your own possibly traumatic experience on the subject, as far as the observable.*

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Jordan  
S

AGE: 20/30

ARE YOU A THEATRE GOER: Yes

**WE NEED TO TALK  
FEEDBACK**

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

Very able to focus - a good environment for a serious subject.

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A Stranger.

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

All I had to do was listen - but the intimacy of the situation made it hard not to want to have a real conversation!

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Learning about her - as "The Stranger", I was able more or less to be myself.

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

By this point in my life, these stories are no longer shocking, troubling, upsetting and real - but extraordinarily familiar.

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

yes. As previously stated, I had a strong impulse to build dialogue, that I tried to limit to sounds of support.

7. DID YOU LOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

No.

8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

I would like to see it in a space with more opportunity for discussion and interaction with other related pieces at the same time.

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

A nice length - engaging not too abrupt.

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

Empathy, sympathy, sadness, anger, embarrassment, in disbelief, fatigue.

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

That I want to be more active in helping women find spaces to share their experiences. I wanted her to know that she was not alone.

12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOGUE?

That's what it's there for! Brilliantly handled in this instance.

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AGE: 22

ARE YOU A THEATRE GOER: Yes

WE NEED TO TALKFEEDBACK

1. DID THE INTIMATE PROXIMITY ENHANCE YOUR ABILITY TO FOCUS ON 'HER' STORY OR DID IT MAKE YOU UNCOMFORTABLE AND LESS ABLE TO FOCUS?

It felt really personal and very open, because it elevated the openness of her story, much less so than if she were performing it to a large crowd

2. WHO WAS 'SHE' IN RELATION TO YOURSELF? A FRIEND, A STRANGER, FAMILY MEMBER ETC?

A friend. Definitely a friend.

3. IF YOU WERE ASSIGNED WITH A TASK DURING THE PERFORMANCE- DID THE TASK HAVE IMPACT ON YOUR CONCENTRATION?

I was 'A' but as soon as the story began I was her friend. Didn't impact my concentration I was totally at ease

4. WERE YOU MORE FOCUSED ON YOUR CHARACTER PROFILE OR ON LEARNING ABOUT 'HER' STORY?

Learning about her story

5. WERE THERE ANY SHOCKING PARTS OF THE STORY? IF SO, WHY WERE YOU SHOCKED? IF NOT, THEN WHY DO YOU THINK YOU WERE COMFORTABLE WITH THE CONTENT?

The shocking parts were the emotions behind the facts. The stuff I didn't know already. It felt like I was reliving it through her eyes.

6. DID YOU EVER INTERRUPT OR WANT TO GIVE AN OPINION OR WORDS OF COMFORT TO 'HER'?

I asked if she was happier now and whether she still loved him.

7. DID YOU LOOSE FOCUS AT ANY POINT? IF SO, HOW COULD I REDUCE THE LIKELIHOOD OF THIS HAPPENING?

I didn't at all

8. IS THERE ANYTHING YOU WOULD LIKE TO SEE HAPPEN IN THE PERFORMANCE IF I WERE TO DEVELOP, AMEND OR IMPROVE IT?

No not really. I think the intimacy worked exceptionally well. Maybe less of a "stranger" brief because why would she start telling her story to a complete stranger?

9. WHAT ARE YOUR THOUGHTS ON THE LENGTH OF THE PERFORMANCE?

Good - if anything I wanted it to go on longer, but have some time to ease out of how hard hitting - like general small talk etc.

10. WHAT EMOTIONS DID YOU EXPERIENCE, IF ANY?

Heartbreak, helplessness, devastated

11. HAS THIS PERFORMANCE MADE YOU COME AWAY WITH ANY NEW REFLECTIONS? ANY NEW QUESTIONS OR THOUGHTS REGARDING DOMESTIC ABUSE AND COERCIVE CONTROL?

How can, as a friend, help more - what more can people do to help those going through it



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12. HAS THIS PERFORMANCE STIMULATED A RESPONSE IN REGARD TO THEATRE'S ABILITY TO APPROACH SENSITIVE TOPICS AND CREATE DIALOG?

Yes definitely having it in such an intimate 1 on 1 setting meant that it feels very safe and the barrier between actor / audience has gone so it resonates more emotion which in turn makes you want to discuss it more

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**AND  
REVELATION:  
  
NOTES ON MY  
REHEARSAL  
PROCESS  
SCRIPT**

*Gray, Francesca*

Prelude / Parados ✓

*The stage is light with a red wash. There is one mouth speaking. With each new voice a new mouth appears on the screen and joins the conversation. Each mouth represents another storyteller adding to the dialogue.*

- ✓ D) I was lying on the floor and I cracked my head open. He was there, and I hadn't processed what had happened and he was so over me. He just wanted *someone* there, it didn't matter if it was me. He just wanted *someone*. I found out that he went and got with someone the night that I was in hospital.
- ✓ E) I see it nowadays with the younger waitresses, the chef's will slowly walk past them brushing their hands against the girl's bums. Commenting on the girl's bra colours and trying to pull their skirts.
- ✓ F) I don't like that, stop! You should make an effort to be understood. You shouldn't have led them on. You should make your comfort levels clear beforehand. Stand up for yourself.
- B) When an argument gets too bad I cry and become really sad. Once, I got so angry that I took a ukulele and smashed it over my head.
- ✓ A) None of this is shocking is it?
- B) No. None of it.

*Mouths hover on projection. An inaudible dialog plays but is interrupted after a few seconds and so, fades out.*

The difference between murder and manslaughter is the distinction between intent and accident.

- C) There's a difference between frustration and intention to hurt, they are very different things.

*Mouths hover on projection. The inaudible dialog returns and plays for a few more seconds before being interrupted for the second time.*

- B) I think violence is innate because it's a defence mechanism, we recognise that we can use violence to get what we want, or to control a situation.

✓A) Do you think that you allow violence in your sex life more than you would in your regular day to day interaction with your partner?

C) Oh yea, definitely.

✓F) There is a lot of violence in sex.

*More inaudible sound plays for a few seconds and fades out as the Mouths begin to talk once more.*

C) Having dreams and fantasies about shooting his mother and his sister in the face and in the head.

✓E) Luckily, I wasn't the only one my manager was trying it on with. He got caught on camera trying it on with one of the receptionist girls.

C) All these things that I didn't understand and now I do understand.

Self-destruct button and all that jazz.

B) I've kind of learnt a pattern and a behaviour that is destructive. My own mental health has probably declined because of... I just thought it was normal. I just accepted it.

C) The only way to know is by going too far, crossing that line and then reverting back from that line. Otherwise, you wouldn't know whether it could be crossed or not.

✓D) "You can't be near her".

We weren't allowed near each other.

C) "no, no, don't forgive them!".

B) It hurts.

✓A) So, there isn't a time expiry on that?

B) No.

★ insert ✓

*All the mouths have disappeared. The inaudible sound plays through a crossfade warm wash.* ✓

## Act 1

*Actress enters from main studio entrance door. Warm wash.*

*She drags in a chair, coffee table, makeup bag, makeup wipes, 6 litres of water, a roll of paper, marker pens, some milk, a glass, some mince pies, a notebook, her phone, a speaker, a large bucket and a towel.*

*She talks casually and freely to the audience.*

So, bit of background context. My dad died at Christmas when I was 8, and my mum has always strived to please men. She has this thing where she likes to just move men in. She gets these guys and then she just lets them move in. I don't know if that comes from her having no father figure, or a violent father figure or what. Anyway, I've had a lot of stepdads in my life and every time mum's like "Oh he's the man of the house" and tries to force this relationship. I think she is definitely very very insecure.

*-Pausing and observing her bundle of strange props, she mumbles whilst organising them. She continues.*

Sorry, what was I saying? Oh, mum. God! Yea so, one of my earliest memories is waking up, looking outside and there was a police car outside. It turns out that was the first night stepdad number 1 or 2 hit mum and she'd called the police, but then the police got there and just left. So, by the time they'd got there, he'd talked her down.

*She gets paper roll and drapes it over the chair which she has placed on top of the coffee table. She begins to draw stick people- all shapes and sizes holding hands and kissing. She is scribbling love hearts and organizing the paper.*

This was my childhood, the whole cycle of "Oh I'm gonna call the police... Oh I'm not", and then a week later mum and stepdad (insert whichever number) were back together. She had these coping mechanisms, she would always lie about it and say "Oh yea, we are just friends, we are just friends", but then they would be kissing and there was usually be a lot of PDA.

"IT'S NONE OF YOUR BUSINESS"

I was just trying to understand.

She had, has, this really selective memory, another coping mechanism, like.. She's very good at lying to people. She'll convince herself somethings not true.

I remember this instance where she'd had a massive argument with stepdad 2 and he'd been violent to her again and I was at my child minders and he came and picked me up. I was quite young, we went for ice cream- it was absolutely amazing, but mum was going mental cause it turned out that he hadn't told her or the child minder that he was coming to pick me up, he'd just taken me. She'd shown up at the child minders and I wasn't there.

Prose methodology

Tautology  
pleonasm

Quick!  
Ramble

Inward  
deflate the  
energy

move to  
Prologue

Plain

Brevado

Prologue

Plain

Brevado



4

Obviously, I had no idea, I had a fucking amazing afternoon, I got bought sweets and everything.

She is a nutter but, to be fair to her though, her dad was an alcoholic. He used to get drunk and beat her, her step mother was physically, verbally, and mentally abusive to her too. I'm surprised she didn't turn into a drunk herself. I mean, she's on a first name basis with Mr. Smirnoff, but we tend to only see him when she's going through a break up.

*she's a wronger, when I was little I walked in on her in the bath hugging the toaster. I was like, "Mum if you want a sandwich, I'll grab the havis". Anyway, I just shut the door and left her to it.*

I just don't understand her relationship with men. I think because her dad was horrible to her she strived for his love even more. Well, I know she did because she ended up going to live with him. Her step-mum came to my grandma's house and was like "we really want you back, your dad loves you" and obviously she was so excited that her dad loved her, but they actually just wanted her back to do the housework. It must have been devastating- want to be loved, think you're being loved, not be loved.

But she does very much feel sorry for herself, that sounds harsh, but she does bring it up and say this is why I am the way I am all the time.

*Inaudible sound plays.  
Warm wash crossfades to red wash.  
End of Act 1.*

Punch line!

self-reflection

Plain

Choral interlude  
Shasuma

5

### MINI SCENE

*The Mouths from the start reappear onto the makeshift projection screen. Red wash.*

- C) I want to stand up and defend myself, I'm not going to back down and he's not going to back down and it goes "bang!".
- G) The female character is all nice hair, makeup, shaved legs, she probably smells like vanilla.
- D) I had counselling for like the whole year. That's not as great as it sounds, they seemed to think I had an answer for everything. And I was like- I don't.
- C) He was 8 years old and he had been sexually inappropriate with his two-year-old sister and so the mother can't leave them alone in the same room, and he said that he's had dreams about shooting her in the head and when she was in the bath, he shoved his fingers down her throat. His two-year-old sister, and he is 8. Now, I'd like to think that he hasn't seen porn yet, but, the fact that he has this sexual and violent thing. The exact words were "the mother is afraid to leave them alone in the same room".
- G) You always want what you can't have.
- B) I think it's unfortunately a symptom of the patriarchal, western, monotheistic society, dominated by the fact that men sexualise women at any age. It happens. It happens all the time.
- C) Isn't it like 60% of under 10-year olds have seen porn, or something ridiculous like that, some weird statistic like that.
- E) I don't know how what we had turned into that.

*Red wash crossfades to warm wash.*

## Act 2

*Stevie Nicks 'Edge of Seventeen' plays until the actress finishes organising the props and stands centre stage. The actress pulls down the paper and pushes the table and chair to the side as she speaks. Warm wash.*

I currently work in a restaurant. It's my first proper job. I got the job because the big boss thought I was 'beautiful'. I took it as a compliment because I'm only 17 but I pride myself on looking my best. I'll always do my hair and makeup good.

Been there a while, but I'm still the only person under 20, only female, only person who can speak English fluently. Straight away they started giving me double shifts, 6 or 7 days a week. Within a week of working there I was already holding down the entire floor while my "colleagues" went out back to eat and smoke for hours at a time. They'd leave the floor with just me and the big boss.

*The actress sits at the table and continues to chat.*

Actually, I did have an awkward encounter when I first started which was, well basically, the big boss called me over and asked me to give him a "massage". I'm quite intimidated by him anyway because he has a strange sense of humour where he'll shout at you and say, "YOU'RE FIRED!" and then laugh, hug you and he won't let go until he's done.

*babble*  
Sorry I digress, you'll notice that about me. So, I laughed off his request to be his personal masseuse, but he persisted. He said he was stressed, and it wasn't a big deal. I kept trying to make jokes to diffuse the situation and offer him enough time to retract his offer but because I felt so awkward I ended up doing it and it was so uncomfortable.

Wait, it gets worse - when I finished he said for me to sit down to return the favour. I tried everything I could, but again, he persisted. So, I sat down, and he gave me the most intrusive massage. He was going all down my back and round to my stomach and my side boob and I kept trying to squeeze my arms against my sides to prevent him from going around any further and making jokes to diffuse my discomfort. It actually made it worse because I said things like "ohh did you go on a course or something", ugh it was awful.

After that shift I went home and cried to my mum - I told her I didn't want to work there anymore. Actually, at the start it was like that a lot. Made me quite anxious every day but she said that I shouldn't quit at the first hurdle. Once I'd calmed down I agreed and realised I was overreacting, that it's normal, and I needed to suck it up in order to work in the "real world".

I'm glad I decided to stay because I really fancy one of the more senior staff, he's not a manager but he gets treated like one. We have loads of great chats, we talk about relationships and global politics and whatever. Sometimes he comes up behind me while I'm doing cutlery and he'll play with my hair or stroke my neck and I freeze, get butterfly's and my face burns up. He's 10 years older than me and I'm not gunna lie, I've fallen head over heels.



7

snaps  
warm wash ~~effects~~ to backlight

~~The lights fade to almost black out for 10 seconds and then back up to warm wash.~~  
~~Ariana Grande's 'Dangerous Woman' plays as Kirsty dances around the stage.~~  
~~When the lights come up Kirsty grabs her phone and turns the music down.~~

~~Remember I was telling you about that senior member of staff? The one 10 years older?~~  
 Well, I have updates. We've started seeing each other, he's basically my boyfriend. I don't really know what the difference is between boyfriend and seeing someone, but it feels the same? It all stemmed from him defending my honour. So romantic. Basically, being the only female employee, I receive a lot of attention from my colleagues. They comment on my weight, my bra colour, if I'm not wearing enough makeup. It's a regular thing that they'll push up against me, brush my arse or tits.

Anyway, so last week one of the managers called me over to a group of them and asked about my sex life; if I had slept with anyone, how many I'd slept with, that I looked "virginal". What does "virginal" even look like? And, because I had a cold they all said it was from sucking too much dick. So, I said well "which am I, a virgin or a dick sucker?" Their pride was hurt because a girl had stood up to them and so they said I looked like I'd put on loads of weight. BUT THEN, my knight in shining armour came over and shot them down and said, "that's not true Kirsty's perfect just the way she is, she doesn't need to change anything, she's beautiful.". I smiled so big, they all shut up as he's like the most respected employee. After that we sort of started flirting even more and then one thing led to another and now we're dating.

~~The inaudible sound plays and is projected onto the rear wall.~~  
~~Lights dim as Kirsty takes off her makeup.~~

Had some backlash since dating Ronnie - Ronnie, the knight in shining armour. My big boss doesn't like it. So, having some issues. Erm, tonight, I was polishing cutlery, I do it with my left hand because I'm left handed, and he came in and decided he didn't like that. Snatched the cutlery out of my hand shouting "WHAT ARE YOU DOING?". He put the cutlery in my right hand and with force moved my hands to polish the cutlery but held my hands near his crotch. It was minging.

It's not an isolated thing either, yesterday there was another "incident". I don't know if I'm leading him on, I can be quite flirtatious. So, I've stopped wearing makeup to work cause I thought that might help. Seems to have made it worse though. Erm, Yeah yesterday, I was in the back, putting mugs away, it was late and dark, and the big boss followed me and trapped me in the corner of the room. He put his arms over my legs locking me next to his body. He was leaning on me and he felt so heavy and his breath stank of coffee. He went into kiss me, I told him to go away but he said he wouldn't leave until I kissed him.

I haven't reported it because I don't think anyone would think I was telling the truth. It's also really embarrassing.

~~The inaudible sound is played. It's played for longer. There is a slow crossfade to a red wash.~~

The actors further plot  
The chorus discuss themes  
& contexts. 8

### MINI SCENE

- B) I've spent the last 8 years on and off self-harming. I've had a lot of severe depressive episodes in my life where I would justify anger and hatred towards myself because it's what I learned as a child.
- A) I think human beings are good at killing each-other, good at hurting each-other. How many times does it need to happen, like Columbine- and they go "Ah, the killers had a Marilyn Manson poster, listen to Rammstein". My mum listens to Rammstein and she hasn't killed anyone yet.
- F) We don't consider it until there are bruises or cuts or a black eye. I think that people don't want to say it's "domestic violence" and don't want to "waste" police time. *cut?*
- C) I haven't received any support for what happened. I know it affected me. *insert*
- D) I wouldn't know where to go about or who could even help with it. I'm not saying there's no support- it's just, I didn't believe that there was, I just thought this is something that happens.

Red wash crossfades to a cold wash. ✓

The Mouths are aware...  
the actress is unaware - not yet had anagnorisis.

Mouths narrate - they prophesie  
forebode.

## Act 3

Kylie Minogue's 'Santa Baby' plays the first verse. Cold wash.

Sorry it's been a while. Had a rough 8 months. Quit my job, which is good. About to finish my first term of Uni. Psychology student. Don't really know what I want to do yet, but people interest me so, thought Psychology was probably a good shout.

Pathetic clown.  
Trying to be happy.

Kirsty sets up a table and chair. She sits down and starts eating a mince pie and drinks from a glass of milk. She has a notebook.

Erm, so I got with this guy. Ronnie and I broke up if you hadn't realised. Too complicated. Anyway, this guy is my age and also a Psychology student. His name's Niall. The relationship issssss dominated by the sexual stuff... it's quite a sexualised relationship. Like even if stuff gets bad, the sex is still, well you know.

pause - hold moment.

Something interesting we learnt this term is all about how people lie, manipulate or only admit parts of truth in order to present a version of an event that they're comfortable with. It comes from "social approval". They believe that they have to be unhappy or have suffered for their life to be validated. They're so desperate for approval they resort to lying about trauma to ascertain a sense of validation. They basically believe the only way people will like them is if they're a "victim".

Chuck

She reads from her notebook.

And soooo, once we see them as a victim, we're a little bit more forgiving, a little bit nicer, more sympathetic. But that's not an impossible context, people use stuff as an excuse for why their fucked up. Like my mum blames her upbringing for with she has bad relationships!

why?

Kirsty gets her makeup bag and begins to put her makeup on.

Same thing with Freshers week- which was crazy. Loads of girls slept with guys and then felt slutty or something in the morning so "changed their minds" and said these poor guys forced themselves. I don't really get that, like nothings forced, you weren't forced to go back with them, you weren't forced to get drunk, you know? I met Niall in Freshers week, went back to his, did what Freshers do, and now were together. No problems.

Weighted foreboding

Even when the accident happened I didn't let it define me. I haven't addressed it yet because I try not to let it be a big deal. But, I'm sure you're very curious so, basically it was two weeks ago, start of December. We had been to a social, came back, did what we do best, and he was holding this pocket knife and- it was stupid I shouldn't have been laying on him, especially because we'd been drinking. He didn't mean to, but he dropped it and next thing you know I have this cut across my face. Obviously, immediately I was freaking out and he was so sorry and assured me it was an accident, which obviously I knew it was.

Obviously, everyone noticed, and I said that it was an accident.



10

At first, I was like, "why the fuck are you even playing with a pocket knife?" but then, I just think men and women are different, you know. Men are generally more, primal? Let's take sex, it's quite a violent act, I mean the act of being *penetrated* is quite violent, you are being inserted by another part of someone else, it's... Sorry, but like men want rough sex, choking, biting, scratching. I never knew sex was like that as a kid. That's not what you see in the RomComs!

---

You probably think all I'm interested in is sex. I'm not. I want the romance too. Niall can be romantic, he said at Valentines he's gonna take me out and pretend like we are in a movie! And when I went to the hospital after the knife incident I did flinch a bit around him, so he's been doing everything he can to make me comfortable, like he bought me a locket with our initials on it!

It's not like I want to do it all the time. It's him who's got the high sex drive. He's constantly all over me, he wants it all the time. Yea, he's all over me and sometimes I'm like, just no. But, that can cause arguments, which I get. Nobody likes rejection. My friends say I'm so lucky that he's so in to me.

For example, when the knife thing happened, he wanted to look after me, he'd always be like "oh I'll take you home, I'll look after you." And then we'd get to mine. And he just wouldn't leave. He would just be there. Like he barely ever left my house.

---

*The inaudible sound plays for longer. But the Christmas jingle drowns the sound out.  
The cold wash crossfades to a red wash.  
End of Act 3.*

11

**MINI SCENE***Mouth C speaks. Red wash.*

"You're a fucking whore.  
You are fucking poison.  
You're poison, you're poison.  
I hate you."

"I'm calling the police.  
I'm calling the police!"

You're an awful mother.  
You're an awful person.  
You're fat.  
You're ugly.  
No-one will ever want you".

"it's ok."

---

*Red wash crossfades to a spotlight downstage centre.*

**Act 4**

*Michael Bublé's 'It's Beginning to Look a Lot Like Christmas' plays amongst the inaudible sounds and the projection plays on the rear wall.*

*Kirsty gets six litres of water. She sits in a large tub which she positions in the spotlight.  
She drinks from a Vodka bottle. She pours the water into the tub.*

He never leaves me alone.  
It's the constant touching.  
I wake up- he's all over me.

*Kirsty puts her head under the tub of water and fights herself.  
She keeps coming up for air and to swig more Vodka.  
She fights herself.  
She drowns.*

---

*End of Act 4*

*The Jingle plays to its end. House lights come up after the last projection finishes.  
Front of House usher the audience out past Kirsty's body.*

---

*End of Act 5.*

Drown in Vodka  
eat toastie  
drop toaster.