

Independent Project Portfolio

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Acknowledgements and Special Dedication

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Thank you, all.

Special Dedication

To the five forgotten women who lost their lives to The Whitechapel Murderer in 1888, and their memory to the sands of time. I hope I have given voices back to Mary Ann Nichols, Annie Chapman, Elizabeth Stride, Catherine Eddowes, and Mary Kelly. I dedicate this project to them.

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Element 1 – Research

Introduction:

Through my Independent Project, I hoped to emphasise the dangers of Media Sensationalisation and how it distracts the public from important matters. Accompanying that, I aspire to raise the question: 'why are we so attracted to the macabre?'. I aim to force the audience to think critically about stories in the media, to inquire about what is true and what is speculation and refocus on those affected by an event as opposed to the affair itself.

I believe macabre attraction is an innate instinct; a trait that The Media selfishly indulges. Though this impulse can be an asset to humanity as it encourages curiosity and insights discoveries about the unknown, I opine it is also one of society's greatest hamartias. Inasmuch, one loses their humanity when, in cases such as serious as murders, one begins to almost enjoy the scandals at the cost of other's suffering.

Proposal – Canonical: The Musical:

To achieve this, I aspired to write a Musical based on Jack the Ripper's victims; 'The Canonical 5'. I chose this piece of history as I feel it perfectly demonstrates my chosen issue; the media continues to sensationalise the infamous Jack the Ripper whilst his unfortunate victims are lost in time. I hoped my audience would come to love these women, not simply out of pity for them as victims, but as the people there were before they were killed.

In my view, my target audience would be 16+, as this case is riddled with gory details that may disturb a younger viewer and the message may be lost as a result. I believe anyone above this age could benefit when affronted with the harsh reality that is their own dehumanising fascinations.

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Literary Review:

To gain a better understanding of my narrative's diegesis, a fearful Victorian Whitechapel, I first carried out some contextual research and collated the following Literary Review…

Hawksites describes 1800s Whitechapel to have been "devastatingly poor" **(Shianne, 2015, p.g 1).** They also report this area was overcrowded with multiple impoverished families being forced to live together in small single rooms. Moreover, they elucidate that there were over 200 common lodging houses in Whitechapel, but it was so populous that over 8000 people were still "homeless and destitute" every night **(Shianne, 2015, p.g 5).** In concurrence, Jack the Ripper Tours stated that Victorian Whitechapel was "not a happy place to be" and that the streets were "lined with starving, penniless inhabitants" **(JTRT, 2015, p.g N/A).** Moreover, literary scholar Heather Scheele relays that "the Victorian Era was not an easy time to live in, primarily for women", adding "single women lived in this dichotomy of empathy and disgust", and confirms that "unwed mothers took drastic steps to survive" **(Scheele, 2020, p.g 21).** These three sources share the unanimous opinion that Whitechapel was indeed a place of extreme misery and squalor. From them, I deduced that my writings must be tactful and sensitive to the residents' experiences.

Following that, I explored pieces of fiction which feature descriptions of Victorian London. I revisited the political novel *Bleak House*, in which Charles Dickens protests that Victorian Londoners felt "people who did a little made a great deal of noise" but "people who did a great deal made no noise at all" **(Dickens, 1852, p.g 805).** To me, this connotes people of authority, such as politicians and police, using their power selfishly. Furthermore, in a moving poetic stanza from *London,* William Blake describes "how Chimney-sweepers cry, every blackening Church appals, and the hapless soldiers sigh, runs in blood down Palace walls" **(Blake, 1794, p.g N/A).** I interpreted this as another remark on the upper-class; even the Church turning a blind eye to the suffering as they reach their own hands out for donations. To boot, in his renowned story *Dr Jekyll and Mr Hyde,* Robert Stevenson paints the "contrasting areas of the city, the respectable and wealthy versus the poverty-stricken and immoral areas" and how they "highlight the struggle between good and evil" **(Stevenson, 1886, p.g 2).** From this, I believe that London wasn't without money, but without the care to help those in need.

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A text I principally resonated with was *The Five* by Hallie Rubenhold. Just as I had always felt paramount, Rubenhold reminds the reader that "the victims of Jack the Ripper were never 'just prostitutes'; they were daughters, wives, mothers, sisters, and lovers. They were human beings, and surely that in itself is enough" **(Rubenhold, 2020, p.g 4).** After all, they certainly did more than just die. Words that struck me included "at its very core, the story of Jack the Ripper is a narrative of a killers deep, abiding hatred of women, and our cultural obsession with the mythology only serves to normalise its particular brand of misogyny" **(Rubenhold, 2020, p.g 108).** After absorbing this, I knew that I did not want Jack the Ripper to be a lead role as "in order to gawp at and examine this miracle of malevolence we have figuratively stepped over the bodies of those he murdered" **(Rubenhold, 2020, p.g N/A).** C*anonical: The Musical* was going to be the story of Nichols, Chapman, Stride, Eddowes, and Kelly. So, I dug deeper into their lives, piecing scraps of evidence together and judiciously filling in the blanks to create real, understandable women. As Rubenhold elaborates, "it is only by bringing these women back to life that we can silence The Ripper and what he represents. By permitting them to speak, by attempting to understand their experiences and see their humanity, we can restore them the respect and compassion to which they are entitled" **(Rubenhold, 2020, p.g N/A).** Multiple sources, cited in the attached reference list, corroborate my findings on 'The Canonical Five'.

Mary 'Polly' Nichols was born in 1845 and lived a turbulent life until her death in 1888. She was a daughter to Caroline Walker and Edward Walker, sister to Edward Walker II, wife to William Nichols, and mother to Percy, Edward, Eliza, Alice, Henry Nichols, and another child whose name is untraceable. Not much is known about her early life as most records, of someone of her social calibre, have not been preserved. However, we do know that she was affectionately known as 'Polly' and, unlike most other working-class girls, she "studied at school until she was 15, and so, not only did she learn to read, but write too" **(Baczak, 2022, p.g 1).** All the while, grieving the loss of her mother from tuberculosis and assuming responsibility for her brother. Nichols married at 18 but, despite birthing 6 children for him, was abandoned by her husband. Nichol's husband Over time, Nichols sadly succumbed to alcoholism and lost contact with her father as a result and, likely, lost her children to the workhouse. According to Casefiles, to try and support herself, she was "flitting between workhouses" and became a "domestic servant". When she could, she resided in common lodgings and an eyewitness remembers Nichols as a "very clean woman who kept to herself as

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if she was melancholy" **(Holland, date unknown).** This witness, Emily Holland also stated that Nichols was "never very fond of men". At some stage, Nichols lost her jobs and to her dismay, Nichols was forced into sex-work to survive. Armed with this information, I imagined Nichols' character would be a mothering figure in 'The Canonical 5'. Notwithstanding flaws, I would write her as a somewhat cynical guide.

Annie Chapman was born, out of wedlock, in 1841 and suffered from a chronic disease of the lungs until her death in 1888. She was a daughter to George Smith and Ruth Chapman, sister to Emily, Georgina, and Miriam, wife to John Chapman, and mother to a son and two daughters. Heartbreakingly, her eldest daughter "Emily died of meningitis at the age of 12" and her son "John was born disabled and surrendered to a charity school of care" **(Schachner, 1996, p.g 13).** As a side-effect of his grief, her husband became a heavy drinker and passed away from "cirrhosis of the liver" **(Schachner, 1996, p.g 13).** According to Casefiles, a friend, Amelia Palmer, said that after these losses, Annie "seemed to have given way altogether" **(Palmer, 1888, date unknown).** Like most single women of the time, Annie had no financial support and sold her body to earn just enough for nightly lodgings. At this time, Annie was reported as feisty, even getting into a fistfight with a fellow lodger. As I expanded my knowledge on Chapman, I envisioned her character to be the rebellious one of 'The Canonical 5'. I would write her as a strong, sassy, and independent woman.

Elizabeth Stride was born in 1843 and was known as 'Long Liz' until her death in 1888. Few records remain of her early life, but Swedish medical records show her to have experienced a stillbirth. She immigrated from Sweden in 1969 where she married carpenter John Stride. Elizabeth Stride's life is, likely by her own actions, shrouded in fabrication. According to Casefiles, she was known for "telling stories to cover up the breakdown of her marriage and to garner sympathy with the church" **(Margaret, 2022, date unknown).** Her husband left her in 1882 and was by then a registered prostitute. Around this time, Stride entered a short-lived relationship with Michael Kidney, from whom she experienced domestic violence. After her murder, no friends or family came to lay Stride to rest. With my findings, I visualised Stride as an insecure character, and I believe sprinkled outlandish lies to distract from her crumbling life.

Catherine Eddowes was born in 1842 and was listed as a Christian until her death in 1888. Eddowes was a wife to soldier Thomas Conway and mother to Annie and George. Accounts

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from her close friends tell us that "she was lovingly called Chick." **(Baczak, 2022, p.g 1).** However, by 1888, Eddowes was employed in workhouses and was cut off from her family. Around this time, she moved in with a new partner, John Kelly. It is "unclear whether or not Catherine Eddowes was actually a prostitute" **(JTRT, 2022, p.g N/A).** but if she was, her partner was blissfully unaware. In a sardonic irony of her beliefs, Eddowes. was murdered after being taken down Church Passage, Mitre Square. From my research, I pictured Eddowes as a well-kept woman, who likes to be seen as a clean-cut Christian woman.

The birth date of Mary Kelly, also known as 'Ginger', is uncertain but was approximately twenty-five at the time of her death in 1888. According to Casefiles, witnesses describe her as "fun", "popular" and "usually in the company of two or three of her kind" **(Jones, date unknown).** As far as we know, Kelly was never married but did have an 'on-and-off' relationship with Joseph Barnett who did not financially support her. To make ends meet, for her and Barnett, Kelly worked in the sex trade. Largely, Kelly's occupation caused arguments in their relationship. Due to her apparent popularity, I saw Kelly as a bubbly character and would allow her to be a vessel for light relief in an otherwise serious piece of theatre.

According to Rubenhold, all five victims were treated with the level of "disdain and disgust reserved for a prostitute" and were seen as "sexually and therefore morally ruined" **(Rubenhold, 2020, p.g 18).** Likewise, in *John's Chronicle*, Lucy Parr identified the Victorian view of these women to be "children who do not accept respectable values", "lazy and unwilling to engage in legitimate work", "a symbol of disorder and improvidence", and "a source of disease and contagion" **(Parr, 2021, p.g N/A).** Evidence of this can be found in Newspaper articles on their murders, brandished as nothing more than 'prostitutes' and 'bodies'; rarely, were the victims named in a tabloid.

As for Jack the Ripper himself, his identity remains a mystery. Ryan Bugara, in his *Unsolved* docu-series, and Richard Cob, in his *All the Suspects Revealed* biography, agree the assailant's alleged description was aged 25-35 years, 5'5' to 5'7 in height, stocky, and of fair complexation with a moustache. However, there are many theories and suspects, but three names are most

frequent in this case: Montague Druitt Aaron Kosminski, and Joseph Barnett. Though, the book *The Complete History of Jack the Ripper* contests "the memories of men are too frail a thread

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to hang history from" and that we may never name the true culprit **(Sugden 2012, p.g unknown).** Despite this, some Ripperologists conspire Prince Albert Victor, Queen Victoria's son, as the culprit. Hereof, I decided The Ripper's character would be minimal and I wanted to find a way of concealing the actor's face. Ideally, if I had access to a large ensemble, I would have liked a different cast member to play him each night.

So, why are we so attracted to the macabre? Both Dr Marvin Zuckerman and Dr Patrick Litle carried out a study on morbid fascination, as detailed in their 1996 psychology textbook *Personality and Individual Differences.* The study was devised to test the relationship of "sensation seeking, extroversion, neuroticism, and psychoticism" about our inborn human interest in violent, morbid, and sexual events; particularly, in the media **(Zuckerman, 1996).** This study included about 300 people and discovered that men generally have a higher attraction to this content. Furthermore, renowned psychologist Jordan Peterson purports that "to understand evil is to also understand good" **(Peterson, date unknown).** He suggests that this explains the public's infatuation with serial killers and true crime; "society may follow the fundamental narrative of good versus evil" **(Singh, 2019, p.g 1).** Additionally, Boston University expert Sophie Yarin opines "our media environment is especially well suited to creating this idea of the celebrity criminal, and serial killers' kind of turn into celebrities" **(Yarin, 2023, p.g 1).** Yarin argues that, though men are statistically more rapt with the macabre, there are still over 70% of women who consume true crime content but for a separate reason: "preventative education" **(Yarin, 2023, p.g 1).**

In the case of 'The Canonical 5' serial killings, the victim's names are all but forgotten by the public. In such horrifying media circuses, how our society 'celebratise' the perpetrators has always disturbed me. As uncovered in my research, I understand the innate instinct of attraction to the abnormal. I propose this to be one of society's greatest hamartias. Moreover, I opine that people lose their humanity when, in mysteries like Jack the Ripper, we begin to almost enjoy scandals at the cost of others' suffering.

To support my claim, I created and distributed an anonymous survey which was completed by 90 people **(see Appendix 1).** This survey asked if they knew who serial killers Ted Bundy, Jack the Ripper, and Peter Sutcliffe were. Interweaved, the survey asked if they had heard of Annie Chapman, Karen Sparks, and Josephine Whitaker; victims of the aforementioned murderers.

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Of these 90 people, 90% knew of Ted Bundy, 97% knew of Jack the Ripper, and 62% knew of Peter Sutcliffe. Meanwhile, only 34% had heard of Annie Chapman, 13% had heard of Karen Sparks, and a miniscule 8% had heard of Josephine Whitaker. These statistics confirmed my findings and cemented my beliefs on the misplacement of attention being exacerbated by Media Sensationalisation.

Conclusively, it is clear the victims of Jack the Ripper are carelessly overlooked. It is my firm opinion that this is a direct result of the human obsession of oddities; in this case, Jack the Ripper. Ergo, this heinous historical event was a glimmering example of Media Sensationalisation distracting the consumer from salient issues surrounding it; a stupendous foundation for my project's plot. Hence, I began pondering how I bring Nichols, Chapman, Stride, Eddowes, and Kelly to life through a piece of Musical Theatre.

Element 2 - Development

Stimulus:

August 1st 2023 – August 15th 2023

The development process began with an exploration for an inspiring stimulus. For me, visual and lexical stimuli, such as paintings and texts, are most evocative. On my search, the first painting that struck me was 'The Camden Town Murder' by Walter Sickert *(see 'FIGURE 1' below).* Art historians have linked this piece to the real-life murder of Emily Dimmock stating it as "a sordid event that Sickert may have been indirectly privy to" **(Gallery Thane, 2023, p.g N/A).** Though an evidently talented painter, I cannot help but feel the woman is greatly objectified in this piece. Emily is faceless, splayed nude, and stripped of dignity.



The Camden Town Murder by Walter Sickert

FIGURE 1

Upon a short inquest, I found a multitude of similar pieces by Sickert. The precise dates attributed to his paintings are unconfirmed, but experts are certain that his creative peak was the late 19th and early 20th Centuries, coinciding with my project's period. I discovered that this artist was a prominent figure who aided the transition from Impressionism to Modernism.

According to Tate Britain, "Sickert went on to revolutionise traditional genres of painting thanks to his fascination" and was "one of the most important artists of the 20th Century" **(Tate Britain, 2018, Tate.org.uk).** Art is a form of Media, consumed by the public, and I fear the popularity of Sickert's work and his contemporaries may have contributed to society's objectification of women.

His paintings present women as a sexual commodity without regard for their personalities. This kind of sexual objectification caters to the publics erotic desires whilst almost erasing the vulnerable individuals featured. What's more, Sickert often illustrated images of women who are sleeping, unconscious, and dead; essentially, reduced to their bodies. I expect this further indulged morbid fantasies, potentially leading to the murders of more women. To represent this issues' enormity, I collated 6 further examples of Sickert's harmful imagery *(see 'FIGURE 2' below).*

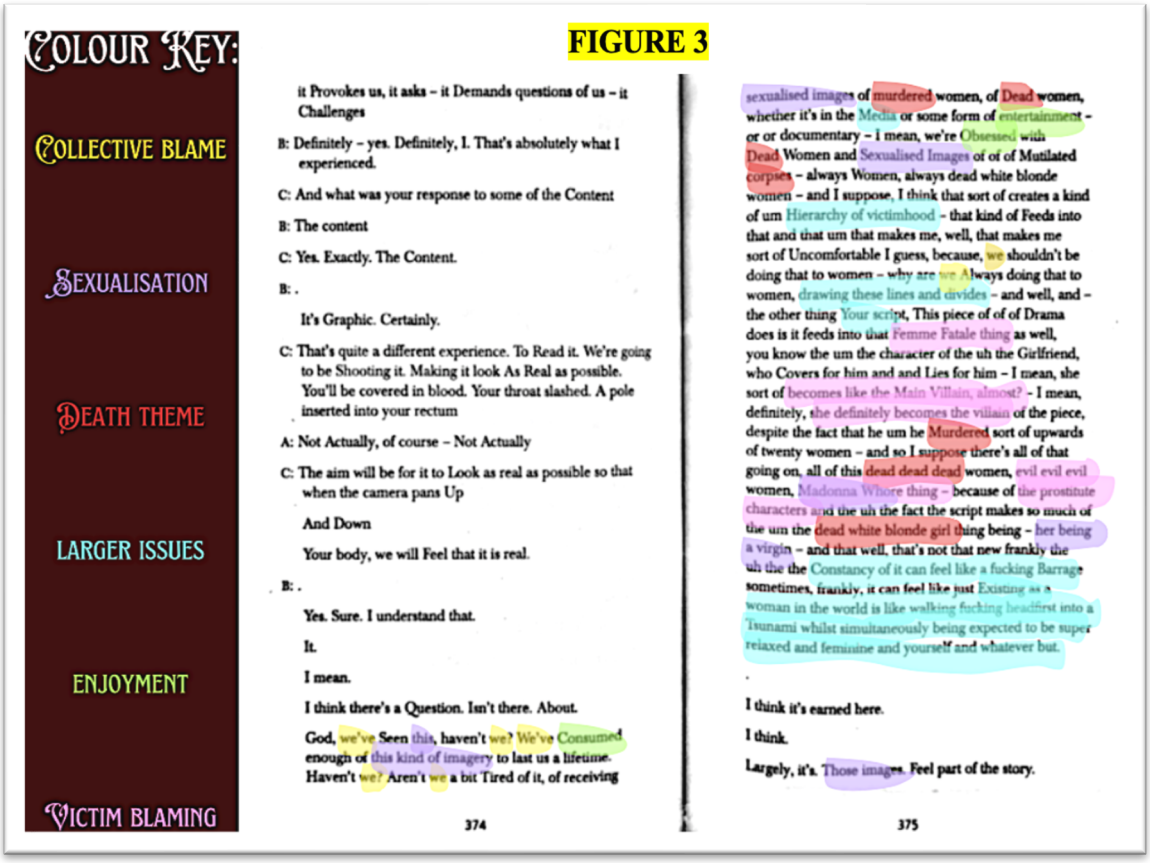
FIGURE 2



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It was at this point that I recalled the 'Audition' monologue from *[BLANK]* by Alice Birch; a "build-your-own-play experiment" which touches on the issues brought about by media such as Sickert's art. **(Billington, 2019, p.g 1).** The script is compiled of a series of stand-alone scenes. When writing '[BLANK]', Birch drew from her work with *Clean Break*: a British theatre company and women's charity. Many of her characters were based on real women, battling mental health and drug addiction, who were disappointed by British legal systems. Furthermore, many scenes depict true events from their lives. Birch intended to celebrate female strength in difficult circumstances; footsteps in which I intended to follow. I found the aforementioned monologue, and highlighted themes from which I could draw inspiration *(see 'FIGURE 3' below).*

FIGURE 3



I found further inspiration on the Pinterest website. Here, I could create Mood Boards of stimulating quotes and additional inspiring images. I hoped that these would further spark the creative brain. These Mood Boards are accessible via the following links:

Quotes Board:

https://www.pinterest.co.uk/milliedyer17/independent-project-quote-board-canonical/

Images Board:

https://www.pinterest.co.uk/milliedyer17/independent-project-mood-board-canonical/

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Initial Song Ideas:

7th September 2023 – 20th November 2023

From my chosen stimuli, I began generating embryonic musical ideas. I had previous experience with arranging existing songs, but little of writing originals. As this musical's narrative would primarily be circulating around the women victimised by Jack the Ripper, I deemed it pertinent to first present their stories through song. Through my character research, I could deduce an outline of these characters' personalities and, thus, the atmosphere each of their solos should inaugurate. Incipiently, I found lyric writing intractable, so I endeavoured to create melodies prior. In the words of Hans Christian Anderson, "where words fail, music speaks" **(Anderson, 1840, p.g 206).** Duly, I ensured that I made audio recordings at each idea's inception; I would later refer to these tapes when creating the songs for *Canonical: The Musical (see 'FIGURE 4' below).* These early recordings can be accessed via the following link: https://drive.google.com/drive/folders/1FeJ7WSAKPPSFrRvwI3d-EnQW5QQFAqxV?usp=share_link

FIGURE 4



Character Research:

4th January 2024 – 7th April 2024

In advance of our first 1-2-1 sessions together, I collated a tripartite Character Research process: 'Character Profile', 'Role on the Wall', and '7 Questions in the Hot Seat'. These activities were derived from precursory University Modules, and had proven serendipitous for me. Trusting their succour would transfer, I conducted these exercises with each member of cast.

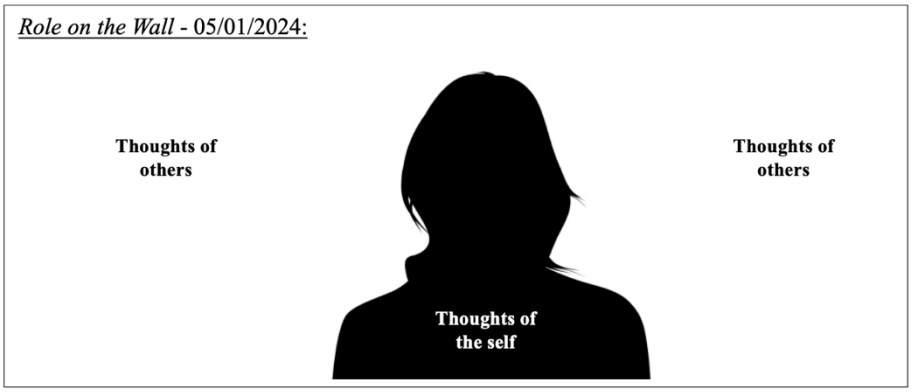
Firstly, I manufactured a basic 'Character Profile' worksheet. We completed them with a combination of veracious facts about the real people upon whom the characters are based, astute assumptions, and a sprinkle of artistic licence to fill in the blanks.

Character Profile for Cast - 04/01/2024:

- **Name:**
- **Age:**
- **Nationality:**
- **Hometown:**
- **Occupation:**
- **Relationship with Spouse:**
- **Relationship with Parents:**
- **Height:**
  Race:
- **Eye Colour:**
  Skin Colour:
- **Habits:**
- **Hobbies:**
- **Health:**

Secondly, I presented my cast with 'Role on the Wall' to add character dimensions. This is a drama-based pedagogy wherein the performer is given a printed silhouette of their character. Inside the silhouette, I requested they wrote what the character thinks of themselves and, in similarity or opposition, what others may assume about them on the outside.

Role on the Wall - 05/01/2024:



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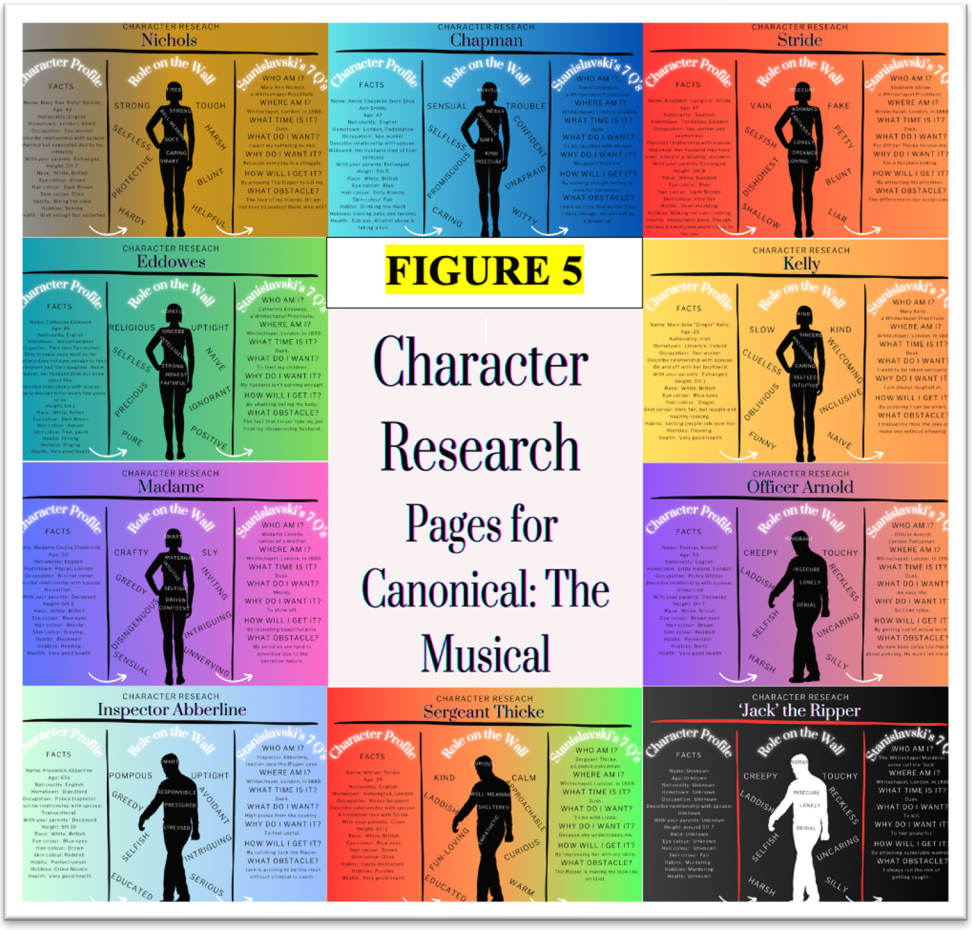
Thirdly, I 'Hot-Seated' my cast in character. This was a physical adaptation an existing exercise, entailing me quizzing them with Stanislavski's '7 Questions' **(Stanislavski, 1936, p.g 127).** I hoped this would give my cast a better idea of time, place, and character intentions. As with the previous Character Research tasks, I recorded their responses by hand.

Stanislavski's '7 Questions' in the Hot Seat - 06/01/2024:

1) **Who are you?**
2) **Where are you?**
3) **What time is it?**
4) **What do you want?**
5) **Why do you want it?**
6) **How will you get it?**
7) **What must you overcome?**



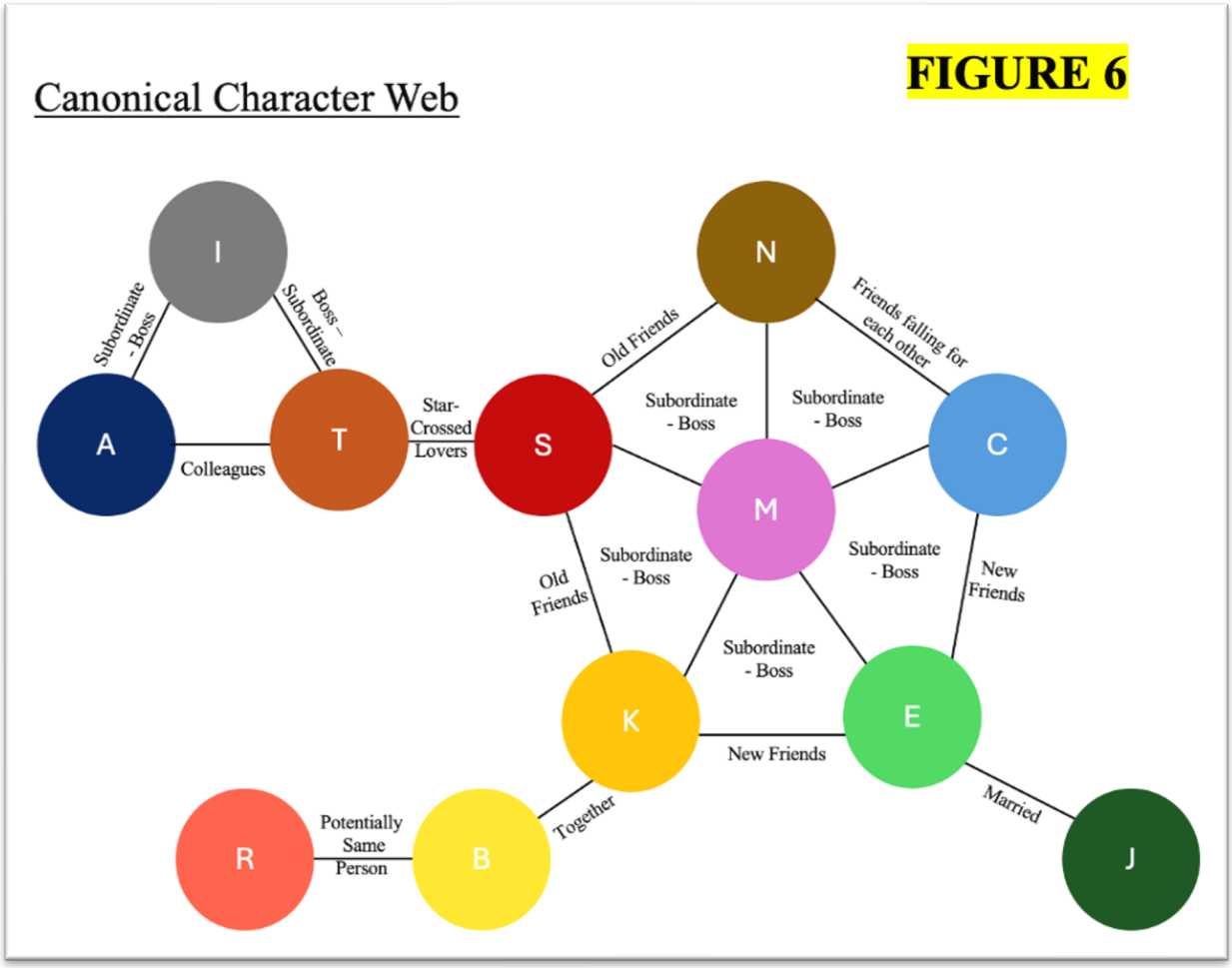
Lastly, I compiled all these assignments into personalised 'Character Research Pages' on a singular Canva document *(see 'FIGURE 5' below).* I granted my cast access to this document as I believed it to be a useful tool when bringing their own characters to life, and to learn about other characters in the show if they so desired.



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The full 'Character Research Pages' document can be accessed via the following link: https://www.canva.com/design/DAGFrEoK1U/3H2p_Ccsly4VMw8psAuY4g/edit?utm_content=DAGFrEoK1U&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

Armed with vital information about each character, I thought it admissible to begin establishing Character Rapports. Through the research in my Literary Review, I detected it likely that the 5 Canonical Victims knew of each other. For the purposes on my project, I decided to make them a close-knit group of friends who are guided by The Madame, their boss and brothel owner. As for the 3 police characters, I would make their relationship's closer to that of colleagues than friends. I did this in virtue of humanising the Canonical Victims.



Writing Tasks:

10th January 2024 – 8th February 2024

To spur on our writing, tutor Elen Bowmen reccomended some writing tasks. Of these, I found the 'Plot Summary', 'Sentence Starter' and 'Three-Word Scene' tasks to be most advantageous.

Initial Plot Summary - 10/01/2024:
A musical centred around the lives of Jack the Rippers Victims: thematically exploring Classism, Misogyny, and Media Sensationalisation whilst raising the question 'why are we attracted to the macabre?'. This musical is written for fans of period-pieces, feminists, and those who may need to regain their humanity.

The above 'Plot Summary' writing task was a tremedous boon to me as a writer. It enabled me to pinpoint my core themes and, thus, more efficiently instill them when producing scenes for my project. As my plot became more concrete, I intended to revisit this task in detail.

Sentence Starters – 10/01/2024:
Life is… complicated.
People are… their own main characters.
Men are… ignorant.
Women are… patiently strong.
I am… trying my best.
My currency is… my heart.
My greatest fear is… to be complacent.

Though meant to assist the writing process, the above 'Sentence Starters' task instead helped to ground myself amongst the stress of such a large project workload. The idea was to complete the sentences without thought; simply write. However, what flowed from my keyboardn proved more about myself than my project. At times of high stress, I would remind myself of these points to keep me centered.

Furthermore, during an Independent Project Class, Elen gave us 5 minutes to complete a 'Three-Word Scene' task *(see textbox on the following page)*. We were under instruction to write a scene, using no more than three words per sentence. As I already had concept for my project's story, I chose to write a scene between two characters that I may later use in my script. I became drawn to a dispute between Mary Kelly and Joseph Barnett, her partner, as he has been theorised as the killer by some Ripperologists. In this scene, I wanted Kelly to appear suspicous of Barnett.

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Three-Word Scene – 10/01/2024

(A domestic dispute between Kelly and her on-and-off partner Joseph Barnett. Kelly is beginning to suspect Barnett as The Ripper, but she has no real proof of this).

Kelly: Where've you been?

Barnett: Doors were locked.

Kelly: Changed the locks.

Barnett: Why would you?

Kelly: Where've you been?

Barnett: No, I wasn't.

Kelly: Where've you been?

Barnett: Does it matter?

Kelly: Yes, where, Joe?

Barnett: Never you mind.

This 'Three-Word Scene' task kick-started the script-writing proccess. Beforehand, I had been overanalytical and unenthused about my own writing. However, the fast-paced nature of three-word lines me less room to be self-critical. This was an excersise was firmly added to my writing toolkit, and I would use adaptations of it throughout my script. For example, I expanded to a limit of 4 words *(see textbox on below)*.

Four-Word Scene – 20/01/2024

(It is clear Nichols and Chapman have romantic feelings for one another. Under the disguise of their occupation, they can hide their love in plain sight. Nichols wants to tell their friends, but Chapman isn't ready. There is some tension regarding this matter)

Chapman: We can't do this.

Nichols: Why not?

Chapman: If anyone finds out-

Nichols: They won't.

Chapman: But if they did-

Nichols: They wouldn't.

Chapman: But they could and-

Nichols: STOP IT!

(There is a pregnant pause whilst the pair compose themselves)

Chapman: I'm just not ready.

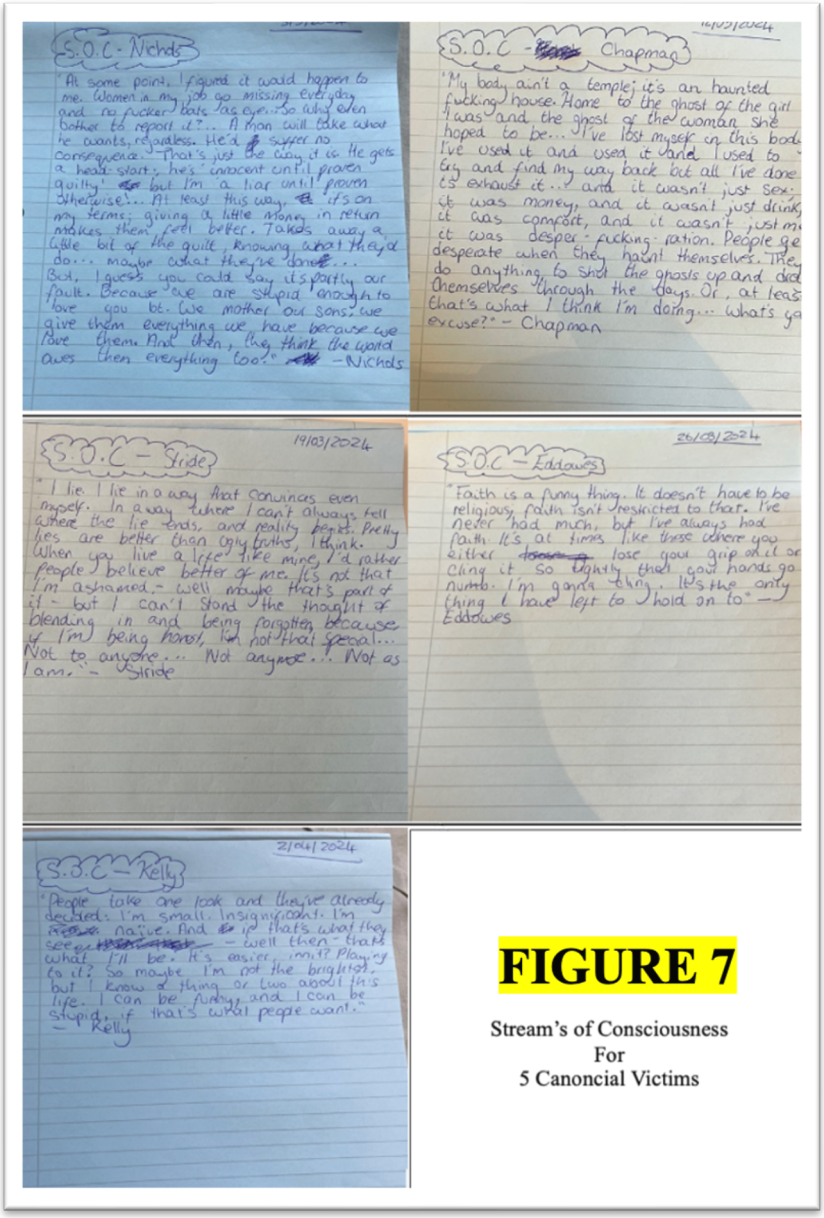
Nichols: That's alright.

Chapman: I'm not ready yet.

Nichols: Hopefully soon.

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To boot, I consulted some students whom had successfully completed this module in the previous year. On the advice of Alicia Williamson, Harmony Hughs, and Nico James, I implimented a 'Stream of Conciousness' writing excersise *(see 'FIGURE 6' below).* The idea behind this is to write free of inhibition; athentically and truthfully. I decided to write from the perspective of each Canonical Victim, exposing their deepest inner thoughts. To successfully ecexute the excersise's purpose, I set myself a limitation of 5 minutes to disallow any time for overthinking. Over a series of weeks, I frequented this task as I found it rather mentally invigoratng. So vivfying, in fact, that I would later utilise idiations these 'Stream's of Conciousness' as monologues in my final script.



Having conversed with Alicia, I recalled her using a 'Checklist for Writing' during her project yesteryear. She expressed that this helped her 'stay on task' during her Development process. I decided to follow suit as Alicia's project was, in my opinion, of very high standard last year and I aimed to emulate her quaility of work *(see textbox below)*.

Checklist for Writing – 07/02/2024:

- Why am I writing this?
- For whom am I writing?
- What thoughts and feelings do I want my audience to experience?
- Is my statement clear?
- Are my arguments for that statement clear?

Final Plot Summary/ Scene Structure:

9th February 2024 - 10th February 2024

As planned, I revisited the 'Plot Summary' writing task *(see textbox below)*. Now, was able to make improvements as I had a much broader picture of what my narrative needed to encompass. I aspired to give each Canonical Victim a distinct storyline to highlight them again as people rather than murder statistics.

Final Plot Summary – 01/03/2024

Following the lives of Jack the Ripper's Victims, we embark on a story of love, comradery, and female strength. We draw away from the sensationalised story of the Whitechapel murderer as the usually outspoken Nichols and Chapman navigate a secret romantic relationship before its time, Stride and Sergeant Thicke burn for each other in a star-crossed love, Eddowes tries to keep her prostitute occupation a secret from her proud husband and Kelly suspects her lover, Joseph, might be behind the deaths of her closest friends. See their friendship, laughter, and tears as we remember them not as bodies but as people once more. After all, they did more than die.

I used this plot summary as a springboard for a working scene structure *(see 'FIGURE 8' below)*.

FIGURE 8

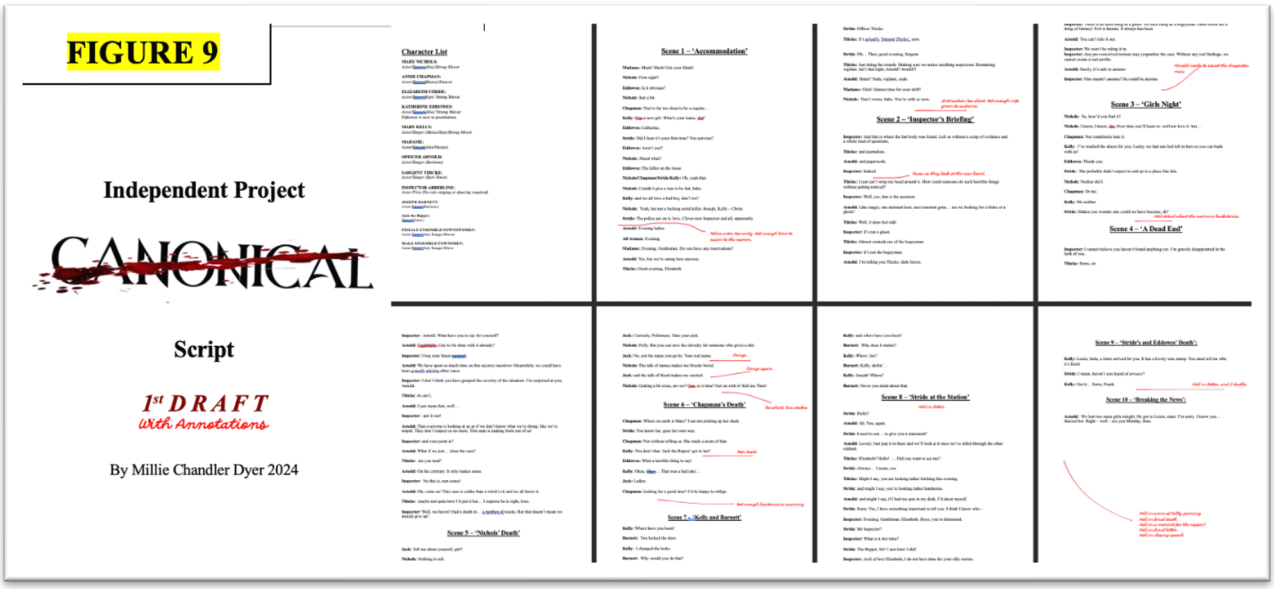
Act 1	Act 2
London is fear-stricken	The people of London have become desensitised
An introduction to the characters	The Inspector receives the first Ripper letter
A briefing about the case	Chapman is killed and The Inspector gets another letter
Sharing the Canonical 5's backstory	Stride reports to the police and is ignored
The Policemen get frustrated as they can't catch the killer	Kelly and Barnett argue
Stride and Thicke share a romantic moment	Stride and Eddowes are killed, another letter
The Canonical 5 on shift	Thicke plots his revenge
Nichols is killed	Kelly is killed
	The Inspector gives a final briefing, reads the final letter, and retires

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First Script Draft:

10th February 2024 - 15th February 2024

In the embryonic stages of script writing, I created my 1st draft *(see 'FIGURE 9' below).* At this time, I wasn't hoping for complete perfection but to assemble piece's foundation before making the necessary embellishments. Self-critically, I ruthlessly annotated the 1st Draft with suggested changes which I felt most pertinent. Moreover, I noted where I might plot the musical numbers and additional scenes. Upon reading, I immediately knew the stakes for the characters were not high enough; I needed to raise the tension somehow. Instantaneously, I had a recollection about The Ripper Letters: largely believed to have been written by the real Jack the Ripper. Using these, entirely verbatim, I imagined would not only allude more closely to the Historical context of the show but give a sense of authenticity to the characters fears and pressures. Hence, I also noted where I might plot these pieces of gruesome epistolary.



On the contrary, I feared this may draw attention away from the women killed, and directly back to the killer. In my original proposal, was strongly against the misuse of focus as I did not want to glorify a callous murderer; only to give a voice to those victimised by him. As a solution, I determined that The Inspector character would read the letters, breaking the '4th Wall', as if announcing them to the audience like the public. The full document detailing my annotated 1st draft can be accessed via the following link:
https://drive.google.com/file/d/1N2o3ey1_DjHomnjyzsJ9Q6BQZCaA_Agk/view?usp=share_link

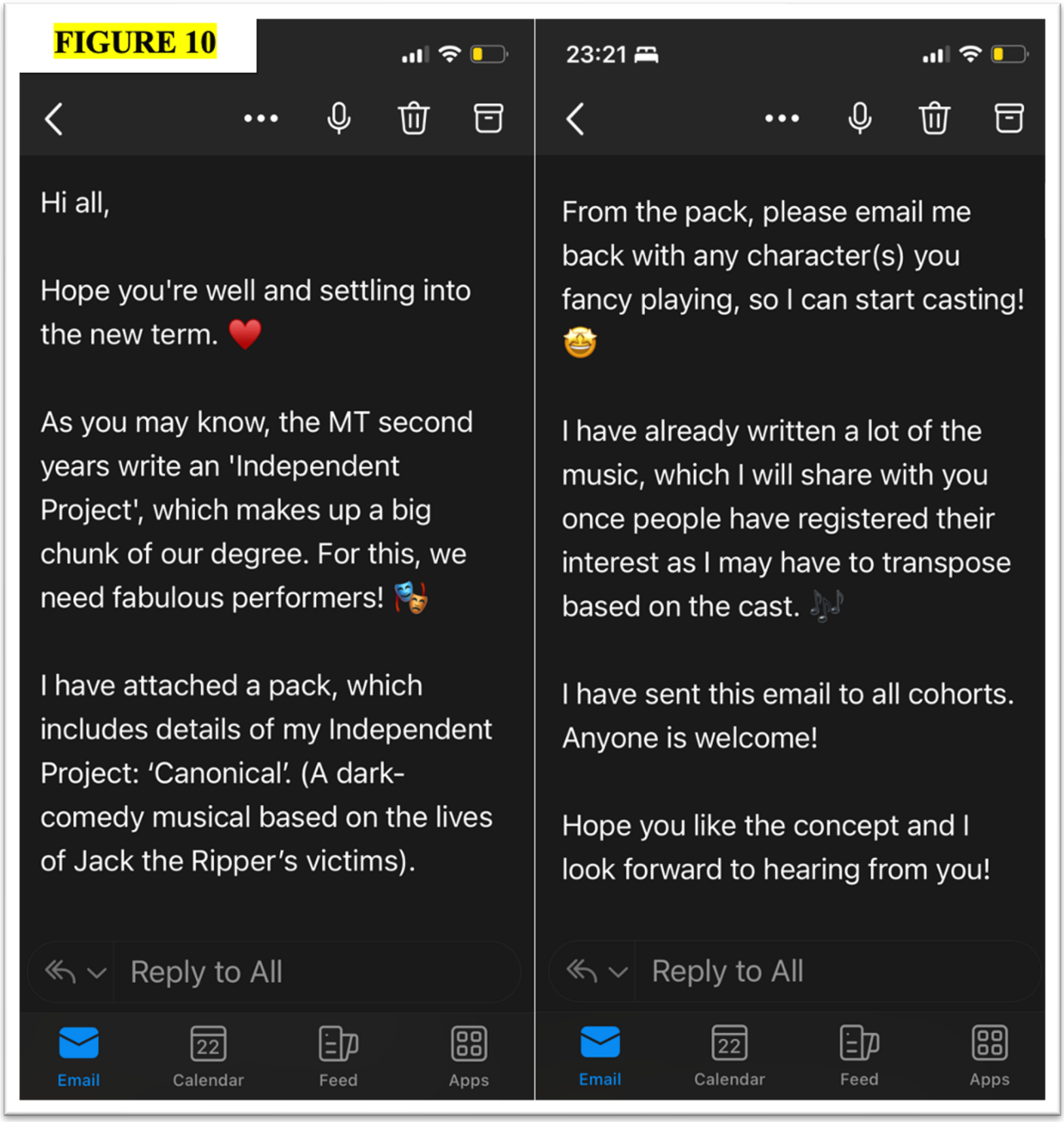
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Casting:

28th December 2024 – 16th February 2024

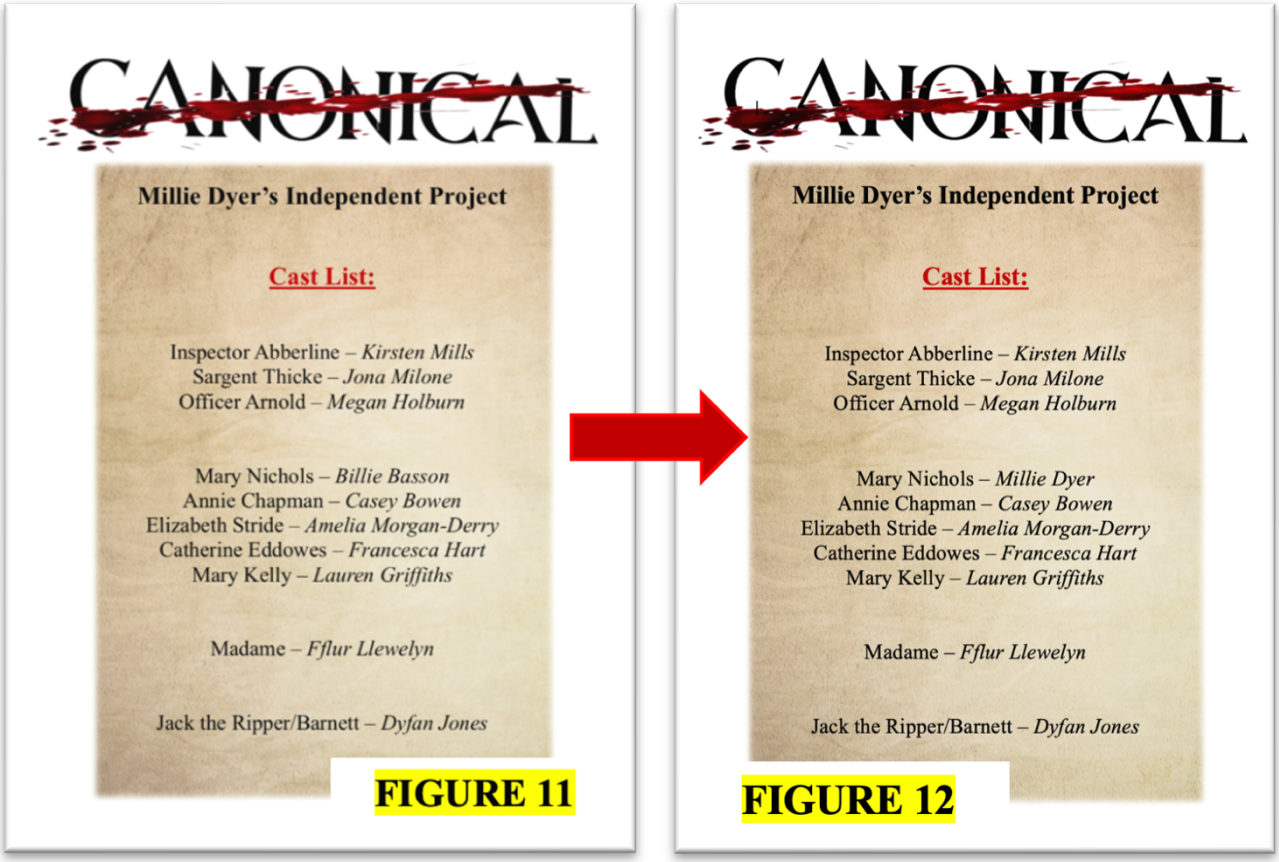
For this piece, I knew I required 10 performers, who would each have a brief scintilla of stage time. Our course director recommended that we use our 1st Year Students at WAVDA. On this counsel, I made sure to watch 1st Year 'Theatre Laboratory' performance in December and noted whom I thought may best portray the characters in my project. I then sent out an email, detailing an audition pack, asking them to audition *(see 'FIGURE 10' below).*

FIGURE 10



I was delighted to receive many applications, and scheduled audition slots with individual candidates over the Winter Break. These auditions took place online, over Skype, as most people had travelled back to their hometowns for the festive season. Whilst auditioning, not only did I allow the performers to showcase their talents as performers, but also themselves as people. I asked them about their experience, what inspires them, and what their goals are for the future. To boot, I conducted a vocal range check, to tailor music to my cast's capabilities. I also gave them the floor to discuss any additional requirements they might need from me as a director.

As this project was sizable, I made certain to cast the auditionees prior to the module's official commencement. In such manner, when we returned from our holiday, I could begin the Rehearsal and Development process with immediate effect. After a short period of deliberation, I sent out my original Cast List *(see 'FIGURE 11' on the following page).* However, the Cast List was later amended, with me as a replacement because one cast member was unable to commit to the project sufficiently *(see 'FIGURE 12' below).*



Secondary Song Development:

15th February 2024 – 20th February 2024

To bring my musical ideas to life, I scoured inspiration in existing musicals. My major findings were from Les Miserable by Boublil and Schonberg, Jekyll and Hyde by Frank Wildhorn, Sweeney Todd by Stephen Sondheim, and Frankenstein by Jeffrey Jackson and Gary Cohen. Of these musicals, I noted which songs struck me and why *(see below).*

Song Inspiration Notes - 15/02/2024

Les Mis Song Inspirations

At the End of the Day:
- Enjoyed the sense of urgency.
- Enjoyed the speech quality.
- Enjoyed overlapping vocal lines.
- Enjoyed the interjections of storylines.

I Dreamed a Dream:
- Enjoyed the telling of backstory.
- Enjoyed the emotion evoking.
- Enjoyed the beautiful instrumental, accompanying a otherwise tragic lyrics.

Empty Chairs at Empty Tables:
- Enjoyed the bittersweet memories.
- Enjoyed the sense of hope, despite horrifying times.

Song Inspiration Notes - 15/02/2024

Jekyll and Hyde Song Inspirations

Façade:
- Enjoyed the sense of urgency.
- Enjoyed interjections of different groups of people.
- Enjoyed clever rhyme schemes.

In his Eyes:
- Enjoyed the blindness of love.
- Enjoyed the use of harp and strings.

Confrontation:
- Enjoyed the internal torment.
- Enjoyed the duet with the self.
- Enjoyed the use of harpsicord.

Song Inspiration Notes - 15/02/2024

Sweeney Todd Inspirations

The Ballad of Sweeney Todd:
- Enjoyed the foreshadowing.
- Enjoyed the polyphonic vocals.
- Enjoyed the repeated motifs.

Epiphany:
- Enjoyed the intensity of the distorted vocals.
- Enjoyed the spookiness of the high strings.
- Enjoyed the introduction of Brass.

By the Sea:
- Enjoyed the comic relief.
- Enjoyed the toxic delusion.

Song Inspiration Notes - 15/02/2024

Frankenstein Song Inspirations

Amen:
- Enjoyed the religious imagery.
- Enjoyed polyphonic vocals.
- Enjoyed the sincerity.

The Waking Nightmare:
- Enjoyed the dissonant strings and brass.
- Enjoyed the combination of classical Instruments with modern musical structure.

These Hands:
- Enjoyed the falsetto.
- Enjoyed the eeriness of the villain's weakness being exposed.
- Enjoyed the addition of electric guitar.

Having cast my project, I was now equipped with the knowledge of the vocal capabilities and range is at my disposal. Based on my cast, I adapted my initial song ideas to best fit them. I felt that this would not only give them more aplomb but also provide better quality in their performances. I gave myself a narrative brief for each song that I intended to write; ensuring all my themes were explored.

Song Narrative Briefs - 16/02/2024

ACT 1

#1 'Overture' – *The fearful people of Whitechapel emerge from the darkness of night, scurrying the streets like prey animals. They gossip about the 6 previous murders; widely attributed to Jack the Ripper. A new Inspector is on the case, and he assures the public that this killer will be caught. A male member of the ensemble slinks through the crowd, emulating the murderer.*

#2 'Canonical 5' – *The Canonical 5 are on shift as ladies of the night. This number will represent the surface level assumptions about the 5.*

#3 'Man or Monster?' – *The Inspector talking to his staff about how to best catch the Ripper.*

#4 'Who I Could Have Been?' – *The Canonical 5 are getting ready for bed. They open up to Eddowes about their past and their broken dreams.*

#5 'If I Loved Him– *A duet between Stride and Thicke (split-stage) They dream of a perfect world in which they could be together but know they can't*

.

#5 'Kill Me Then' – *Nichols encounters the killer. She tries to call his bluff. She is killed.*

Song Narrative Briefs - 16/02/2024

ACT 2

#6 'Murder of the Week' – *The people of Whitechapel have become desensitised to the gruesome nature of the killings and now, instead, almost look forward to hearing about what thee mystery killer will do next.*

#7 'Annie' – *Annie encounters the killer. She tries to seduce him in order to save her life. She is unsuccessful.*

#8 'Close the Case' – *Arnold is bored. He can't be bothered to chase this killer anymore and tries to convince his colleagues to move on.*

#9 'Listen' – *Stride saw the Ripper. She tries to give the Inspector a description, but he doesn't believe her. She pleads.*

#10 'Beautiful' – *Eddowes encounters the killer. She sees past his crimes and tries to help him to save her life. He isn't so easily tricked. Eddowes is killed.*

#11'Memories' – *Kelly recounts her memories of her late friends. She is killed.*

#10 'More than Die' – *the Canonical 5 return as ghosts as the Inspector gives a closing speech.*

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Musically deriving the inspiration lists and narratively drawing from these briefs, I was able to create samples of original songs for my project. To achieve this, I used GarageBand and inputted a Midi Keyboard. I knew I wanted the sound of a full classical orchestra, to be semiotic of the Victorian time-period. However, I am unable to play most of these instruments so, instead, used synthesised sounds on the GarageBand soft wear including: Piano, Harpsicord, Violin, Viola, Cello, Double Bass, Trumpet, Trombone, Tuba, Flute, Bassoon, Harp, Music Box, Timpani, and Drum Kits.



I shared these samples with my Personal Tutor, Eilir Owen-Griffiths, who gave me some notes for improvement. I felt very fortunate to have Eilir's opinion on my work as he is an award-winning composer who could provide me with professional critiques.

Eilir's Suggestions for my Songs

'Overture' = I could introduce vocal motifs less hastily; let the audience absorb them first.
'Canonical 5' = It sticks out stylistically a little too much.
'Kill Me Then' = It needs a bridge; raise the tension.
'Annie' = It could do with a better climax; it ends a little too suddenly.
'Close the case' = The bells don't work.
'You Should Be Afraid of the Night' = It's a little too twee, too on the nose.
'More Than Die' = Needs a larger instrumental ending.

These samples from the Secondary stage of Song Development can be accessed via the following link:
https://drive.google.com/file/d/1ZqhLb1_o8yJR6923UzeYlvNzjDVhdu_w/view?usp=sharing

Costume Ideas and Sketches:

20th February 2024 – 30th February 2024

When pondering how to dress my characters, I was overcome by the symbolic significance of colour. I had already subconsciously been associating the Canonical 5 with a distinct colour, when making colour-coded notes for example, that I felt represented key features their personalities. For the audience, I felt the connotations of divergent colours could be a visually lucrative painting of the characters' individuality. To boot, I thought dressing these women in unique colours would help the audience distinguish between them; see them as individuals as opposed to one tragic entity. I am naming this method 'chromatic determinism'.

'Chromatic Determinism' with Explanations – 20/02/2024

- **Nichols =**

Brown: strength and reliability.



- **Chapman =**

Blue: calmness and acceptance.

- **Stride =**

Red: deceit but also love.



- **Eddowes =**

Green: motherhood and kindness.

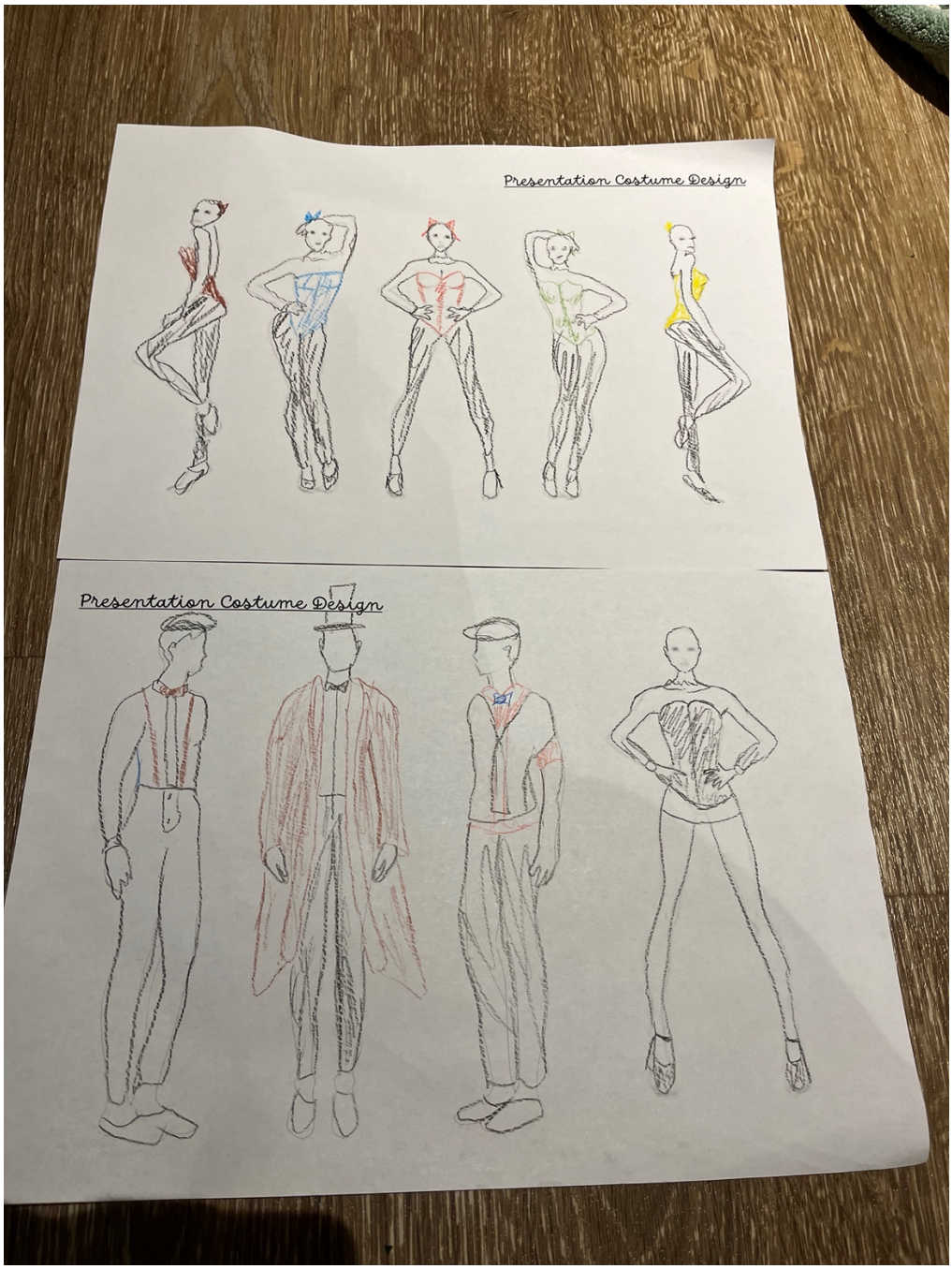
- **Kelly =**

Yellow: Innocence and wonder



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With ‘Chromatic Determinism’ in mind, I drew some costume sketches *(see image below).* I would have the Canonical 5 and Madame in different coloured corsets and lace blouses to echo the Victorian era, giving a clear sense of time-period to the audience. Incongruent, I decided it was best to have the bottom half of their costumes be leggings, which I realise are historically inaccurate. However, cast comfort was a priority for me and I thought this would enable the performers to move without garment restriction and, therefore, be much more wearable. As for the male characters, I wanted them to be less eye-catching. Thus, I would dress them in neutral colours to relay that they are not the focal point of this story.

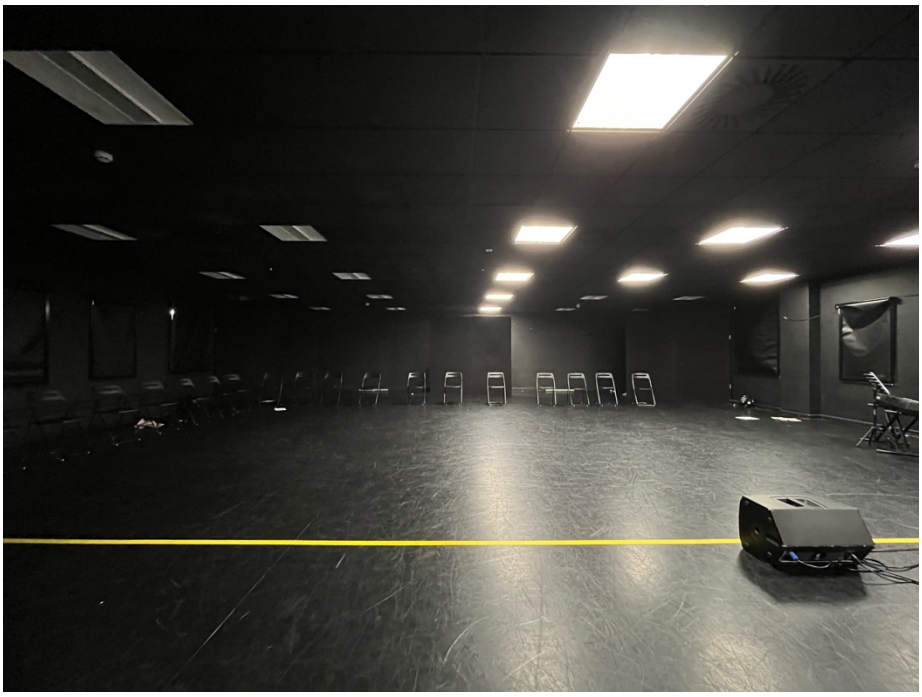


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Set Design:

1st March 2024 – 25th March 2024

Before creating the set design, I visited the performance space: Studio Theatre, Haywood House. I could consider this a 'Black Box' style of performance space and was aware that the stage configuration would be end of for the Presentation of Element 3.



With limited time and budget, I pondered what set would be possible to achieve. I settled on a fairly minimalistic idea as I felt it would best cater to my time and recourses. On campus, we have movable mirrors *(see photograph below)* which are backed with corkboard, and I requested to use 2 of them as movable pieces on set. For visual setting, I hoped to utilise these mirrors by adhering decorating the back of them; thus, creating makeshift backdrops. I would create a visual queue of two key locations: The Police Station and The Brothel.

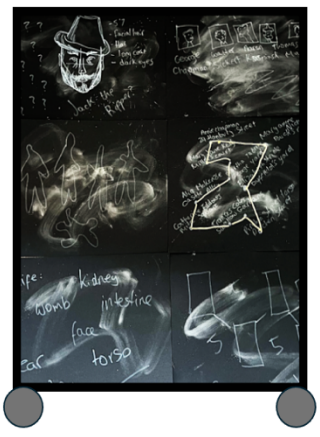


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For the Police Station set piece, I decided that I would decorate the back of a mirror with a chalkboard covered in details of the case. I created this by hand, with black cardboard, white markers, and make-up powder *(see left image below)*. I am no artist, but I knew that the audience would be far enough away the blemishes would be skewed but the general image would still suggest a case chalkboard. A video of me drawing the sketches on the chalkboard can be accessed via this link, accompanied by a cut song from the show:
https://drive.google.com/file/d/1qpCK0Vj22zv966WMImEm0RTCth12uJJ-/view?usp=sharing



For the Brothel set piece, I researched Victorian home décor. I found that the wallpaper designs of the time included art-inspired patterns like the Gothic Revival period. Often, they featured stripes, foliage, and flora. Typically, the colour scheme included rich, dark, and deep colures such as: royal blue, various reds, and dark green. With this knowledge, I purchased some era appropriate wallpaper to adhere to the other mirror. I hoped the mirrors should look like the images below:





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Originally, I designed the set based on a typical Musical Theatre performance *(see 'FIGURE 14' below)*. I wished to incorporate some movement and detailed blocking with appropriate set transitions However, I had to adjust as we changed the Presentation Element to a 'Concert' version of the show. This new minimalist design, equipped with simply chairs and music stands, allowed my cast to have their lyrics in front of them *(see 'FIGURE 15' below)*.



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Collaboration:

8th March 2024 – 9th March 2024

To get some outside perspective on my work, I contacted some creative friends for advice. These friends included: Lydia Dimmock (London College of Music trained vocal and Acting coach), Sam Nield (Trinity Laban composing student), and Lauren Griffiths (a fellow student on BA Musical Theatre at WAVDA). For the purposes of my portfolio, they sent and gave me permission to use the following images of them…



Lydia's advice about teaching:

"Try to always remember your motivation; why you do what you do. Find ways to connect with your cast, maybe trying to schedule one-on-one time, so you have time to make a mutually respectful environment. Try to understand everyone, how they learn, and how you can support them. If you are enthusiastic about them, they will be enthusiastic about you. The Estill model in singing is really accessible, so I'd give that a go as you teach." – Lydia Dimmock, 2024

Sam's advice about composing:

"The hardest thing to do is start. You just have to go for it. The beauty of it is that nothing can be a failure in music; it's all subjective. As long as you like it, and you're proud of it, that is all that matters. Once you have an idea, start it and develop it. For this musical, you've got some solid music ideas. Maybe use the distinct motifs more frequently, as a symbol for different characters. You could really build a musical story there." – Sam Neild, 2024





Lauren's advice about writing:

"Look at everything scene by scene – little chunks – and then how those chunks fit together later on. Your script is good; don't doubt yourself. Maybe have someone peer-assess your writing so that you have an idea of what works and what doesn't. I know that sometimes I find a joke funny, but then the world might not. It's just opinion, but it is nice to get a second one." – Lauren Griffiths, 2024

I found these conversations very beneficial to my progress. From then on, I tried to implement as much of their advice as possible. Lauren also suggested that we show each other our scripts and exchange feedback; I agreed that this was a wonderful idea.

Second Script Draft:
10th March 2024 - 14th March 2024

In the middle stages of script development, I created my 1st draft *(see image below)*. I made the changes stated within the annotations of my previous draft, including adding the epistolary of the real Ripper Letters. This time, I shared my work with Lauren Griffiths to get a second opinion. Lauren is also studying BA Musical Theatre at WAVDA and was completing the Independent Project module alongside me. Together, we formed a symbiotic relationship as we helped each other along the way; for example, peer assessing writing and acting in one another's projects. I found Lauren's help extremely beneficial as she was critically honest but always made it constructive. I intended to take her feedback on board and install it into my final script.

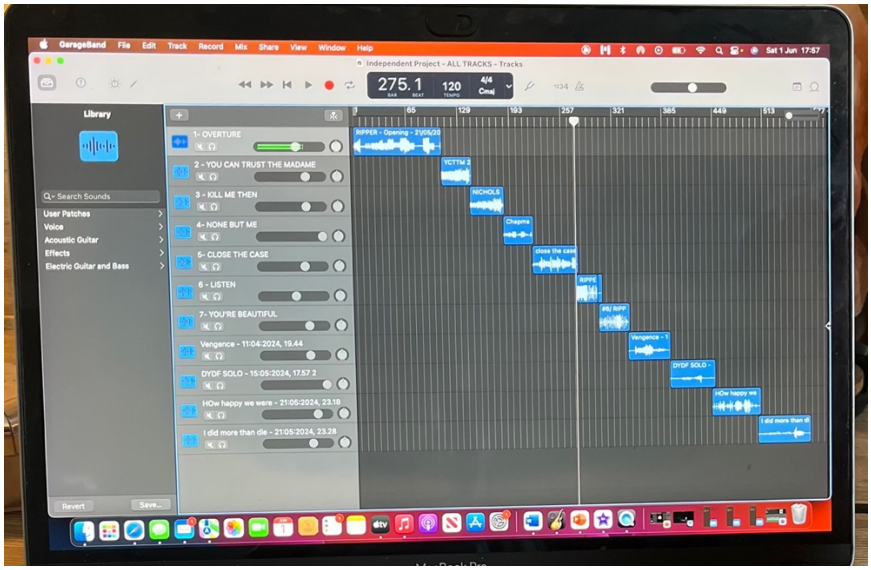


The full document detailing my annotated 2nd draft can be accessed via the following link: https://drive.google.com/file/d/13WGAqP7WLXqsFOkdKs835XSIMmf0Nf2L/view?usp=sharing

Final Completed Songs:

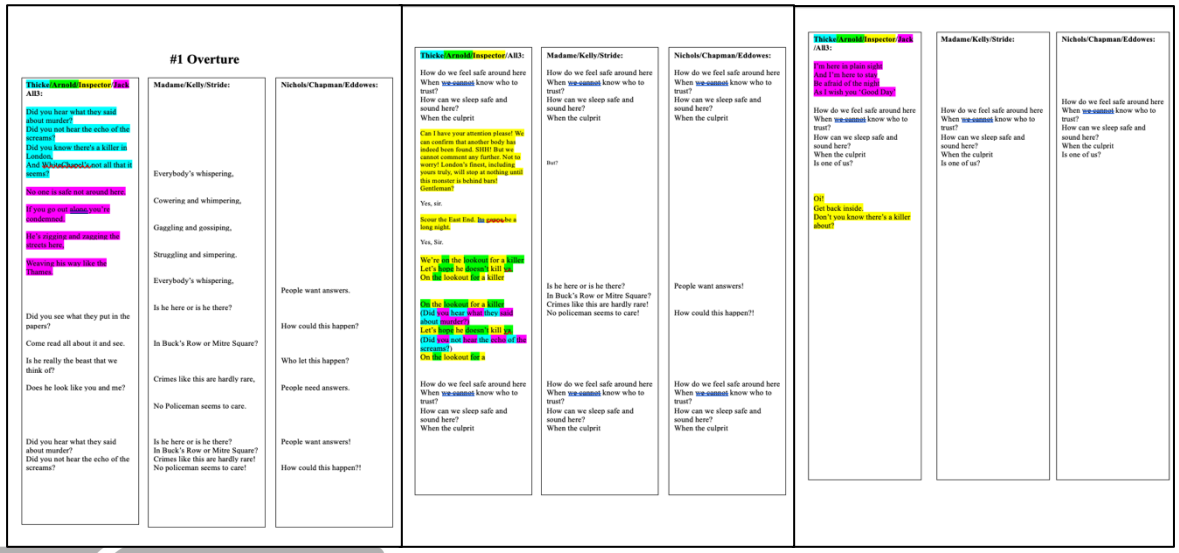
11th March 2024 – 15th March 2024

Ideally, I would like to have an orchestra for this production should I take the project further. However, this wasn't something I presently had access to. So, I created a continuous backing track that included all the songs for musically seamless and fluid transitions *(see photo below).* I did this using the GarageBand software.



I attempted to create scores using Sibelius but struggled to fathom the softwear. Moreover, nobody in my cast could read sheet music so my efforts here seemed futile. Instead, I create a Lyric Folder which was more accessible for this group to follow *(see textboxes below and on the following page).* The full Lyric Folder can be accessed via the following link:

https://drive.google.com/file/d/18s2MEq1Him0ar-gPzQyIBlgTRxt1Y3ry/view?usp=share_link



#1 Overture

Thicke/Arnold/Inspector/Jack /All3:	Madame/Kelly/Stride:	Nichols/Chapman/Eddowes:
Did you hear what they said about murder? Did you not hear the echo of the screams? Did you know there's a killer in London, And WhileChaperCannot all that it seems? No one is safe not around here. If you go out alone,you're condemned. He's zigging and zagging the streets here. Weaving his way like the Thames. Did you see what they put in the papers? Come read all about it and see. Is he really the beast that we think of? Does he look like you and me? Did you hear what they said about murder? Did you not hear the echo of the screams?	Everybody's whispering, Cowering and whimpering, Gaggling and gossiping, Struggling and simpering. Everybody's whispering, Is he here or is he there? In Buck's Row or Mitre Square? Crimes like this are hardly rare, No Policeman seems to care. Is he here or is he there? In Buck's Row or Mitre Square? Crimes like this are hardly rare! No policeman seems to care!	People want answers. How could this happen? Who let this happen? People need answers. People want answers! How could this happen?!

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#2 YOU CAN TRUST THE MADAME

Madame: *(spoken)* I welcome you two gents, to my little love nest. Where we do, what we do, and we do our very best.
You can trust the madame, as she has for you today,
a selection of London's beauties
TO TAKE YOUR BREATH AWAY.

(SUNG) BRUNETTES, BLONDES, RED-HEAD'S TOO
ALL OF THEM HERE, AND ALL OF THEM FOR YOU
THEY'LL TEASE YOU, SQUEEZE YOU, LEAVE YOU A WHILE
GRINNING WIDER THAN CHELSEA SMILE!

SO COME ON IN, AND DON'T BE SHY
LET THE MADAM SHOW YOU A GOOD TIME
STEP IN MY HOUSE, LEAVE YOUR WORRIES BEHIND
IT'S YOUR TURN TO CROSS THE LINE!

MADAME and (ALL5): (YOU CAN TRUST THE MADAME)
BE MY GUEST
(YOU CAN TRUST THE MADAME)
I KNOWS BEST
(YOU CAN PUT THE MADAME)
TO THE TEST
WHAT DO YOU SAY HANDSOME?
WANT THEM YOU CAN HAVE THEM

ALL: SAY WHO CAN YOU TRUST?

(spoken) Show them what you've got girls!

Nichols, this one can bite.
Chapman, won't put up a fight.
Stride, aw she's oh so sweet.
Eddowes, she's fresh meat.
Kelly, lets move on shall we?

ALL5: YOU COULD HAVE 'EM IF YOU WOULD JUST TRUST THE

#3 CLOSE THE CASE

ARNOLD: MR INSPECTOR, WE'RE WASTING OUR TIME
SEARCHING FOR A MAN WITH NO NAME FOR THE CRIME

MR INSPECTOR, WHAT ARE WE TO DO?
WE CAN'T CATCH A CONVICT WITHOUT ANY CLUES

MR INSPECTOR, WE AIN'T A DISGRACE!
IF WE JUST ADMIT DEFEAT AND CLOSE THE CASE!

MR INSPECTOR, WE'VE DONE ALL WE CAN
SEARCHED HIGH AND LOW WITH NO SIGN OF THE MAN

MR INSPECTOR, WHAT ELSE CAN WE SAY?
THOSE FILTHY WHORES WOULD SOON DIE ANYWAY

OF CHOLERA, DYSENTERY, OR SEXUAL DISEASE
THIS CASE IS BLOODY HOPELESS, CLOSE IT PLEASE!

THICKE: CLOSE IT PLEASE

BOTH: CLOSE THE CASE, CLOSE THE CASE, CLOSE THE BLOOMING CASE
ARNOLD: CHRIST THIS CASE IS COLDER THAN THE BODIES WE FOUND
BOTH: CLOSE THE CASE, CLOSE THE CASE, CLOSE THE BLINKING CASE
THICKE: IF HE'S ONE STEP AHEAD, YOU COULD JUST TURN AROUND!
BOTH: WE ARE NEVER GONNA SOLVE IT, IT'S A FACT WE MUST FACE

ARNOLD: COME ON SIR, FILL UP YOUR BODY BAG, WE'RE TAKING IT HOME…

BOTH: MR INSPECTOR
NOW JUST SAY THE WORD
CALLIN' IT QUITS MGHT JUST POLISH THIS TURD
MR INSPECTOR NOW BOW OUT WTH GRACE

ARNOLD: WE SHOULD

#4 KILL ME THEN

NICHOLS: YES, THAT'S RIGHT
I'VE HEARD OF YOU
BUT YOU DON'T SCARE ME ONE BIT

KILL ME NOW
KILL ME RIGHT HERE
I'D RATHER BE DEAD THAN THIS SHIT

YOU'RE A DEMON FROM HELL
IT'S THERE IN YOUR EYES
YES, I CAN TELL
THE DEVIL'S DISGUISED AS A MAN
OF COURSE, IT'S A MAN

YOU'RE NO MAN OF GOD
AND I'M NOT SURPRISED
YES, I CAN TELL
THE DEVIL'S DISGUISED AS A MAN
WELL OF COURSE IT'S A MAN

I'VE SEEN PLENTY LIKE YOU
I SEE EVERYDAY
AND I KNEW ALWAYS KNEW
SOMEONE WOULD END IT SOMEDAY
END IT TODAY

YOU'RE NOT SPECIAL AT ALL
LIKE ALL OTHER MEN
YOU TAKE WANT YOU WANT
YOU'LL IT TAKE AND TAKE IT AGAIN
WELL OF COURSE IT'S A MAN
SO KILL ME THEN

#5 NO ONE BUT ME

CHAPMAN: SEDUCING MEN IS MY SUPERPOWER
I TAKE APPOINTMENTS BY THE HOUR
I'LL KISS YOU TILL IT'S BETTER, TILL YOU WRITE A LITTLE LOVE LETTER
(speech quality) YOU WILL BE SENDING ME FLOWERS

YOU'LL BE SCREAMING ANNIE!
WILL YOU BE MY BABY!
I'LL SAY, BABY MAYBE!
(Spoken) it's just business
(speech quality) ONCE I'M DONE WITH YOU, YOU WILL WANT NO ONE BUT ME

(Spoken, to Stride in a panic) Get this letter to my son!... Promise me!

YOU'LL BE SCREAMING ANNIE!
WILL YOU BE MY BABY!
I'LL SAY, BABY MAYBE!
(Spoken) it's just business
ONCE I'M DONE WITH YOU, YOU WILL WANT

NO ONE BUT ME.

#6 LISTEN

STRIDE: THIS MAN, HE SCARED ME
BECAUSE HE WASN'T SCARY
NOT AT ALL

Inspector: *(spoken dismissively)* Oh, for heaven's sake, girl!

I SAW, HIS FACE THOUGH
I NEVER SAW A FACE SO
NORMAL
Inspector: *(spoken dismissively)* You're a known liar, why would I trust you?

THE REGULARITY
YOU COULDN'T COMPREHEND
TO YOU HE COULD BE ANY OF THOSE MEN

Inspector: *(spoken dismissively)* The other accounts say differently.

LISTEN TO ME
DON'T YOU DARE LOOK THROUGH ME
I CAN LEAD YOU
STRAIGHT TO HIM
PLEASE BELIEVE ME
DON'T YOU DARE LEAVE ME
YOU COULD CATCH HIM
IF YOU'D LISTEN

#7 BEAUTIFUL

EDDOWES: DID YOU HAVE A MOTHER TO HOLD YOU?
IF YOU HAD, I'M SURE SHE'D HAVE TOLD YOU
YOU'RE BEAUTIFUL EACH AND EVERY DAY

YOUR FACE IS AS MEAN AS YOUR LIFE HAS BEEN AND
I REALLY SEE THAT YOU CANNOT SEE THAT
YOU'RE BEAUTIFUL AND IT WILL BE OKAY

MONSTERS AREN'T BORN, MONSTERS ARE MADE
I CAN BE SURE, IF SOMEONE HAD PAID
ATTENTION TO YOU
YOU'D BE A DIFFERENT WAY

CAUSE IF I WAS THAT MOTHER, TO BE THERE TO HOLD YOU
LIKE I GOOD MOTHER, I WOULD HAVE TOLD YOU
YOU'RE BEAUTIFUL
EACH AND EVERY DAY

#8 Thicke's Revenge

THICKE: THERE WILL BE NO SLEEP FOR ME
NOTHING AND NOONE, AND NOBODY, NOT A SOUL
CAN KEEP THIS CREEP FROM ME

AND I WLL NOT HESITATE
I WON'T STOP, AND I WONT WAIT

AND BEFORE HE KNOWS WHAT HES DONE
I'LL RIP THE RIPPER A NEW ONE
HES LET MY DEMON OUT THE GATE

SO DON'T GET IN MY WAY
HIS FUN, IT ENDS TODAY SEE
THOUGH I KNOW NOTHING CAN EVER BRING BACK
MY LIZZIE

IF YOU CAN HEAR ME, LIZZIE
FORGIVE ME PLEASE
I KNOW I FAILED YOU, KNOW I YOU LET YOU DOWN
BUT I'LL SEARCH IN EVERY CORNER OF THIS TOWN

IF SHE LOVED
I LOVED HER
I WON'T FAIL THIS TIME
HE WILL HANG FOR HIS CRIME.

#9 YOU SHOULD BE AFRAID

JACK: I DON'T KNOW WHY I DO IT
THESE HANDS ARE NOT MY OWN
I DON'T KNOW HOW TO STOP IT
IT'S DEEP WITHIN MY BONES

YOU SHOULD BE AFRAID OF THE NIGHT
YOU SHOULD BE AFRAID OF THE THINGS YOU CAN'T SEE
YOU SHOULD BE AFRAID OF THE NIGHT
YOU SHOULD BE AFRAID OF ME

I ALWAYS SHOULD HAVE KNOWN THAT
I CAN NEVER, EVER BE FREE

THERE'S A MONSTER IN THE MIRROR
WHOS STARING BACK AT ME

I'M TO BLAME
FOR THE PRICE THEY HAVE PAID

MAYBE IT IS ME
WHO SHOULD BE
AFRAID

#10 HOW HAPPY WE WERE

KELLY: THERE'S EMPTY BEDS
ALL LEFT UNMADE
I DARE NOT MAKE THEM
BECAUSE I'M AFRAID THAT IS ALL I HAVE LEFT

OF THE SMILES
OF THE FIGHTS
HAPPY DAYS
AWFUL NIGHTS
BUT I WON'T BE BEREFT

I KNOW I MIGHT FEEL IT FOREVER
BUT WHEN I THINK OF YOU I'LL ONLY REMEMBER
THE LOVE OF MY LIFE
THE OF MY FRIENDS
AND HOW HAPPY WE WERE

WHEN WE MEET AGAIN
LIFE WILL BE SWEET AGAIN
SORRY I'M LATE TO THE PARTY YOU STARTED WITHOUT ME
THIS IS HARD
BUT IN MY HEART
I KNOW I WAS LUCKY

TO KNOW I WILL FEEL THIS FOREVER
WHEN I THINK OF YOU I'LL ALWAYS REMEMBER
THE LOVE OF MY LIFE
THE LOVE OF MY FRIENDS
AND HOW HAPPY WE WERE

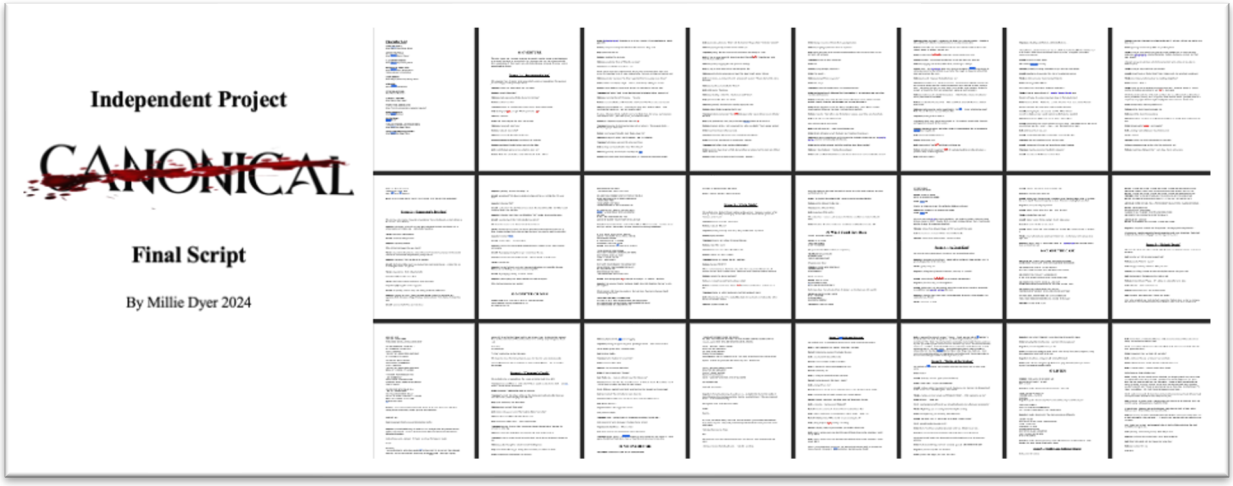
Having given my cast a printed copy of the Lyric Folder, I requested that they each annotate their songs with anything they need assistance on; whether vocal or acting related. This way, we could hit the ground running with tasks in our 1-2-1s and full cast rehearsals.

Final Script:

20th March

By the 20th March, I had completed the full script for 'Canonical: The Musical' *(see image below).* Edits I had made included: adding additions stage directions, descriptions of ideal set, plotting songs, and re-ordering the scenes. The full running time of the show was now roughly 1hr and 30 minutes; too long for the 20-minute limit for the Element 3 Presentation. The full script can be accessed via the following link:

https://drive.google.com/file/d/1A3alRhRwoyQI8f5WqkMgXWT1s4B16cBG/view?usp=sharing



However, I wanted to create a fully realised project as I was impassioned about the topic despite knowing that I could only show a small portion. I also felt it important for my cast to gain wider knowledge about the show in terms of story and theme so that they could best understand and present their characters within the time allotted.

Now, I just had to narrow down the content to 20 minutes. To best get my message across, I decided to include the opening scene, 'Accommodation', as it provides integral exposition about each character; thus, fulfilling my goal of humanising the Ripper victims. 'Accommodation' would be preceded by 'Overture' and followed by most of the songs, bar 'Man or Monster' and 'Who I Could I Have Been'. This is because I felt they were least essential to the progression of the narrative.

Rehearsal Process:

15th April 2024 – 24th April 2024

Prior to the rehearsal process, I sent out all of the songs to the relevant cast members. Accompanying this, I provided them with individual vocal tracks and instrumentals to practise with. I gave them roughly 1 month to familiarise themselves with their songs before commencing Vocal and Acting 1-2-1 sessions. During these sessions, I made notes on successes and areas for improvement, which I explained to each cast member at the session's end to keep in mind for next time. I did this to track their progress and keep on top of future tasks.



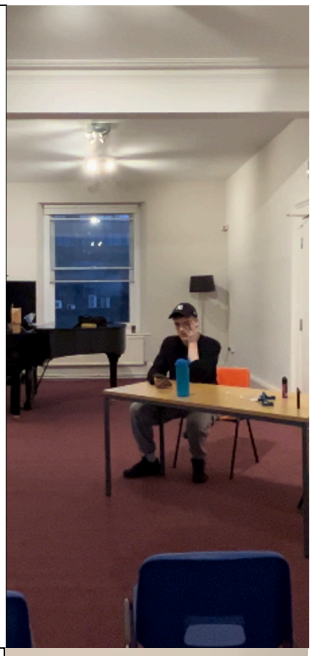
Jona's First 1-2-1 Rundown - 15/04/2024

What went well:

- Jona knew the tune.
- Jona took critiques well and was able to apply them immediately.
- Jona was mostly vocally strong.

What needed improvement:

- The belting security on 'Gate' needs coaching.
- A lower larynx sound needed for Sob Quality in this dramatic song.
- Facial expressions need more variety; let the emotions build.





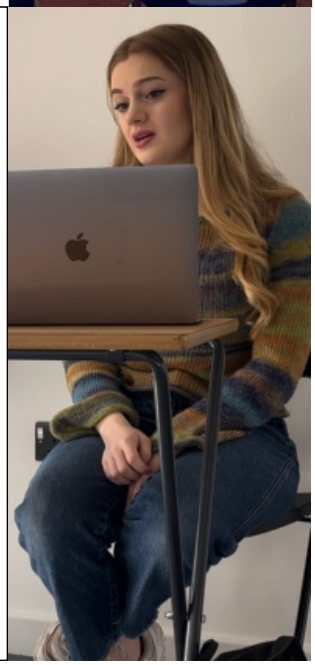
Chesca's First 1-2-1 Rundown – 16/04/2024

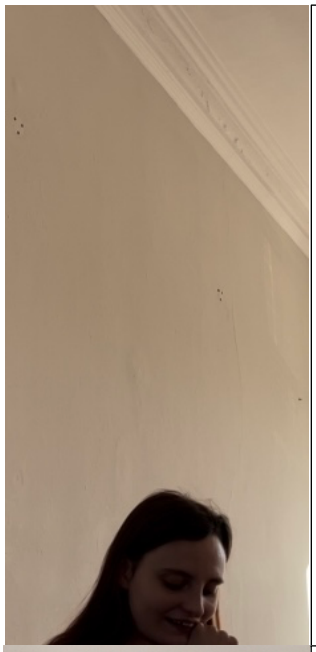
What went well:

- Chesca mostly knew the tune.
- Chesca was very malleable when it came to suggestions.
- Chesca was very much in control dynamically.

What needed improvement:

- A little more familiarity with the lyrics would allow for better emotional understanding.
- Some 'grounding' physically to help Chesca anchor.
- Confidence building.





Amelia's First 1-2-1 Rundown – 17/04/2024

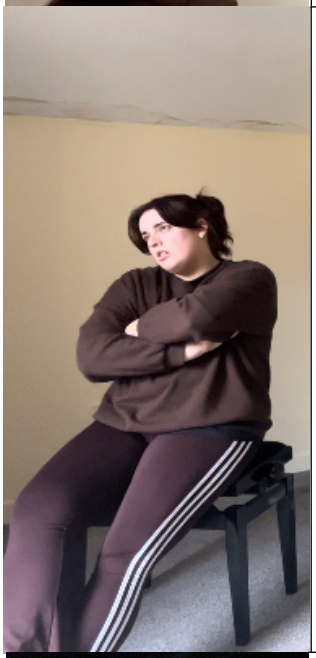
What went well:

- Amelia knew the tune.
- Amelia's voice is naturally classical, which fits perfectly with the song.
- Amelia was able to adhere to the tricky timings and fast tempo of this piece.

What needed improvement:

- Especially in the higher sections, we boarded on a little flat. We will do vocal accuracy and agility exercises next time. understanding.
- Confidence building.





Meg's First 1-2-1 Rundown – 23/04/2024

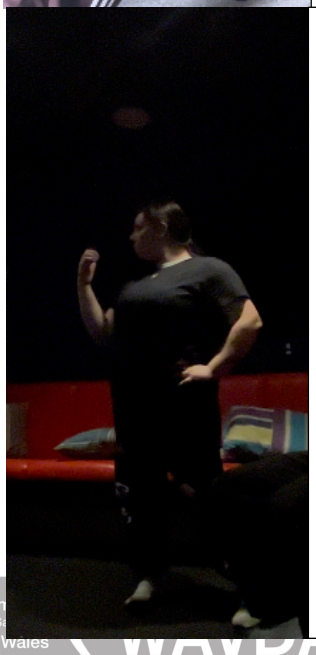
What went well:

- Meg had great character.
- Meg wasn't afraid to make bold acting choices.
- Meg adapted well to tempo changes.

What needed improvement:

- Being more familiar with the lyrics would enhance the performance side as hands would be free of copies.
- The comedic timing in a few instances needed tidying up.
- We could use more of the performance space.





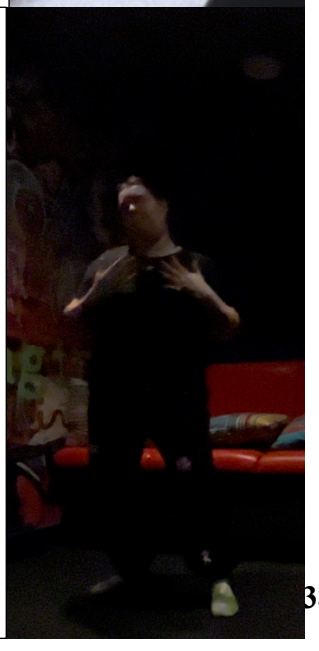
Casey's First 1-2-1 Rundown – 24/04/2024

What went well:

- Casey picked up choreography very quicky.
- Casey bad fantastic belting strength.
- Casey understood her character.

What needed improvement:

- We need to marry the movement and singing together.
- We need to build resilience; when you make a mistake, style it out!



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Lauren's First 1-2-1 Rundown – 26/04/2024

What went well:

- Lauren knew the tune.
- Lauren had a strong belt placement.
- Lauren's twangy vocal quality was a perfect fit for this innocent number.

What needed improvement:

- We need to build resilience; don't get frustrated if you make a mistake.
- We need to work on timing; especially on the entrance to verse 1 and the choruses.





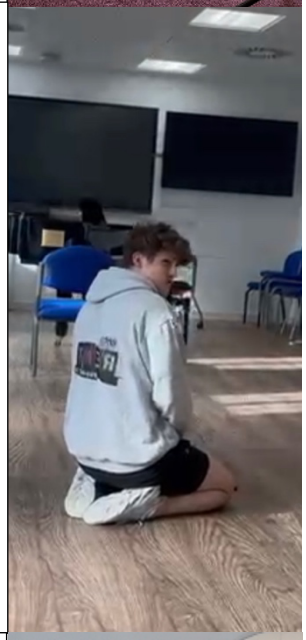
Dyfan's First 1-2-1 Rundown – 27/04/2024

What went well:

- Dyfan knew most of the tune.
- Dyfan knew the lyrics for the first half of the song already.
- Dyfan was able to flip between chest and head register with east.

What needed improvement:

- We need to build confidence; you know what you're doing!
- We need to work on timing; especially, on the outro.
- We need to experiment with blocking.





Billie's First 1-2-1 Rundown – 02/05/2024

What went well:

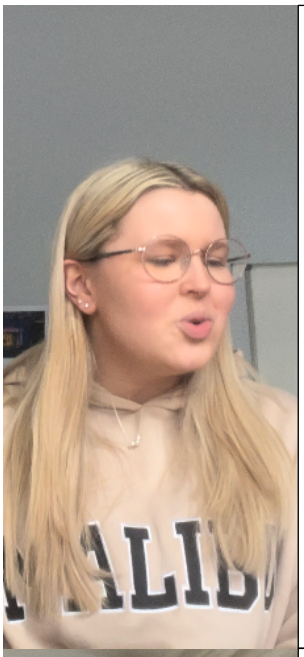
- Billie's brassy voice was a perfect fit for the character.
- Billie used cry quality effectively.
- Billie took a 'disappointed' feeling to this role; I liked it better than my original idea!

What needed improvement:

- We need to make bolder choices in terms of blocking.
- We need to work on dynamic control.
- We need to work on lyric memorising.



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Fflur's First 1-2-1 Rundown – 04/05/2024

What went well:

- Billie's brassy voice was a perfect fit for the character.
- Billie used cry quality effectively.
- Billie took a 'disappointed' feeling to this role; I liked it better than my original idea!

What needed improvement:

- We need to make bolder choices in terms of blocking.
- We need to work on dynamic control.
- We need to work on lyric memorising.





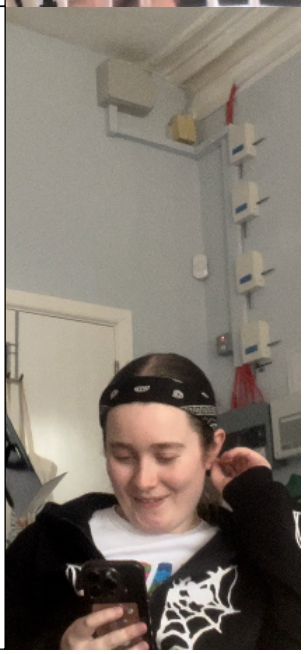
Kirstin's First 1-2-1 Rundown – 04/05/2024

What went well:

- Kirstin was enthusiastic and eager to learn.
- Kirstin was fantastic at the spoken sections.
- Kirstin's vocal range was perfect for the number.

What needed improvement:

- Kirsten did not yet know the lyrics or tune.
- We will be cutting this number.



These 1-2-1 were very insightful for me. They enabled me to narrow down the content to vital pieces as we were limited to 20 minutes for the Presentation Performance of Element 3. What's more, it isolated the areas in need of improvement. Scattered, I conducted a several additional 1-2-1 sessions with my cast members to address these areas at their convenience. Footage of the aforementioned sessions can be accessed via this link: https://drive.google.com/drive/folders/1D_nsuuanv0zSnp_m27seR97mK3Pd3hOL

Having asked my cast about convenient timings, I established and distributed a Rehearsal Schedule for the R&D and Tech Weeks *(see 'FIGURE 16' on the following page)*.



FIGURE 16

The latter stages rehearsal process were rather laborious for me as a director. Some of my cast were often late by over an hour, absent with little notice, or absent without reason at all. Another obstacle was line-learning, which nobody managed to achieve. This unfortunately left me with no choice but to cut the scenes entirely from my Final Presentation; it would now be purely a song cycle.

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Despite this adaptation, many members of my cast still failed to learn their lyrics even though being given several weeks to do so. In the professional world this, of course, would be unacceptable practice. Howbeit, I understood that my cast were not yet professionals and I was also acutely aware of the weight of their other commitments. What's more, they had volunteered to be a part of my project and had no real obligation to do so. Hence, was sympathetic to their circumstances and did my very best to reduce their workload; I allowed them to have their lyrics on stage. Even so, cast unpreparedness persisted. Therefore, I was sadly forced to cut someone from the show. Fortunately, I had learned everyone's parts so could step in as a replacement. On the other hand, I had already sourced the costume which posed a small obstacle as had to alter the costume to fit my body.

Programme:

28th April 2024

For professionalism, and to test myself on design, I decided to create a Programme for 'Canonical: The Musical'. I collected Headshots from each cast member and edited them to be equal in size and black and white in colour.



FIGURE 17

With headshots consistent, I complied a Programme *(see 'FIGURE 18' on the following page),* complete with plot summary. The Programme can be viewed via the following link: https://www.canva.com/design/DAGG544HP6U/WtVe3OMOEwcTJcbMfPS8HA/edit?utm_content=DAGG544HP6U&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

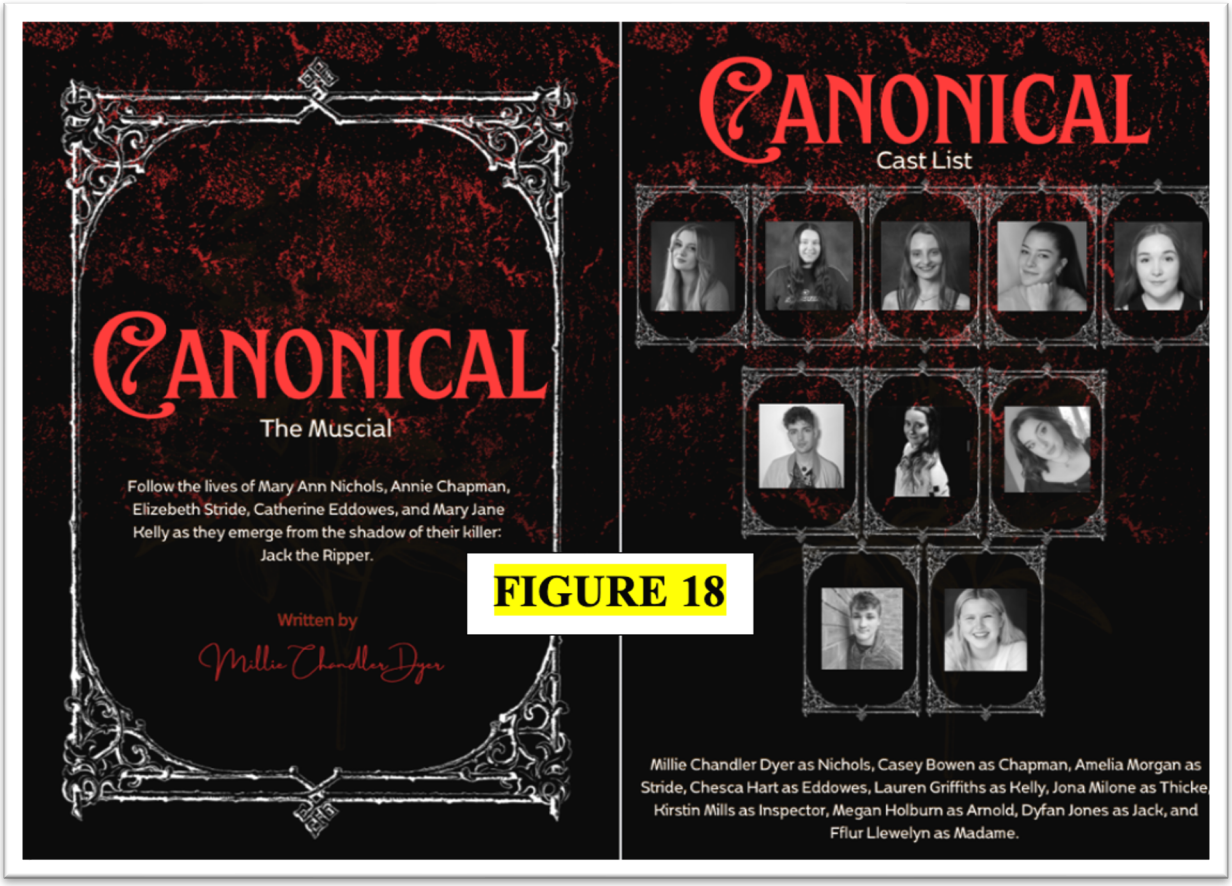


FIGURE 18

Lighting and Sound Design:

16th April 2024 – 30th April 2024

On 16th April, we attended a QLab tutorial led by Nick Allsopp *(see image below).* QLab is a Technical Theatre softwear, that helps with lighting design. For example, timing how long a light should be on for and providing a myriad of sound effects.



I took this opportunity to ask Nick what lighting set up would be at our disposal. Froom this conversation, I knew we'd have access to: Backlights, Floor Lights, Front Lights and Side Lights.

Semiotic lighting was vital to me. I believe lighting to be one of the most effective design elements of theatre. When used intentionally, lighting can evoke mood, focus the audience's attention, influence pace, communicate themes, and represent symbols. I looked to BBC Bitesize for guidance on how to best achieve this. Here, I uncovered some useful information about how to use colour, focus, intensity, position, and direction.

Quotes from the BBC on Lighting Design – 17/04/2024

COLOUR

"A lighting designer will choose the colour of lights to create a range of different effects, such as the time of day or a particular mood or atmosphere." - *BBC Bitesize, 2024*

FOCUS

"The focus of a light refers to how tight or soft the edge of a beam of light is. A light with tight, sharp edges can highlight a performer on stage, whereas soft edges would be more effective if the light needs blending with the light from another *lantern*." - *BBC Bitesize, 2024*

INTENSITY

"The intensity refers to how bright or dim light is. The level of intensity may vary from one scene to the next. The intensity of light can give the audience information such as the season or the time of day." - BBC *Bitesize, 2024*

POSITION / DIRECTION

"A lantern can be hung from different positions and pointed in different directions to create effects. *Footlights* might be positioned on the stage floor to cast large shadows behind the actors on stage." - *BBC Bitesize, 2024*

On the BBC website, I also came across a helpful table which detailed how lighting angles can be visually interpreted by the audience *(see 'FIGURE 19' below).* This gave me exact instructions to accomplish impactful semiotics through the medium of lighting. This table can be accessed via the following link: https://www.bbc.co.uk/bitesize/guides/z4jsxyc/revision/2

FIGURE 19

Direction of light	Effect on stage
Above	A beam of light shining down directly onto an actor will cast dramatic shadows.
Front	A beam of light in front of an actor will light them clearly - however, it may wash out their facial features.
Behind	A beam of light behind the actor will place them in silhouette so the audience will only see their outline.
Side	A lantern positioned in the wings will light the performers on stage without lighting anything else.

Having gained some lighting knowledge, I concocted a series of lighting briefs for 'Canonical: The Musical'. To reference later, I made a list of my lighting concepts and their meaning *(see textbox below)*. I intended to accompany this with drawings to see to what efficacious extent my lighting ideas would become.

Lighting Briefs - 23/04/2024

Canonical: The Musical
L I G H T I N G

#1 'Overture' – *Begins a dim blue to communicate that it is nighttime. The front lights should be white, signifying the moon, and gradually increasing in intensity so that the cast can be easily seen by the audience.*

#2 'You Can Trust The Madame' – *Keep some blue so that the audience can tell that it is still nighttime. Add red backlights and uplights as this colour has connotations of a sexual nature.*

#3 'Kill Me Then' – *Lights only cover stage right; all else is dark. A green front light, to keep an air of spookiness, and blue uplights for the sense of nighttime again. A single spotlight on downstage right to draw attention to Nichols.*

#4 'Annie' – *Similar to previous. Light whole stage. Only switch uplights to a subtle warm yellow signify candles, as if the characters are inside.*

#5 'Close the Case' – *Start quite a harsh white, no backlighting, to communicate an office. Change all to pink during comedy section. No real symbols; just funny!*

#6 'Listen'– *Back to original office lighting; clinical. To show that the police are uncaring.*

#7 'Beautiful'– *Back to blue lighting of Overture, but only lighting stage right. A warm spotlight is to gradually come in, showing the growing rapport between the pair.*

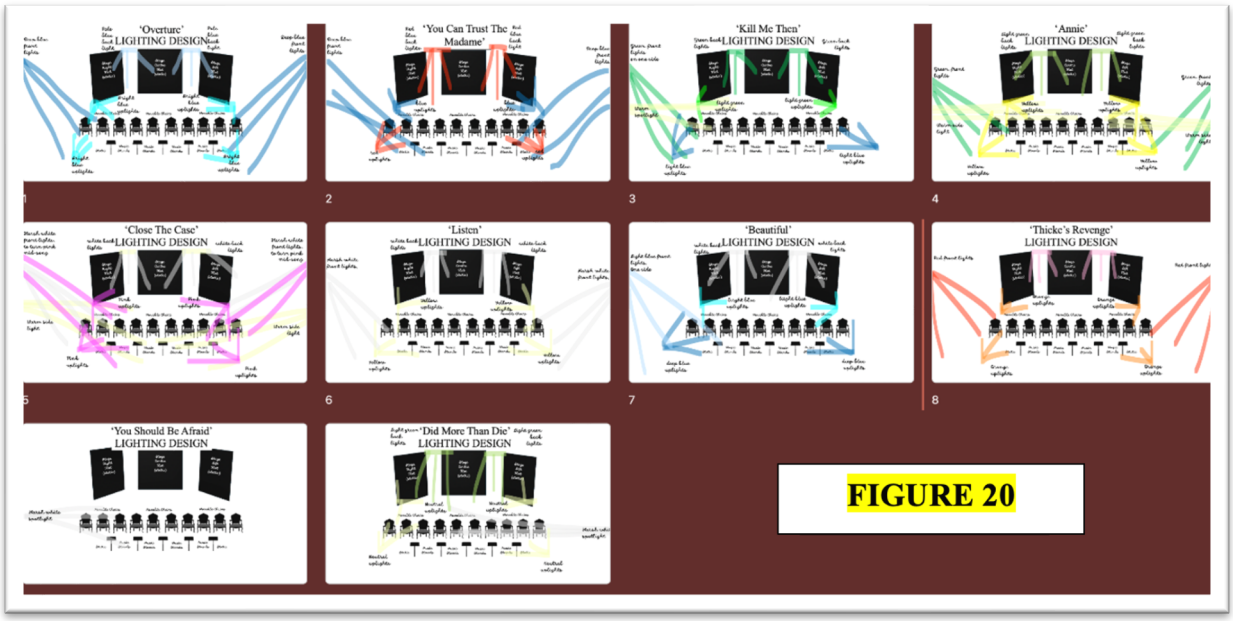
#8 'Thicke's Revenge'– *Orange uplighting, red front lights, to signify anger. Pink back lighting as this vengeance is out of love. A gradually zoning in on Thicke.*

#9 'You Should Be Afraid'– *Only a harsh white spot downstage right. This is to mimic an interrogation light, symbolising his guilt.*

#10 'Did More Than Die'– *Only a harsh white front light, lighting centre stage. This is to hide jack as he scurries offstage. A gradual adding in of all the lights, in various greens and whites to signify the women as dead.*

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For me, QLab was tricky to use because I struggled to navigate the unfamiliar format. As an alternative, I drew my lighting ideas onto 'Set Design' diagrams which I would the actualise manually with Nick *(see 'FIGURE 20' below).* The full document containing my Lighting Design drawings can be accessed via the following link: https://drive.google.com/file/d/17XFMGFwAKkaYruEs5HMeNMoYWj_gbFG5/view?usp=sharing



As for Sound Design, I wanted to keep things simple. I created a continues concatenation of instrumentals on GarageBand *(see image below).* I felt this would eliminate any risk of human error when queueing and selecting tracks to play; I had 10 songs which could prove complicated otherwise. This track can be accessed via the following link: https://drive.google.com/file/d/16phu76JyILNveP80QV0Tg89Kq4u7S2DO/view?usp=share_link



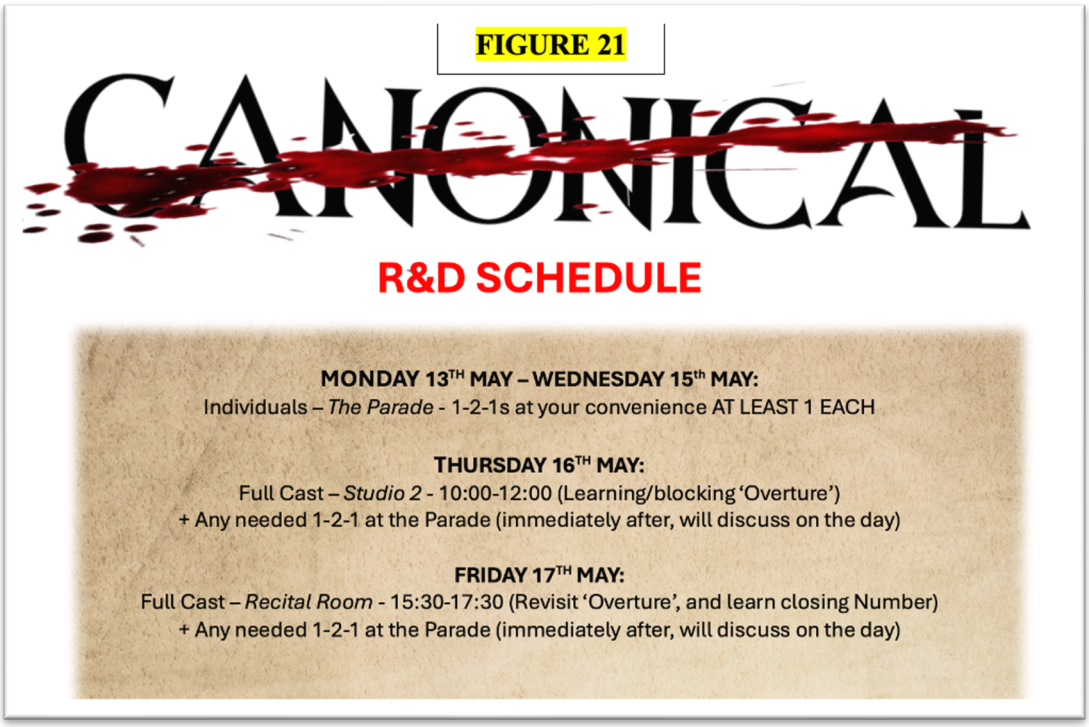
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R&D Week:

16th May 2024 – 17th May 2024

For R&D Week, I sent out an updated schedule *(see 'FIGURE 21' below).* During this week, I intended to work on physical characterization with individuals and workshop some basic blocking for the Presentation.

FIGURE 21



We researched and developed characters as I conducted scattered 1-2-1 physical characterisation sessions to assist my cast in embodying their characters. Recalling an earlier exercise of 'Role on the Wall', I tasked my cast with the consideration of Stanislavski's Tempo-Rhythm. This concept is dipartite: Inner-Rhythm and Outer-Rhythm. In the great practitioners' words, "wherever there is life there is action; wherever action, movement; where movement tempo; and where there is tempo there is rhythm…" **(Stanislavski, 1963, p.g 141).** In accordance, I tasked my actors with the recollection of their characters inner thoughts and how other characters perceive them; this time, with application to their physical being.

Tempo-Rhythm 1-2-1 Task – 13/05/2023 – 15/05/2024

- Where on the body does your character carry their inner thoughts?
- How heavy are those thoughts?
- Does your character embrace them, resist them, or get overcome by them?
- How do they physically manifest; in tensions, or relaxation?
- How does the Inner-Rhythm (internal thoughts and feelings) effect the Rhythm (physical signs, e.g. posture or walking gate).

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For visual assistance on this exercise, I annotated silhouette with our discoveries in physicalisation *(see 'FIGURE 22' below).* With the knowledge gained, I had my cast apply this to their portrayal of the character, communicating a clearer personality to the audience. The full document for this can be accessed via the following link: https://drive.google.com/file/d/1hiTj4wYtdCTuuAcafeXYS1dUWoMiUoui/view?usp=sharing



During R & D week, we also set the blocking for group numbers and experimented with proxemics to communicate character rapports to the audience *(see results in the textbox below).*

Proxemics and Rapports 1-2-1 Task – 16/05/2023 – 17/05/2024

- **Inspector:** keeps roughly a 30cm distance as he does not like to make physical contact.
- **Arnold:** close proxemics as he likes to intimidate.
- **Thicke:** leaves a suitable distance to be respectful of others. He keeps the largest distance from Stride as he worries that he will fall deeply in love.
- **Kelly:** close proxemics as she struggles to understand personal space and expresses her affection with closeness.
- **Nichols:** will touch the other women but keeps a safe distance from the male characters.
- Chapman: is not afraid to touch others, but respects those who are not touchy.
- **Stride:** will only make contact with Kelly.
- **Eddowes:** only touches Jack, as she feels a maternal protectiveness over him.
- **Jack:** will get up close to the women as he sees them as vulnerable and lesser but keeps a large distance from the male characters to avoid detection.

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Tech Week:

20th May 2024 – 23rd May 2024

For tech Week, I sent out an additional updated schedule *(see 'FIGURE 23' below)* including Full Cast Calls and 1-2-1 sessions. From a director's standpoint, this week was to polish the work we had already created and to add transitions between songs. At the top of the week, we did a costume fitting, and luckily there were no alterations needed.

FIGURE 23

CANONICAL

TECH WEEK SCHEDULE

MONDAY 20TH MAY:
Full Cast – *The Parade*- Afternoon and Evening – at your convenience

TUESDAY 21ST MAY:
Full Cast - *Studio 2* - 10:00-12:00 (Rehearsal and sorting transitions)
Meg/Jona – *The Parade* – 14:15-14:45
Jona – *The Parade* – 14:45 15:15
Amelia – *The Parade* – 15:45-16:45
Chesca – *The Parade* – 16:45-17:15
Lauren – *The Parade* – 17:15-17:45
Kirsten – *The Parade* – 17:45-18:15
Dyfan – *The Parade* – 18:45 -19:45

WEDNESDAY 22ND MAY:
Full Cast - *Studio Theatre* – 9:00-11:30 (tech)
Full Cast - *Studio 2* – 11:30-13:30 (Rehearsal with transitions)
Casey – *The Parade* – 14:00-15:00
Kirsten – *The Parade* – 15:00-15:30
Fflur – *The Parade* – 15:30-16:30

THURSDAY 23RD MAY:
Full Cast - *Studio 2* - 10:00-12:00 (dress run)
Jona – *The Parade* – 14:45 15:15
Amelia – *The Parade* – 15:45-16:45
Lauren – *The Parade* – 17:15-17:45

FRIDAY 24TH MAY:
Final Performance - *Studio Theatre* – 12:30-13:00

I made sure to take regular photos *(see 'FIGURE 24 below)* and videos, so that we could accurately assess our progress as a company. Furthermore, watching ourselves back gave a fantastic insight into the audience's view which helped us improve on clarity and tidiness.



During Tech Week, I did not possess a full cast on any given day; there were always one or two cast members absent. This was an obstacle as it meant harmonies, set transitions, and lines were missing. Moreover, it triggered time-wasting as we had to block and re-block absentees when they were present.

On the Technical Day, Nick was incredibly helpful when assisting me in lighting the show. For the most part, I stuck to my Lighting Briefs but allowed Nick to use his professional opinion if the light balance was visually unappealing or unbecoming of the moment I wished to create. For example, we used more of the side lights than I intended, as the audience could not see our faces in my original designs *(see image below)*.



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However, we persevered, managing to rehearsal all that I had planned at least once. At the end of tech week, I made a list of 'Directors Notes' *(see 'FIGURE 25' below).* This list included only errors made consistently to focus on the areas in need of major improvement.

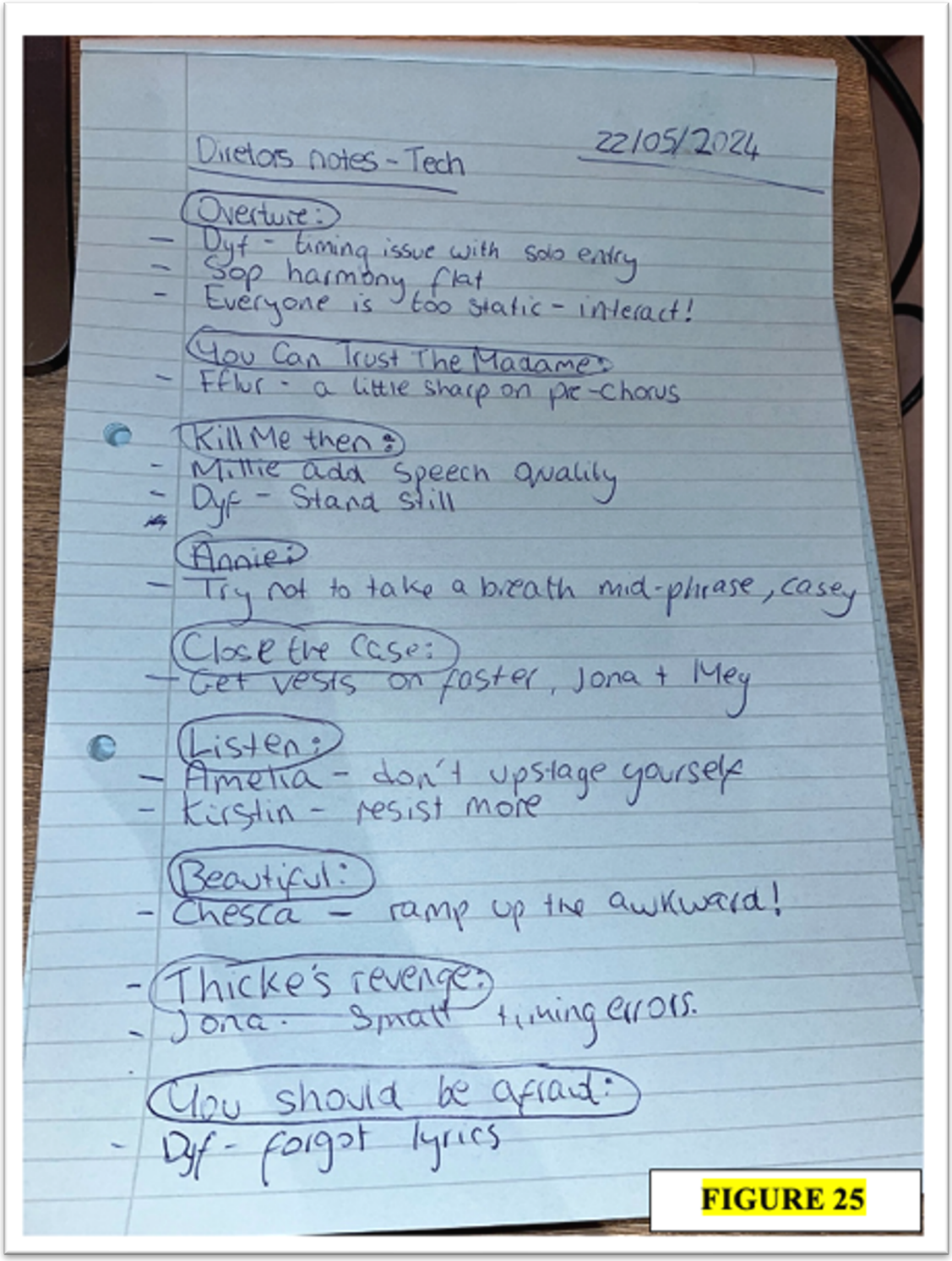


FIGURE 25

Various video footage of Tech Week rehearsals can be accessed via the following link: https://drive.google.com/drive/folders/1-4U8bcz32KeeAM8Zj3I066KANtTVvMGw

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Millie Chandler Dyer
2204301
Independent Project
ADPA6000

Presentation Evaluation:

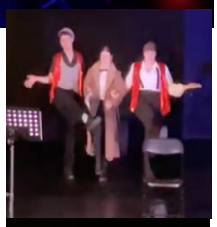
25th May 2024 (with images from the final performance)

Footage of the Final Presentation can be accessed via the following link:

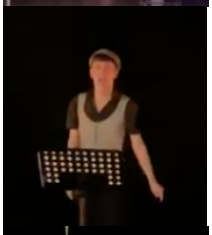
https://drive.google.com/drive/u/0/home







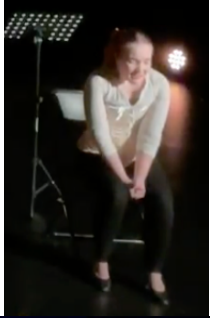












When evaluating the Final Presentation, I was pleased.

In conclusion of my work on the Independent Project Module, I opine that my Presentation was of not of roaring, but sufficient success. Partially, I was disappointed with the opening and closing numbers as the timings were occasionally inaccurate and the soprano harmony remained flat; this was most likely audibly displeasing to the audience and void of my intentions for these songs. I was particularly joyous with the audience's reaction of laughter during 'Close the Case' as this was intended to act as lite relief, in an otherwise bleak piece. It is my belief that my original Proposal idea, of criticising the effects of Media Sensationalisation, was not of complete clarity in this performance. However, I believe that if I were able to present the project as a whole, as opposed to a section of 20 minutes, this message would have been far more evident and thoroughly communicated to the audience. Despite this, I deem my question 'why are we so attracted to the macabre?' to have been prosperously raised regardless of the time frame. Truly, I am still proud of my cast for this portrayal.



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Forbye, I cannot analysis the Presentation performance without additionally evaluating my contribution as a director; I am the most responsible for the outcome. For me, I find feedback to be an incredible help. So, I created and distributed a survey amongst my cast in the hope of some constructive responses *(see 'FIGURE 26' below).*

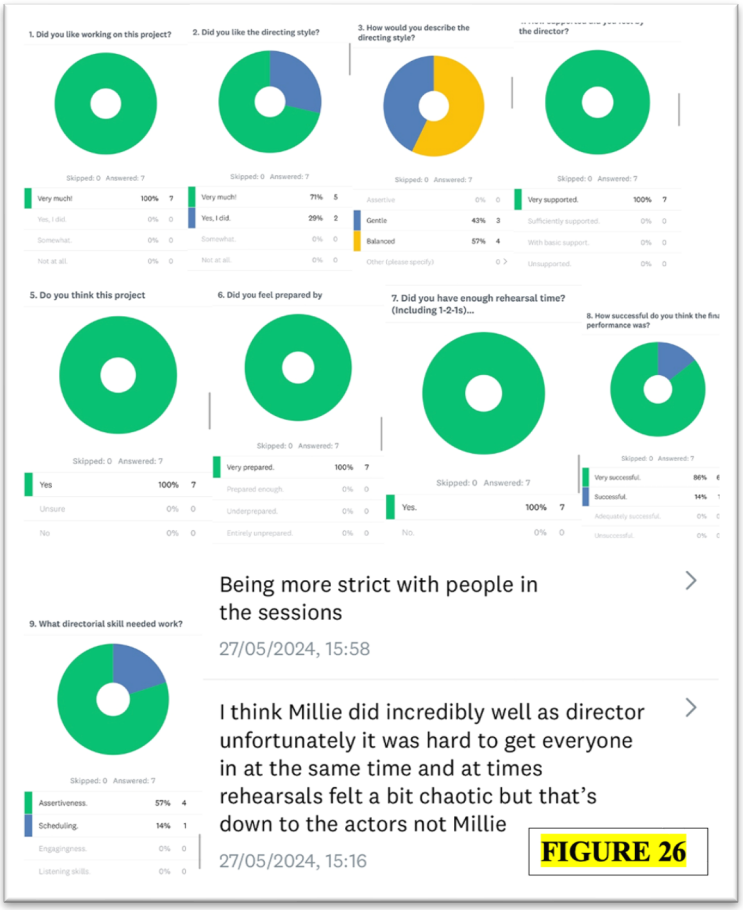


FIGURE 26

Form this survey, I was gladly told that 100% of the cast enjoyed working with me. What's more, 100% think that this project has potential. In contrast, from the responses it is easily deduced that my directing hamartia is poor assertiveness. Throughout the rehearsal process, I noticed that I was not being confident enough. A challenge was knowing the cast members beforehand, therefore and friendly relationships over professional. This made it difficult to critique, discipline, and generally organise my cast as I naturally felt awkward to do so. Of course, I take full responsibility for my missteps here and certainly could have pushed to be a more stringent director. To improve in future, I will attempt to become authoritative and attempt to begin full cast rehearsals earlier in the process to ensure a masterful execution.

Appendix

1.A

QUOTE from Page 1 of '*The Five'* by Hallie Rubenhold:

"As the "Autumn of Terror" wore on, Whitechapel filled up with journalists. They hovered over this seam of sensationalist gold with pencils sharpened. Their presence amid the ongoing police investigation and an East End population living in a state of fear proved explosive. In the absence of any conclusive information offered by the police, the newspapers posited their own theories about the killer and his modus operandi. As the papers continued to fly off the newsstands, journalists became hungry for more content and new angles on the story. Inevitably, embellishment, invention, and "fake news" found their way onto the page. However, printing rumours and hot-headed opinion pieces that disparaged the efforts of the police did little to quell the anxiety of those who lived in Whitechapel. By the middle of September, residents were described as "panic-stricken"; most were too terrified to leave their homes at night. "Hooting and shouting" crowds gathered outside the police station on Leman Street, demanding the arrest of the killer, and local tradesmen, eager to take matters into their own hands, founded the Whitechapel Vigilance Society. All the while, the press speculated wildly about the identity of the culprit: he was a Whitechapel man; he was a wealthy "swell" from the West End; he was a sailor, a Jew, a butcher, a surgeon, a foreigner, a lunatic, a gang of extortionists. The inhabitants of the neighbourhood began to attack anyone who fit these descriptions; doctors toting medical bags were set upon, and men carrying parcels were reported to the police. Sickened by the grotesque events, many people nonetheless found themselves compulsively intrigued by them. Just as crowds grew outside Leman Street police station, so they also gathered around the sites of the murders. Some stood staring at the places where the vicious deeds had been committed in the hope of finding answers, while others were simply entranced by the horror of the spectacle."

- Rubenhold, H. (2009). *'The Five'.* CAMBRIDGE: Black Swan.

1.B

QUOTE from Page 52 of '*The Five'* by Hallie Rubenhold:

"Insisting that Jack the Ripper killed prostitutes also makes the story of a vicious series of murders slightly more palatable. Just as it did in the nineteenth century, the notion that the victims were "only prostitutes" perpetuates the belief that there are good women and bad women, Madonna's and whores. It suggests that there is an acceptable standard of female behaviour, and those who deviate from it are fit to be punished. Equally, it reasserts the double standard, exonerating men from wrongs committed against such women. These attitudes may not feel as prevalent as they were in 1888, but they persist. They may not be expressed freely in general conversation, as they would have been in Edward Fairfield's day; rather, they have been integrated subtly into the fabric of our cultural norms. The threads become apparent in court cases and in politics; they are found interwoven in the statements of the powerful."

- Rubenhold, H. (2009). *'The Five'.* CAMBRIDGE: Black Swan.

1.C

QUOTE from Page 53 of '*The Five'* by Hallie Rubenhold:

"They can be spotted in instances like People v. Turner (2015), which saw Brock Turner, a Stanford University student charged with the rape and sexual assault of a heavily intoxicated woman, receive a reduced prison sentence of six months, which his father complained "was a steep price to pay for 20 minutes of action."7 They are manifest when it becomes necessary for the judge in the trial of the Suffolk serial killer, Steve Wright, to instruct the jury to lay aside their prejudices against the five victims, four of whom were sex workers, before making their decision about the guilt of the defendant. In a statement chillingly resonant with the echoes of 1888, he reminded the jurors, "You may view with some distaste the lifestyles of those involved . . . whatever drugs they took, whatever work they did, no-one is entitled to do these women any harm, let alone kill them."

- Rubenhold, H. (2009). *'The Five'.* CAMBRIDGE: Black Swan.

2.A

Literary Review Survey Results:
https://1drv.ms/w/s!As7bkjaNxLRLinShd7PPeV6SKLMr

2.B

Director Feedback Survey results:
https://www.surveymonkey.com/r/Q75GKBN

3.A

FIGURE 1: 'The Camden Town Murder'
https://collections.britishart.yale.edu/catalog/tms:5019#

3.B

FIGURE 2: 'Sickert's Art'

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https://artuk.org/discover/artists/sickert-walter-richard-18601942

3.C
FIGURE 3: '[BLANK]' by Alice Birch
https://drive.google.com/file/d/1ZC9uc1oWGy65pyWzI8CKWJYrf3MKVz2B/view?usp=sharing

4.A
RECORDING: 'Initial Music Ideas'
https://drive.google.com/drive/folders/1FeJ7WSAKPPSFrRvwI3d-EnQW5QQFAqxV?usp=share_link

4.B
MOOD BOARD: https://artuk.org/discover/artists/sickert-walter-richard-18601942

4.B
QUOTE BOARD: https://artuk.org/discover/artists/sickert-walter-richard-18601942

5.A
FIGURE 5: 'Character Research Pages'
https://www.canva.com/design/DAGFrEoK1U/3H2p_Ccsly4VMw8psAuY4g/edit?utm_content=DAGFrEoK1U&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

6.A
A Playwriting Guide
https://www.masterclass.com/articles/how-to-write-a-play

7.A
A Playwriting Guide
https://www.masterclass.com/articles/how-to-write-a-play

8.A
Music Inspiration: Theatre Trip
https://www.theatretrip.com/classic-musicals/

8.B
Music Inspiration for Thicke's Revenge
https://www.youtube.com/watch?v=dtS02mrDMsM

9.A
Completed Lyric Folder
https://drive.google.com/file/d/18s2MEq1Him0ar-gPzQyIBlgTRxt1Y3ry/view?usp=share_link

9.B
Completed Script
https://drive.google.com/file/d/18s2MEq1Him0ar-gPzQyIBlgTRxt1Y3ry/view?usp=share_link

9.C
Completed Backing Tracks
https://drive.google.com/file/d/16phu76JyILNveP80QV0Tg89Kq4u7S2DO/view?usp=share_link

10.A.
Final Presentation Footage
https://drive.google.com/drive/u/0/home

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