

My Individual performance is an exploration of dramatic realism in my piece from Andrew Bovell's *Things I know to be true*. Throughout my years of Drama the style which I found the most engaging, has always been the style of Realism. The play focuses in on the intricate inner-workings of a family's dynamic. It is a beautifully raw example. Upon reading this work, created by Andrew Bovell, the amount of character, and storyline tropes that heavily resonated with me. From the similarities of our names to personal relationships, and methods of reaction, I was instantly attracted to the character of Pip. My relationship with Pip has developed greatly since my initial reading of the monologue. I found it challenging at first to separate myself from the character, which provided for a much less intricate character. To combat this, I made a conscious effort to take notice of similar aged Mothers out in public, and their interactions with their children. I would note down the women's physicality, tone of voice, and overall attitude when parenting. In doing this, I noticed the frantic energy these individual women seemed to share, which assisted me in gaining sympathy and empathy for Pip, and proved useful in character development. An example of this is evident within the first moments of my monologue, where I manipulate the audience with stagecraft. The scene begins with the introduction of Pip's apartment, and henceforth, her emotional state. As a guilty, middle-aged mother who is having an affair, Pip's outlet for anxiety is through the tidying up of her apartment. This is seen throughout the play as she fiddles with the placement of items in her apartment. In the introduction, the audience is faced with Pip's procrastination in beginning the letter which she will write. She is sat centre stage, anxiously watching the pen, and paper sat carefully beside her. Pip is listening to her mother's favourite song, whilst distracting herself by preparing tea. This is broken by a sudden stop of the song, accompanied by a long sigh from Pip, before beginning her confessional letter. The use of motifs is displayed through the pen and paper. The letter is a representation of Pip's mother and the freedom which correlates. When the pen is placed down, Pip is no longer in fear of her mother. This connection of a physical object, to an emotion, assisted greatly in my resonating with Pip, and the fluidity of the piece. I address the audience as my mother and confess/confide to them in the same way as Pip would with her mother. This is intentional, in order to provide engagement with the audience, through the resonation of the mother/daughter dynamic.