

Independent Project: Written Portfolio (ADPA6000)

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AI Declaration Page

I acknowledge the use of ChatGPT ([ChatGPT](#)) on 07/09/2025 to generate images for my character profiles.

I used the prompts:

- *please generate an image in medieval tapestry style, with pencil texture. The image should show an upset princess with brown hair in a yellow dress, next to a bear-like prince holding a candelabrum with a face.*
- *please generate an image in medieval tapestry style, with pencil texture. The image should depict a disgusted princess with cherry-red hair wearing a red dress in a Sushi restaurant.*
- *please generate an image in medieval tapestry style, with pencil texture. This image should contain snow white, dressed in her traditional blue and yellow dress, carrying a spade in front of several mounds of earth, as she walks away from a cottage in the forest.*
- *please generate an image in medieval tapestry style, with pencil texture. This image should contain an ice queen in a pale blue dress and spiky crown with glowing rainbow magic coming from her hands. Next to her is a proud-looking snowman wearing a rainbow-striped scarf, holding a rainbow-striped flag. They are both outside, standing on top of a snowy mountain.*
- *please generate an image in medieval tapestry style, with pencil texture. This image should contain all the above characters looking grumpy with their arms folded.*

I acknowledge the use of Copilot ([Microsoft Copilot: Your AI companion](#)) on 28/04/2026 to generate images for my storyboard.

I used the prompts:

- *I'm making a storyboard. Use the following information to generate an image of what the stage will look like in this moment: 1) Opening Narration Section Piece starts with TV changing from Crappily Ever After artwork to story book animation lighting up on the screen with a narrator voice telling a generic princess story. This is to establish a familiarity with the audience, as this is a story they know well. Then the iconic Disney castle sequence plays on screen, but instead, there is a gassy fart going over the castle to show this is a different version of that story. Staging: Just the TV animation of the story book with words appearing and pages turning. Props and Set: TV screen centre stage, with all other princess scenes preset but in blackout. Costume: N/A Lighting: Blackout, just the TV screen on. Sound: Narrator voice-over and magical Disney underscoring to begin. Scratch out the sound effect, then the fart sound effect.*

- *Then, with the same stage, could you light up the snow-white part of the stage and follow these directions 2). 'Whistle Whilst You Work' Parody Then Transition into Snow Whites Parody song. The TV fades out as a spotlight on the Snow-White scene fades in, revealing the kitchen of the dwarves' cottage. Snow White is baking whilst expressing her growing frustration surrounding the lack of work the dwarfs do. Staging: She starts behind a table, rolling out dough, making pies, dousing them in a mysterious substance. She then puts the pies in the oven and reveals the baked pies after calling out to each dwarf. She uncovers that the mysterious substance was poison at the end of the song to show that she is killing the dwarfs out of frustration. Props and Set: baking appliances, table, 7 pies, poison/ingredient jars. Costume: bad black bob wig, traditional blue, red and yellow dress and apron. Lighting: Begin with a bright cream light with red and blue hues fading in as the TV fades out. Then, when the poison is revealed, the lights progressively fade to go completely red, highlighting her sinister motives. At the end, the lighting snaps back to bright cream as she returns to her innocent self. Sound: Whistle While You Work instrumental track.*
- *Now create an image based around these lights, then fade out on Snow Whites scene, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Snow Whites retelling and introduces the next princess, Belle. Staging: Just the TV animation of the story book with words appearing and pages turning. Props and Set: TV screen centre stage. Costume: N/A Lighting: Fade out on Snow Whites scene whilst TV fades in. Then the rest of the stage is in a blackout. Sound: Narrator voice-over.*
- *Now generate an image based on this. Next transition into Belle's parody song. TV fades out as warm golden lights fade in on Belle's scene. Belle is standing surrounded by pieces of furniture and other household items. She explains how the beast developed a love for the furniture and not her. Staging: She is surrounded by different items of furniture, and through the song, she goes around them, demonstrating what the beast did with them. Humping chairs and caressing floors. Props and set: Chair, desk, teapot, bowls, teacups, plates, feather duster, mop, clock. Costume: Yellow top and fitted skirt to show how she's desperately attempting to impress the beast. Lighting: As the TV fades out, a warm golden light fades in on Belle's scene to reveal the space. Sound: Be Our Guest instrumental track.*
- *Can you generate another image based on this 5). Narrator Transition 2 Lights then fade out on Belle's scene, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Belle's retelling and introduces the next princess, Ariel. Staging: Just the TV animation of the story book with words appearing and pages turning. Props and Set: TV screen centre stage. Costume: N/A Lighting: Fade out on Belle's scene whilst TV fades in. Then the rest of the stage is in a blackout. Sound: Narrator voice-over.*
- *Now generate an image based on this 6). 'Under The Sea' Parody Next transition into Ariel's parody song. TV fades out as rhythmically timed flashes of blues and aquas fade in on Ariel's scene; lights stop flashing once Ariel starts singing. Ariel is standing on a large rock with blue sheets around her, acting as water. Ariel describes how her cries for help regarding the quality of marine life are ignored*

by Prince Eric. She then pleads for help with her situation. Staging: She remains seated on the rock for the duration of the song. Toy sea creatures then appear on sticks from behind the rock, and she interacts with these whilst singing. Then have the sea creatures die around her. Props and set: Toy turtle, toy lobster, toy seagull, toy fish, toy dolphin, fake rock to sit on. Costume: Purple sparkly crop top and green flowy trousers to lean into her original costuming. Lighting: As the TV fades out, rhythmically timed flashes of blues and aquas fade in on Ariel's scene, and the lights stop flashing once Ariel starts singing. Then, in the song, when the turtle dies, the lights snap to flash red on the lyric, then snap back to the aqua and blue wash there was before. Sound: Under The Sea instrumental track. Scream sound effect when animals die.

- Now generate an image based on this 7). Narrator Transition 3 Lights then fade out on Ariel's scene, drawing focus to the TV, fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Ariel's retelling and introduces the final princess, Elsa. -Staging: Just the TV animation of the story book with words appearing and pages turning. -Props and Set: TV screen centre stage. -Costume: N/A -Lighting: Fade out on Ariel's scene whilst TV fades in. Then the rest of the stage is in a blackout. -Sound: Narrator voice-over.
- Now generate an image based on this 'Let It Go' parody. Next transition into Elsa's parody song. TV fades out as a bright white light with cold blue hues fades in on Elsa's scene. Elsa is standing with a cape wrapped around her. She talks about how she doesn't feel allowed to be her true self and how the writers controlled her narrative. Midway through, she divulges that she is a lesbian and reveals that the inside of the cape is a pride flag, and the lights snap to rainbow, and a disco ball later appears. -Staging: She stands in her scene, then on the first chorus, she walks over into the centre stage for the rest of the song. -Props and set: Cape/pride flag -Costume: Blue trouser suit -Lighting: As the TV fades out, a bright white light with a cool blue hue fades in on Elsa's scene. Then, on the first chorus, the lights snap to flashing rainbow, and then on the final chorus, a lit disco ball also snaps on top of the rainbow lights. -Sound: Let It Go instrumental track.
- Generate an image based on this Concluding Narration Lights then fade out after Let It Go, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Elsa's story and brings the piece to a close. -Staging: Just the TV animation of the story book with words appearing and pages turning. -Props and Set: TV screen centre stage. -Costume: N/A -Lighting: Fade out on Elsa's scene whilst TV fades in. Then the rest of the stage is in a blackout. TV then fades off at the end. -Sound: Narrator voice-over and magical underscoring to end.

I confirm that I have not presented any AI-generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before and after the use of AI tools, which I may be asked to provide in evidence.

Acknowledgements and Special Dedication

Firstly, I would like to thank my supervisor, Victoria Johns, for your guidance throughout this module. Your advice supported me in discovering my creative voice.

I would also like to thank my personal singing tutor and dear friend, Millie Dyer, who has assisted me throughout this process and who also starred in my practical work as the narrator. I am so grateful for your patience, understanding and continued encouragement. You have helped me realise my artistic potential and have supported me throughout this process, allowing me to find confidence in my writing.

I also greatly appreciate Jona Milone. I value the advice and feedback he provided when I was developing my script, strengthening my material.

To my friends and family, your love and continued support have carried me through challenging moments, helping me strive to always be the best version of myself.

Also, I am grateful to all my survey participants; the responses you provided were very valuable and informed the creation of my piece.

Abstract

Every girl dreams of her ‘happily ever after,’ but in the current social and political climate, fairy-tale endings seem absent from the horizon. This project proposes to investigate the injustices that women have encountered through time and explore how femininity is presented and viewed today. This project aims to expose current injustices, for example, weaponised male incompetence, misogynistic ideologies, and a lack of sapphic representation in media. This will be achieved by making bold societal critiques throughout the presentation and encouraging audience members to reflect on the impacts of gender-based inequality. The intended outcome of this project is for audiences to watch and feel inspired to challenge misogynistic viewpoints and advocate for gender equality.

Methodology

Research Philosophy and Approach

- Mixed-methods approach combining a literature review with an original online survey to inform the creative development of *Crappily Ever After*. This structure enabled both quantitative trends and qualitative depth.
- Literature review establishes the theoretical framework through feminist scholarship, media studies, and digital culture.
- The survey provides contemporary, lived-experience data to contextualise these debates.

Participants, Data Collection, and Analysis

- 27 participants completed the online survey - 20 women, 7 men, with the majority aged 18-25, with two under 18, one aged 26-35, and one aged 46-55.
- The survey, titled *Research Survey Into How Feminism is Received Today*, was distributed via an open online link. It included: closed questions and open-ended questions.

Ethical Considerations and Limitations

- Anonymity: No identifying data collected.
- Voluntary participation: Respondents could withdraw by not completing the survey.
- Informed consent: Purpose and use of data were clearly stated.
- Sensitive topics: Questions were optional and phrased respectfully.
- Data was used solely for academic purposes within this project.
- Sample size and demographic limits generalisability.
- Platform limitations: Online distribution excludes those without internet access.

Chapter 1: Introduction

1.1) Project Overview and Creative Aims

This Independent Project investigates the portrayal of women in contemporary media through an original musical theatre piece titled *Crappily Ever After*. Satirical parodies of well-known Disney songs will investigate themes such as misogyny, infidelity, and gendered expectations, with an accessible and thought-provoking approach. Informed by historical feminist theory and present perspectives, Brecht's Spass comedy will combine humour with critical commentary. In doing so, the project critiques the construction of idealised femininity (Ward *et al.*, 2025), sparking modern feminist conversation amongst its audience.

1.2) Proposal- *Crappily Ever After*

Crappily Ever After proposes to raise the question “*In what ways does modern media, particularly Disney Princess films, reproduce historical patterns of idealised femininity, and how does this influence ongoing feminist critiques of gender inequality?*”. The practical presentation is primarily aimed at women aged 18-55 and is structured to begin with a familiar fairy-tale tone, before subverting audience expectations through dark narrative twists.

1.3) Research Methods

The primary research underpinning this project takes the form of a literature review. This draws upon a myriad of academic and contemporary sources, including peer-reviewed journals, books, and credible online material. A chronological approach is implemented to trace the evolution of feminist theory, alongside engagement with current databases. This paper also features original findings from a new survey titled *Research Survey into How Feminism is Received Today*, conducted for secondary research purposes. Using the framework of data analysts Chellappa and Rohatgi (2025), this questionnaire was an integral research tool which collected both qualitative and quantitative data, to not only gather measurable figures but also assemble opinions and emotive experiences from participants.

Chapter 2: A Literary Review of the Beliefs of Feminism, Background, and Contemporary Challenges in Relation to Modern Media

2.1) Introduction

Feminism seeks to address gender inequality across social, political, and economic contexts, while critically examining power, representation, and lived experience (Reed, 2019). This literary review analyses the evolution of feminist thought alongside primary contemporary debates, focusing on media depictions, digital culture, and structural inequality. By adopting a thematic approach, it evaluates feminist theory, backlash, and gendered power dynamics, before synthesising significant tensions within the literature. It identifies limitations in current scholarly work, particularly in the translation of feminist critique into practical and creative forms. This research is relevant to the creative arts industry due to the historical lack of feminine influence in modern media, meaning some creative work adopts a predominantly male perspective (Clark, 2024). Echoing the guiding research question of this project, this literature review will refer to Disney movies as a central example of male-influenced narratives and the restrictive portrayal of women (Vonguru and Menon, 2023), influencing young people when exposed to this misogynistic content (Haslop and Ringrose, 2025).

2.2) Theoretical and Contextual Framework

2.2.1) An Overview of Historical Feminist Development

Early feminist resistance emerged within religious contexts, where women confronted exclusion from intellectual and spiritual authority (Walters, 2005). Walters (2005) states that medieval women questioned patriarchal interpretations of religious principles, while figures such as Hildegard of Bingen reinterpreted these frameworks to challenge male dominance (Temiztürk, 2019). On this, Walters (2005) claims these interpretations restricted women's voices, as they presented femininity as deceptive and dishonest. Contrastingly, Newman (2023) argues that Hildegard of Bingen and other early feminists laid key foundations for later movements. Critically comparing these perspectives reveals progress made during this time-period directly threatened patriarchal structures and, furthermore, proves women could reinterpret misogynistic constructs rather than simply exist within them (Newman, 2023).

During the Renaissance, feminist thought shifted towards political and educational inequality (Davis, 2013). Davis (2013) notes, women's exclusion from intellectual life became central to feminist argument. This transition marked a move from moral resistance to a structured critique of systemic inequality (Walters, 2005).

By the nineteenth century, feminist activism entered the public sphere. Loizides, Neocleous and Michail (2025) argued that denying women education and political participation was socially damaging. The suffragette movement, led by Emmeline Pankhurst, demonstrated the necessity of organised activism in challenging institutional power (Shally-Jensen, 2018). While suffrage was achieved gradually, these efforts exposed the persistence of structural imparity (Purvis, 2002).

The World Wars further reshaped gender roles. Women's contribution in the workforce proved they had economic capability, yet post-war societies reinstated domestic expectations (Braybon and Summerfield, 2013). Summerfield (2023) identifies this as a significant contradiction: expanded opportunity alongside continued restriction. This tension informed post-war feminism, which transferred focus towards social equality and workplace rights (Evans, 2017).

Second-wave feminism also revealed internal limitations. Crenshaw's (1989) concept of intersectionality questioned the assumption of a unified woman-centred experience, highlighting how overlapping identities shape oppression. This marked a shift towards recognising diversity within feminist discourse (Gill, 2015).

Contemporary feminism centres on digital activism. Online movements such as *#MeToo* established the scope for global mobilisation (Mendes, Ringrose and Keller, 2019), although this turn introduces new challenges surrounding visibility, authenticity, and control of feminist narratives.

2.3) Thematic Review of The Literature

2.3.1) How Feminism Is Received Today

Though feminism is becoming increasingly supported, it still faces resentment. Each advancement through history has provoked some form of backlash (Faludi, 2006). Today, the disapproval attempts to portray feminism as unreasonable or heavily prejudiced against men; the infamous “feminazi” slur (Bennett, Wariner and Campbell, 2017). These ideologies and remarks attempt to devalue the ethical aims of feminism, portraying the feminist fight for equality as extremism.

Sarcastic comments and humour are commonly used online as an endeavour to disguise misogyny (Anderson, 2014). These tactics aim to present feminism as problematic or try to belittle women by claiming they are not funny, sometimes resulting in misogynistic ideology being promoted over feminist beliefs. However, despite the counterattack, professionals on the subject argue that this highlights progress within the feminist movement, as these statements and reactions are stirred out of fear and anger as patriarchal structures are threatened. The ignorance presented through these comments stresses the fragility of the patriarchy (Goetz and Mayer, 2024).

In a recent article, Fehr, Rodriguez, and Ringrose (2026) declare that the online social media platform TikTok is affecting how young women perceive themselves and their femininity. They state the app’s algorithm fails to present genuine feminist politics, instead promoting an aesthetic ‘girl boss’ approach to female empowerment, reducing it to a ‘trend’ from which its investors capitalise. Comparatively, Ott (2018) contends that social media promotes collaboration and the open sharing of views, which would align with the feminist ethos of making a combined movement. These contradictory perspectives propose that social media platforms have the opportunity to promote true feminist action, but are not currently accomplishing this. Furthermore, this indicates that media organisations must adopt a more evidence-based ethos towards feminist content creation. This research reinforced the development process of the practical presentation, as the aim of the project is to raise awareness and spread feminist agenda with an accessible approach, where its significance is not diminished or disoriented as it can be portrayed online.

2.3.2) Feminist Film Theory

The media plays a significant role in constructing gender norms (Velez and Pastrano, 2024). Historically, women have been positioned in relation to male narratives, often defined by appearance or emotional function (Ryan, 2016). Although representation has evolved, underlying patterns persist. Even where female protagonists are introduced, they are frequently framed through conventional standards of beauty and emotive accessibility (Heinecken and Bell, 2004). This indicates increased visibility does not necessarily equate to operational change.

Feminist film theory emphasises the importance of authorship in shaping feminine portrayal. Wilk (2024) argues that male-dominated production has historically influenced portrayals of women. An example of a franchise that has presented many female protagonists throughout time is Disney, through its Princess films. These storylines commonly follow a heterosexual relationship between the Princess protagonist and a male prince, regularly depicting traditional gender roles and prioritising romance (Ward *et al.*, 2025). While Tyner-Mullings (2023) quarrels that the recent Disney Princess films are more progressive, Ward, Aubrey, Bridgewater and Rosenscruggs (2025) dispute this, stating underlying themes remain influential, with both the modern and early Princesses having an emphasis on their beauty as a central component of femininity. This particularly includes the promotion of specific body sizes in relation to attractiveness.

Such renderings have a formative impact on audiences, shaping expectations surrounding identity and relationships (Sun, 2023). The literature, therefore, indicates that the media continues to reinforce gendered norms, even within seemingly progressive narratives. This directly informs the practical presentation, as the aim is to challenge this conception by exposing preconceived images of perfection, proving them to be unrealistic and unsustainable.

2.3.3) Representation, Female Comedy, and Sapphic Visibility

To this day, one of the most questioned topics within feminism is representation amongst different cultures. As some resist women who use humour to assert agency, women working in entertainment fields, such as theatre and television, are often faced

with the assumption that they are “less funny” than men (Keck and Poole, 2011). When women manage topics involving authority and gender, they are often depicted as cynical and jarring (Hitchens, 2007). Nevertheless, some female performers, such as Phoebe Waller-Bridge, target these sexist assumptions and reclaim comedy to present feminist critique and expose the ridiculousness of gender roles.

Sapphic and queer representation is also limited within the film industry. As Mulvey (1975) argued, the male gaze has influenced how media presents women, including sexualising queer relationships for heterosexual consumption (Buckland, 2025). True sapphic storylines reject this and instead focus on women’s desire and intimacy beyond misogynistic viewpoints (Biswas, Majumdar and Banerjea, 2026). Increasing feminine influence and authority within the entertainment industry is revolutionary for diminishing the burden of the male gaze and is instead redefining who shares narratives, who is amused, and whose experiences are now supported. This aligns with the practical presentation as it ventures to provide the author’s female voice when writing and shares a realistic outlook on femininity.

2.3.4) Economic Control and Infidelity

Gender based power is commonly underpinned by economic injustice. Women often work nine-to-five jobs whilst also being expected to complete most unpaid domestic labour at home: a concept Hochschild and Machung (1989) described as the “second shift” (Brodeur and Connolly, 2013). This dual workload supports a patriarchal structure within society by exhausting women physically, emotionally, and economically. Fraser (2013) states capitalism exploits voluntary care, implying it is a choice that an individual makes. Regardless, women frequently remain financially dependent within relationships, especially when childcare is incurred. Subsequently, this economic vulnerability can confine women to relationships and marriages even when tainted by infidelity and emotional neglect. Much of this boils down to “Weaponised incompetence”; a concept confronting men’s deliberate underperformance in domestic or emotional labour to avoid it (Brodeur and Connolly, 2013). Patriarchy, therefore, maintains itself not only through dominance but through routine convenience.

2.3.5) Toxic Masculinity, Digital Misogyny, and Male Loneliness

Patriarchy is detrimental to men as well as women. Toxic masculinity often associates manhood with hiding emotions and being dominant, holding very traditional views on gender roles (Connell and Messerschmidt, 2013). Some online groups and male content creators reinforce this, blaming feminism for male disempowerment (Ging, 2019). Influencers, such as Andrew Tate, have weaponised young men's self-doubt and insecurities, turning alienation into a misogynistic identity (McGlashan and Mercer, 2023). Recently, there has been a significant rise in male loneliness, driven by shrinking friendship networks and stigma around emotional vulnerability. Levant (2011) agrees that stoicism inhibits men from seeking advice or establishing emotional intimacy. Feminism offers an alternative model that values care and empathy, whilst also recognising equality over competition (Gilligan, 2009).

2.4) Conclusion and Identification of Limitations Within the Existing Literature

This literature review has exhibited that feminism is ever-evolving and continues responding to shifting media, cultural developments, and political contexts. In addition, although depiction in media has improved, it often remains constrained by underlying structures that continue to reinforce traditional femininity (Ward *et al.*, 2025), highlighting a gap between true visibility and fundamental change.

A further imbalance within feminist literature lies in a limited translation of its critique into applied creative practice, where analysis is prioritised over embodied reinterpretation. This supports the need for performance work that moves beyond appraisal into active engagement.

These conclusions directly inform the practical project, *Crappily Ever After*, a feminist satirical comedy using Disney parodies and fairy-tale tropes to expose and critique these limitations, translating theoretical concerns into accessible, comedic performance.

Chapter 3: Development, Collaboration, and Exploration

3.1) Timeline of the Creative Development

July 3rd 2025 – July 18th 2025

The development process commenced in search of a striking stimulus to inspire my writing. I planned to construct a project about the presentation of women in modern media and its impact on real women. I work best with visual imagery and therefore studied relevant images and videos. Subsequently, I discovered a social media creator and makeup artist, named Lauren Ward, on TikTok, who posted a video titled *Disney Princesses Gone Wrong* (see Appendix A, *Figure A-1 and A-2*) depicting twisted versions of beloved Disney characters (Ward, 2022). This became a trend, with many makeup artists posting videos of their own interpretations.

This look by Ward, of Ariel transformed by ocean pollution, was striking to me. It brought awareness to the contemporary concern of environmental conservation with a dark take on a classic fairy tale. I resonated with using the Disney Princesses as a theatrical device for meaningful change, as it is a globally recognised franchise that an audience would be able to easily recognise.

Instantly, I knew this concept would transfer effectively to feminist challenges, and I began considering how I might contort the original Disney narratives. See Appendix B, which includes a mind map diagram outlining my initial ideas.

August 2nd 2025 - September 12th 2025

Now equipped with a foundational concept for my presentation, I contemplated how to structure the creative work. As a fan of ‘shock-factor’, I planned to draw my audience in with a false sense of security by first illustrating a typical fairy-tale narrative. This would be followed by contrasting satirical parody songs of well-known Disney classics. I intended to rewrite the lyrics to be topical, witty, and a bit naughty; three ingredients for a memorable performance.

For further inspiration, I investigated other cinematic media portraying comedic interpreted fairy tales. I came across the opening animation from *Shrek* (see Appendix

C), which initially establishes a safe and familiar exposition but later strikes the audience with a humorous twist.

I was drawn to the storybook animation in *Shrek's* opening sequence (see Appendix C, *Figure C-1*) because it perfectly sets up the aforementioned shift from a cliché fairy-tale narrative. I intended to implement a similar visual aid at the start of my project, having a narrator introduce a generic fairy tale, to then conclude the story with the famous 'they all lived happily ever after' line. Additionally, I hoped this would instil an air of nostalgia, further contributing to the false sense of security. Unlike *Shrek*, I planned to incorporate a narrator throughout the piece to initiate each Princess' storyline and to maintain narrative momentum.

September 23rd 2025 – October 16th 2025

Having established my creative works exposition, I investigated viewpoints surrounding female comedians to inform character development. Traditionally, women have been presented as less funny than men (Horton, 2023). However, women today are continually challenging this misogynistic outlook, proving that women also have comedic ability. Cathrine Tate, a successful female comic, defied this notion with her portrayal of her iconic 'Nan' character (Bush-Bailey, 2012). Tate constructs realistic characters that are familiar and outrageous, meaning audiences feel better connected to them (Valleriani, 2024). Likewise, I aspire to contradict those gender stereotypes as a writer and performer engaging in comedy. Analogous to Tate's 'Nan' character, I aimed to construct familiar characters with which my audience could resonate.

3.2) Research-Informed Exploration

3.2.1) Addressing The Limitations Within the Literature

Subsequent stages in the project's development involved critically analysing previous research from my literature review. Having identified the significant limitations within existing scholarly discourse, I explored how my writing might address some of these areas: 'weaponised incompetence', infidelity, male ignorance, and sapphic representation.

Firstly, I selected which Disney Princesses I would include to represent the challenges faced by women throughout history. I began by recalling Hochschild's and Machung's (1989) 'weaponised incompetence' concept, depicting men's intentional underperformance in domestic roles. I felt Snow White impeccably embodied traditional gender roles. Originally, I deemed Snow White's transformation to rely on sudden violence; however, this lacked emotional credibility. I then reflected upon Hochschild's (1989) concept of the 'second shift' and planned to use Snow White's song to emphasise cumulative exhaustion resulting in violence, as this would strengthen both the comedic payoff and the feminist critique.

Intending to convey the weaponised incompetence theory clearly to my audience, I researched pertinent techniques and found Brechtian 'Spass Comedy' would be the most impactful. 'Spass Comedy' often has a serious overarching message but presents it in a darkly comedic manner, inciting audience reflection (Cureton, 2024). Utilising this Brechtian technique, I planned to write a 'Spass Comedy' version of *Whistle While You Work*, sung by the character of Snow White, describing the gender-based disparity in domestic labour.

I next aimed to address the concern of infidelity. Cheating has become increasingly prevalent in recent years due to changing social norms, most commonly carried out by male partners (Anderson, 2012). Ryan (2016) theorises the presentation of women in modern media, and how they often are seen as the 'object' of desire, could be a major contributor to the rise of infidelity. A Disney story featuring many 'objects' is *Beauty and the Beast*. The Princess of this story, Belle, is referred to as 'Beauty', proposing that her looks supersede her being a well-read individual. Through a 'Spass Comedy' version of *Be Our Guest*, sung by the character of Belle, exposing the impacts of male infidelity and the objectification of women.

The next theme I chose to investigate was male ignorance. Building upon the initial visual stimulus, I reimagined Ariel as a figure embodying the dismissal of women's voices, particularly in relation to environmental concern. In this interpretation, male ignorance is positioned not simply as a lack of knowledge, but as an active refusal to acknowledge

topics raised by women – no matter how important. This approach is informed by Connell and Messerschmidt's (2013) concept of hegemonic masculinity, leading to the marginalisation of alternative perspectives.

In exploration of sapphic representation, I revisited Biswas, Majumdar and Banerjee's (2026) argument surrounding a lack thereof within modern media. The *Frozen* movie realises platonic love and self-love as opposed to romantic affection, unlike most Disney films (Llompарт and Brugué, 2020). During the release of the film, there was controversy surrounding Elsa and the romantic orientation of her character. Llompарт and Brugué (2020) explain how fans were anticipating Elsa to be homosexual, with some interpreting Elsa concealing her powers as a metaphor for hiding her sexuality and the song *Let It Go* as her symbolically 'coming out'. There have also been fan suggestions to explore Elsa's sexuality in upcoming films and maybe portray a sapphic relationship. However, Josh Gad, a member of the cast of *Frozen*, stated in a recent interview that the movie is less about Elsa pursuing romantic love but more focused on her loving herself and accepting who she is: "It was more about Elsa embracing Elsa" (Bose, 2019). Through a 'Spass Comedy' version of *Let It Go*, I plan to take inspiration from fan suggestions and unite this with cast viewpoints, having Elsa not only discover self-love but also become a mainstream representative for the sapphic community.

3.2.2) Research Survey and Analysis of Results

Hoping to gain some new insight, the next stage of my research process involved conducting an original survey (see Appendix D.1). I collected secondary data on feminist concerns, personal perspectives, and beliefs surrounding feminism, hoping it would further inform my character and narrative progression. There were 27 participants, with 20 of these being female-presenting and 7 being male-presenting (see Appendix D.2, *Table D-1*).

23 participants would openly consider themselves feminists, three said maybe, and one said they wouldn't. It was notable that one female participant did not identify as a feminist (see Appendix D.2, *Table D-2*).

The next question asked participants if they had ever experienced judgment due to their viewpoints surrounding feminism. 22 participants said they had experienced judgement, describing situations where men had looked down on the concept of feminism, others emphasised a lack of education surrounding the definition of feminism, causing misunderstandings, and some stated they'd been faced with dated viewpoints regarding women's role within modern society (see Appendix D.2, *Table D-3*).

25 participants agreed they feel there is a negative stigma associated with feminism. One particularly compelling response was from a male participant who stated he had experienced male feminism being perceived as "pick me" behaviour by other men. A pattern in responses emerged here, with 16 participants stating they think this negative stigma is prevalent due to misconceptions of the definition of feminism, with people seeing it negatively as they think it is "man-hating" or "extremist" (see Appendix D.2, *Table D-4*).

The next question asked if those who were female presenting felt disadvantaged in daily life purely because of their gender. 15 out of 20 participants agreed, with answers commonly noting being ignored or not taken seriously in the workplace, feeling underestimated by male peers and experiencing discrepancies in pay solely due to gender (see Appendix D.2, *Table D-5*).

The final question asked participants if they think social media platforms are taking sufficient measures to mitigate misogynistic content being posted. 67% said no, 30% said maybe, and 4% said yes, with responses outlining that creators who post hateful media should be banned, media needs to be more thoroughly verified before posting, and there is an opportunity in using social media platforms to educate people (see Appendix D.2, *Table D-6*).

From my findings, I was especially interested in one female participant who *didn't* consider herself a feminist. This intrigued me as her responses to other questions expressed a concern for gender-based workplace prejudice, stating she had experienced

men belittling her work ethic. I noted she was in the age category of 46-55, and I queried if this factor could have impacted her viewpoint. I requested an interview with her to further discuss her views, to which she agreed.

In this interview, she outlined how the concept of feminism has shifted recently from what it was 40 years ago. Her perception of feminism was influenced by news and media sources from the 1970s, which presented feminism as 'extremist behaviour'. She explained how she didn't align with this and therefore didn't consider herself a feminist.

This is a prevalent example evidencing the millennial generation may need re-educating about true feminist belief, as when the woman and I discussed this further, and I explained factual feminist ethos, the woman re-evaluated and concluded she *would* consider herself a feminist now that she fully understood the definition.

My primary conclusion from this survey is that there is misinformation and confusion regarding feminist principles. The definition of feminism is the backing of equal rights for all genders (Oxford English Dictionary, 2025). I observe this has been confused with the term misandrist, which is someone who holds a strong dislike or prejudice towards men (Oxford English Dictionary, 2023). I propose that further feminist education is required within educational settings and workplaces.

3.2.3) Early Song Writing Process

I then began writing the parody versions of the Princesses' songs. I chose to include the more popular songs from each of the Princesses' movies to ensure my audience would recognise them. Evaluating Bennett, Warner and Campbell's (2017) viewpoints regarding modern misogynistic behaviour, I realised some men feel threatened by feminist action. Therefore, the script needed to avoid being overly critical, but still required realities to be presented, just in a less insulting way. I experimented with this during the re-writing process of *Whistle Whilst You Work*, investigating the use of inuendoes, stage directions and comedy to dismiss traditionalist viewpoints without being too assertive. This facilitated the creation of a new narrative for the song that embodied female frustration, incorporating Hochschild and Machung's (1989) theories

surrounding weaponised male incompetence and showcasing an extreme character reaction to facilitate the song's dark twist.

I then assessed Wilk's (2024) arguments surrounding feminist film theory and feminine interpretation within the entertainment industry. Understanding there is a lack of female-produced media, I intended to emphasise feminine influence and portray a woman's viewpoint through my project. My intention is for the women in my project to symbolise more than just beauty, giving them purpose and personal objectives unrelated to male influence. To achieve this, I plan to craft a female-led narrative with the central mouthpiece of my show being a woman. I recalled some responses to my survey and took inspiration from these to influence my writing.

I specifically studied two participants' responses that outlined how some men still hold traditionalist viewpoints and how femininity is commonly associated with domestic labour (see Appendix D.1 and D.2). These responses also highlighted that men “get away with a lot more” regarding academic and occupational-related standards. I endeavoured to include this in my creative work using Snow Whites song to confront traditional gender roles and the normalisation of men defying boundaries without consequence.

3.3) Practical Investigation

3.3.1) Character Profiles

For the next stage of my creative process, I produced ‘character profiles’, which are incorporated to obtain a clearer understanding of objectives and character traits. I used artificial intelligence (AI) to generate some visual prompts for my reimagined Princesses (see Appendix F, *Figure F-1*). Following their creation, I pondered how I might apply images like this in practical performance, as I found them to be visually engaging and could potentially be evocative to my audience.

Snow White Character Development

Snow White was the first fairy-tale figure I chose to reinterpret, as her character embodies the traditional domestic femininity idealised within early Disney narratives. By reimagining her as a woman responsible for the emotional and domestic labour of seven

dependent dwarves, I was able to satirise the normalisation of unpaid and invisible female labour which underpins heterosexual domestic dynamics.

My chosen feminist theme for this song was 'weaponised incompetence', a concept discussed in my literary review, which refers to the deliberate underperformance of domestic tasks to avoid responsibility, typically associated with patriarchal gender dynamics (Hochschild and Machung, 1989).

Through the aforementioned parody of *Whistle While You Work*, I decided Snow White's response to 'weaponised incompetence' would be to murder the dwarves. However, I identified that portraying the character's violence as abrupt or irrational would lack credibility. Instead, I sought her killer transformation to seemingly have emerged through cumulative exhaustion. Throughout the musical number, Snow White would be physically 'slaving away' onstage; frantically cleaning, tidying, and running around after the dwarves whilst they deliberately avoid chores. I planned for her to have constant activity to communicate the relentless nature of female household responsibilities, reinforcing Hochschild's concept of the "second shift" (Hochschild and Machung, 1989).

To communicate this to the audience, I decided Snow White would bake the dwarves' poisoned pies; both grotesque and poetically apt. I identified using this as baking is quintessentially a domestic gesture of kindness, care and nourishment, usually having feminine connotations. In turning this symbol of nurturing into a weapon, Snow White defies the very iconography that once defined her (see Appendix F, *Figure F-2*).

Belle Character Development

The next Princess I chose to reinterpret was Belle. Although often regarded as one of Disney's more progressive heroines due to her intelligence and independence, I was interested in how the other characters in *Beauty and the Beast* still frame her primarily by her appearance. This signifies wider feminist critiques surrounding the objectification of women in contemporary media, where women are frequently valued for their desirability before their individuality (Fredrickson and Roberts, 1997). Research

surrounding infidelity also indicates that the increasing monetisation of attraction and desire within modern culture has contributed to shifting attitudes towards commitment and monogamy (Ryan, 2016).

Through the aforementioned parody of *Be Our Guest*, I chose to explore themes of infidelity by presenting the Beast as unfaithful to Belle, as he has various erotic affairs with the enchanted household objects within the castle. This interpretation is informed by 'feminist object relations' theory, which argues women are often positioned as functional or decorative extensions of male desire rather than fully autonomous objects (Bordo, 1995). I observed the original film lent itself well to this idea due to its inclusion of animate objects such as Mrs Potts, Plumette, and Lumiere – characters who exist primarily to serve, entertain, and accommodate the Beast – contrast with Belle's refusal to submit to the Beast's authority. I hoped this absurd premise would comedically shock the audience whilst encouraging them to evaluate male entitlement and the emotional impacts of male infidelity, especially when the affected partner is reliant on the infiltrator (see Appendix F, *Figure F-2*).

Ariel Character Development

The next Princess I curated was the character of Ariel, through which I aimed to address the theme of male ignorance. Well-known for her lineage in the underwater world and beautiful voice, Ariel represents curiosity and a longing for adventure. *The Little Mermaid* is set in the 1800s, a period in which the understanding of human impact on marine ecosystems was limited. This historical context enables the use of 'dramatic irony', as the contemporary audience is aware of the environmental significance of Ariel's concerns, even if she is ignored by Prince Eric within the narrative world.

In the aforementioned parody of *Under the Sea*, I decided Ariel would describe the seas as a sight of ecological crisis, shaped by climate change, overfishing, and pollution – issues we now recognise need urgent attention. My intention for Ariel's narrative is to begin with idealised expectations of life and marriage with Prince Eric, before her voice is both figuratively and literally taken away – a dark take on an original Disney plot point. To communicate this to the audience, I decided Prince Eric would represent a male

authority figure who dismisses or minimises these problems, simply because they were raised by a woman (Connell and Messerschmidt, 2013). See Appendix F, *Figure F-2*, for an illustration of the reimagined version of Ariel.

Elsa Character Development

The final Princess I selected for my project was Elsa, a figure I planned to have represent the sapphic community within her Disney narrative. Unlike the other Princesses I have included, Elsa is one of the few female Disney protagonists who does not conclude her story in a romantic relationship with a man. Instead, she challenges traditional gender stereotypes and represents independence. Although her original narrative does include love, this is expressed through a platonic relationship with her sister, Anna, which ultimately becomes powerful enough to save her life. As a result, Elsa's journey does not culminate in the conventional Disney wedding ending but focuses on self-acceptance and personal identity.

Through the aforementioned parody of *Let It Go*, I decided Elsa would 'come out' as a lesbian – echoing the suggestions of *Frozen* fans. Positioning Elsa as a figure for sapphic representation was significant to me, given the lack of ongoing queer visibility within mainstream media. In this interpretation, the song becomes a movement of self-realisation, in which Elsa moves from fear and suppression towards confidence and full acceptance of her identity – the antithesis of previous male-centred Disney plots. I hope my female audience, regardless of sexual orientation, realise real-life stories do not have to include a male figure to end happily (see Appendix F, *Figure F-2*).

3.3.2) Storyboard First Draft with Design Ideas

To assist with further assembling the creative trajectory of the creative work, I assembled a storyboard to construct a cohesive structure. I also incorporated AI-generated images to visually demonstrate technical elements (see Appendix G, *Table G-1*).

3.3.3) Early Writing Process

The writing process began by mapping out sections of dialogue to move the piece forward. This was also an opportunity to provide my audience with further puns whilst simultaneously advancing the plot.

I then researched distinct creative exploration methods to generate more ideas for my writing and produce the first draft of my script. I came across William James's stream of consciousness technique, which is where you continuously write for a set amount of time (Davis, 2022). This exercise aims to avoid being overly self-critical when writing, facilitating the author's creative expression and authenticity.

I completed five separate streams of consciousness and allowed myself five minutes to write each one (see Appendix I.1, *Figure I.1-1*, *Figure I.1-2*, *Figure I.1-3*, *Figure I.1-4*, and *Figure I.1-5*).

After completing these initial streams of consciousness, I assessed my work and contemplated how I could improve my writing. I intended for these sections to be comedic; therefore, I sought to emphasise the impact of the jokes. I discovered the comedy 'rule of three', a principle that advocates a sequence of three jokes or events is more humorous than other numbers. This pattern can enhance the punchline (Vandergraph, 2025). Utilising this principle, I amended my original streams of consciousness. When editing, I used red numbers to count the puns, ensuring I was following the pattern of three. I highlighted any changes made in blue. Additionally, I assessed the fluidity and dynamic progression of the dialogue, making further adjustments to improve structural continuity (see Appendix I.2, *Figure I.2-1*, *Figure I.2-2*, *Figure I.2-3*, *Figure I.2-4* and *Figure I.2-5*).

3.3.4) First Draft

In the next stage of scriptwriting, I produced my first draft, assembling the streams of consciousness extracts and parody songs. At this stage of the creative process, I was not aiming for a flawless script, simply a presentation of my ideas thus far to support me in advancing the project further (Vega and Brewster, 2025). See Appendix J, *Figure J-1* for the first draft script.

Producing this first draft established a structural foundation and facilitated my discovery of the overall voice and tone for the script. It also identified potential concerns with the script and areas for alteration. One adjustment I identified was to construct a more expansive narrative trajectory, with a heightened story arc.

3.4) Collaboration

Another aspect of my artistic practice involved collaborating with other creatives. Collaboration brought in new perspectives on my writing and ensured the intended feminist messages were effectively communicated. Working with others also meant I could expand my own practical knowledge, progressing skills I had less experience in, for example, producing sheet music for the songs in my musical (Jaffe *et al.*, 2024).

My first collaboration was with professional musical theatre performer, singing tutor, and musical director Millie Chandler Dyer. As well as her performing experience, Dyer also has a wealth of knowledge surrounding score writing, constructing vocal arrangements and stylistic versatility. I reached out to her to assist with the music element of my show. She supported my songwriting process, working together to generate new lyrics for the parody song rewrites and then teaching me how to compose sheet music for these songs. Working with Dyer strengthened the humour-driven elements within my musical material as we engaged in reciprocal creative exchange (see Appendix K, *Score K-1*, *Score K-2*, *Score K-3* and *Score K-4*).

I also collaborated with professional actor and writer Jona Milone. Milone read through script drafts and provided valuable critical feedback, strengthening the overall plot arc, elevating comedic impact and clarifying the intention of my project (Horton, 2023). See Appendix L, *Figure L-1*, *Figure L-2* and *Figure L-3* for extracts of Milone's feedback.

One core improvement I made when working with Milone was reworking the story context. Milone assessed that my original plot was quite predictable, and the concept may be overused. I evaluated Milone's suggestions and particularly liked his concepts of the Princesses being in group therapy, or that the plot follows one woman who's just been through a problematic breakup and is reimagining the Disney Princesses.

I eventually utilised the breakup idea as I recognised it would be more relatable to my audience. Milone recommended looking at Dan Harmon's story circle (Cavannagh, 2025) to strengthen my story arc. This structure is a condensed version of Joseph Campbell's "Hero's Journey" (Prokhorov, 2026) which focuses on character development and narrative fluidity (see Appendix M.1, *Figure M.1-1*).

This structure strengthened my project's narrative by incorporating the new context of a woman going through a breakup. See Appendix M.2, *Figure M.2-1* explaining the revised plot structure using the Dan Harmon Story Circle Structure.

Collaborating with Milone and Dyer permitted me to construct a more refined piece that enhanced dynamic structure and incited a strong emotional journey. Through this process of collaboration, I produced a further two draft scripts, getting feedback on each one from Milone and applying this to the next draft, before confirming my final script (see Appendix N, *Script N-1*, *Script N-2* and *Script N-3*). In addition to this, I also produced high-quality music scores for the songs in the musical through collaboration with Dyer.

3.5) Production Planning

3.5.1) Production and Rehearsal Schedule

To organise my time efficiently and remain focused on key objectives, I created a production and rehearsal schedule (see Appendix O, *Figure O-1*).

Creating this schedule helped me to use time productively and remain prepared throughout the process. Having this schedule also enabled me to easily communicate with other creatives, to establish a shared understanding of who was required, what was required, and when. This plan acted as a semi-flexible guide throughout my creative development process, adapted only if necessary.

3.5.2) Casting Rationale

For casting, I originally planned to hold auditions. However, after speaking with others in my year who had experienced limited response to audition calls, I determined it would

be more productive to cast myself, as I was familiar with the material. I then needed to find someone to pre-record the narrator's dialogue. I first asked Millie Dyer, as we had worked well together when collaborating on the songs, and she was familiar with the concept and intentions of my piece. Dyer is also an experienced actor who is fantastic at playing characterful roles and exploring comedy. I then proposed the idea to Dyer, and she expressed an interest in voicing the narrator.

I later sent her the script, and she experimented with several vocal inflexions when delivering the dialogue. We then met to record the dialogue, and I directed her, describing what intentions I intended the lines to be delivered with. This session ran very smoothly, and I was very pleased with how the narration was delivered.

3.5.3) Technical Notes

My next task was to organise the technical elements of my show. This involved components like lighting, sound, props, set and costume. I understood the facilities and resources at WAVDA were slightly limited, and therefore, I outlined what I would have included if the budget were unlimited, and then I described a reduced version of what I will be doing for my presentation at WAVDA.

I first focused on how I was going to light my show. I sought for the lighting to reflect the shifts from the dialogue in the apartment to the extravagant reimagined stories of the Princesses. I also understood that at WAVDA, there were no colour options or many dynamic lighting effects available, and I factored this into my plan (see Appendix P, *Table P-1*).

Next, I prepared the stage design, planning what set and props I could utilise to establish the setting. I desired to establish a chaotic apartment scene, including objects to allude to each of the Princesses, which the actor (me) could interact with. After collating a prop and set list (see Appendix Q, *Figure Q-1*), I began sourcing them from both my own apartment and the WAVDA props store. I managed to find everything I required, apart from a television to play the opening movie clip and Micky Mouse animation.

For *Whistle Whilst You Work*, I chose to arrange items linked with domestic labour around the space. I found an ironing board, cleaning solutions, a broom and a duster. Then, for *Be Our Guest*, I found a teapot and a small mug to resemble Chip and Mrs Potts as these characters are mentioned in the song. Next, for *Under the Sea*, I planned to use a blanket to imitate a mermaid tail. I also wanted to include some sea creatures in this song, but I couldn't find anything appropriate. I asked my peers if they owned something suitable, and Maddy Hewett had a toy turtle, which she kindly lent me, as I felt it would initiate greater comedic impact during the turtle death moment. Finally, for *Let It Go*, I used the blanket again, but this time as a cape, imitating Elsa's iconic outfit as seen in the movie. If I had more props available, for this song, I would have had a blank cape with a lesbian flag on the inside; therefore, on the chorus, where it's revealed she is now a lesbian, the cape could be waved as a flag.

Then, to design the messy apartment, I found a sofa, chair, shelving, mirror, blanket, pillows, laundry basket with clothes, carpet, a wine bottle, a tub of ice cream, a TV remote and toilet roll. I then experimented with sporadically organising these in the space to assemble a scene resembling an apartment (see Appendix R, *Figure R-1*).

Afterwards, I navigated the logistical requirements associated with the sound design. I understood the major sound aspects were going to be the songs and narration dialogue. If I were doing this presentation with a larger budget outside of WAVDA, I would have had a live band to play the songs, the actor playing Hannah would have had a headset microphone, and the narrator would have had a microphone off stage for the voiceover parts. The additional sound effects then included the fart montage, scream sound and phone notification, which I would have individually cued on a sound board.

For the presentation at WAVDA, I made some amendments to this plan. I understood there were no microphones available for Hannah and the narrator, so I pre-recorded the narration and Hannah's sung lines to ensure audibility. For the songs, I realised there was no band available, so instead I utilised instrumental backing tracks. I then planned to generate a single track including all sound elements that could run for the duration of the show, so all that needed to be added live was Hannah's spoken dialogue.

Finally, I planned the costuming elements. I imagined Hannah to be in regular casual clothing. I chose baggy trousers, a hoodie, and fluffy socks for her costume. Then, when she portrayed each Princess, she would retrieve an additional costume element as a visual aid for multi-rolling. For *Whistle Whilst You Work*, this was utilising the broom prop. *Be Our Guest* interacted with the teapot and mug props. Additionally, with this song, I would have also liked to incorporate yellow washing-up gloves, but I could not source any for the presentation at WAVDA. Next, for *Under the Sea*, I planned to use the blanket and wrap it around Hannah's legs to imitate a tail. Lastly, for *Let It Go*, I included the blanket as a cape. Again, if I had more costuming material available, I would have had the underside of the cape be a lesbian flag so Hannah could wave it around during this number.

3.6) Critical Reflection on The Development Process

When evaluating my creative development process, overall, I was very satisfied. My decision to prerecord the songs and the narrator dialogue meant I had a continuous track to practice with, supporting independent rehearsal, which ensured a well-prepared show. Additionally, my decision to collaborate with professionals during my script and score construction resulted in the creation of a refined, dynamic character and a truly funny plot that an audience could relate to. Also, my decision to cast myself in my project proved to be effective, as it was time-efficient not to carry out auditions and attempt to coordinate a schedule with an additional actor. Furthermore, it meant I, the actor, had a detailed knowledge of the aims and intentions for the project because I had carried out the research which informed its creation.

One aspect of my production and rehearsal process that I found was particularly productive was following a detailed schedule. In this, I set specific tasks and deadlines whilst also outlining allocated rehearsal time. Following this schedule enabled me to sustain progress towards my established aims and enhanced productivity.

Another aspect of my pre-production process that went positively was my technical rehearsal session. Understanding the facilities at WAVDA were limited, I pre-emptively

planned simpler lighting designs. Consequently, my tech session ran smoothly as I had a clear creative vision for my design that I was then able to communicate to the technician. One element of the process I would improve if approaching this again would be to collaborate more during the rehearsal process. The parody musical was performed and directed by me alone, and upon reflection, collaborating with another director could have broadened creative perspectives when approaching the material.

During the process, I made changes to some of my original ideas and plans. One of these changes was during the casting process, when I decided to cast myself as opposed to holding auditions and casting someone external. Therefore, more time could be allocated to rehearsing. Another alteration I made during my process was reducing the technical elements of the show due to limited resources. I discovered my original technical plans could not be facilitated, so I utilised my problem-solving skills and redesigned my lighting and simplified props, set and costuming elements. One significant technical adjustment was not including the television in my presentation, as there was no television available. I instead decided to include a television remote to indicate the presence of a television, so it still made contextual sense.

Chapter 4: Practical Choice

4.1) Ten-Minute Presentation Link

See Appendix S, *Figure S-1*.

4.2) Overview of the Practical Piece

For the practical presentation portion of the Independent Project Module, I performed a 10-minute parody musical exploring feminist themes. The plot centres on the protagonist Hannah, a modern woman experiencing female plights as old as time. The musical is narrated as if it were its own Disney princess fairy tale. The audience follows Hannah, beginning in her low post-breakup state, who then evolves to criticise the unrealistic and sexist nature of Disney Princess movies. She reimagines the Princess stories and re-discovers her confidence and independence. The central messages of this satirical comedy are self-love, acceptance, feminism, and empowerment, answering the question *“In what ways does modern media, particularly Disney Princess films, reproduce historical patterns of idealised femininity, and how does this influence ongoing feminist critiques of gender inequality?”*.

As a writer, I am impassioned by the aforementioned topics because there is a lack of female-written theatre and television. I discovered in my literary review that limited feminine influence in modern media has led to an increase in misogynistic content being distributed, harming the impressionable younger generation. I aimed to construct a piece that disputes these misogynistic viewpoints. Some of the leading influences informing the creation of this musical were comedians like Cathrine Tate and Phoebe Waller-Bridge, feminist musicals such as *Six* and *Suffs*, as well as feminist film theory, which were touched upon in my literature review.

4.3) Artistic Rationale

I applied research from my literature review to inform the progression of the practical work. Each of the Princesses I chose embodied a separate challenge that women continue to face in modern society. I employed the Brechtian technique of Spass comedy to appeal to my audience, engaging them with humour but forcing them to assess the subjects discussed. Through collaboration, I refined the material, altering the context of it to ensure I was fully addressing my question, creating an engaging performance with a

comprehensive character journey. I utilised parody writing with explicit lyrics to shock and amuse my audience, creating extreme scenarios to emphasise the underlying issues.

4.4) Evaluation of The Final Outcome

Overall, I believe the performance fulfilled its intended purpose. It was tightly rehearsed, structurally coherent, and delivered with a sense of control, meaning it unfolded smoothly in performance. My original aim was to produce a satirical musical parody with a balance of humour and critical analysis, while also portraying a clear character journey that would engage the audience and communicate my guiding question: *“In what ways does modern media, particularly Disney Princess films, reproduce historical patterns of idealised femininity, and how does this influence ongoing feminist critiques of gender inequality?”*. Although I had to scale back some of my technical ambitions, I don’t feel that this completely compromised the impact on the audience.

In my view, one of the most valuable elements was the integration of live and recorded sound. The transitions were handled with fluidity, ensuring the performance never felt interrupted or disjointed. In particular, the continuous soundtrack proved highly effective as it provided consistency across the rehearsal process and final performance, while additionally simplifying the technical and performance demands during the live showing. Pre-recording the vocals was a particularly strong choice, as it sharpened clarity, strengthened delivery, and ensured the parody lyrics were audible to the audience to maximise comedic delivery.

The use of props was also beneficial, helping establish location and character efficiently, without relying on overly complex staging. In my opinion, the props contributed to a homemade performance style that was grounded yet still imaginative.

I also felt my physical performance - especially facial expression and gesture - added real verve to. These choices helped sustain audience attention and reinforced the comedic tone, particularly during moments relying on timing and exaggeration.

However, I do think some limitations prevented *Crappily Ever After* from reaching its full potential. While the props I sourced were effective, the absence of a television felt like a missed opportunity, as it would have made the setting more precise and visually convincing – especially in the opening sequence, which was left without the iconic Disney animation. Lighting was another constraint; although adapted accordingly with what was available, the lack of lighting variation meant certain moments could not be given the atmospheric contrast they needed. As a result, the visual language of the practical work was slightly restricted at times.

The audience feedback I gathered largely confirmed my own interpretation of the performance. One viewer described it as “very funny and well-constructed,” which I think accurately reflects the balance between humour and structure I was aiming for. While this is only a small snapshot of audience response, it does exemplify that the central intentions of the project were communicated clearly and effectively.

Crucially, the performance itself was free from any unexpected technical issues. Sound and lighting operated as planned, and there were no difficulties with props or costumes during the live delivery. This reliability supported me to stay fully present in performance and focus on character and timing rather than technical concerns.

Ultimately, I am pleased with the final practical outcome of the Independent Project Module. It achieved its core aim of combining comedy with critical commentary, and I feel it came together, even within the constraints of the available resources.

4.5). Professional Skills Demonstrated

Throughout the process of creating and presenting *Crappily Ever After*, I have improved and gained many professional skills. An example is my problem-solving ability, which I had to utilise upon realising the limitations in resources at WAVDA. Furthermore, multiple creative responsibilities – performer, director, writer, and designer – enhanced both my multi-hyphenate practice and time management capabilities. A final area of growth was my organisational procedures, exhibited in my strategic planning within

independent theatrical production. These transferable competencies will continue to shape my future training and professional development.

Chapter 5: Conclusion

5.1) Conclusion of The Whole Process, Linking Back to Original Research

When reflecting upon my literary review research findings and contemplating how this informed my musical, I displayed a strong theory-practice relationship. As a result of this, the practical work was well grounded in contextual understanding. I had each song represent a pertinent feminist topic, meaning my project directly defied misogynistic ideologies.

Completing the research and development process has also greatly assisted my artistic and professional progression. This project has been my first experience of independently writing and producing, and it has been a process I have greatly enjoyed. The artistic experience has not only strengthened my writing skills, but it has also enabled me to discover my creative voice. I have also advanced my comedic writing capabilities and script structuring knowledge. The technical process has made me aware of cue presentation expectations and how they are applied to software.

In terms of future iterations of this piece, I would certainly consider taking *Crappily Ever After* to a theatrical fringe setting. I would also want to experiment with new narrative contexts for the show, as well as investigate having more than one character. Regarding personal aspirations, I am now more interested in writing, especially for the comedy genre. I hope to write more new material in the future and continue to investigate themes of female empowerment through my writing.

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Appendices

Appendix A: Social Media Artefact – TikTok Video Screenshots

Content Description: This appendix entry documents a TikTok video created by makeup artist Lauren Ward/@spellbindingskin01 and is referenced in the main dissertation as part of visual stimulus identification. The video outlines a Disney Princesses Gone Wrong-inspired makeup look.

Relevance: This links to the research question through shared themes of realistic outcomes and Disney Princesses.

Figure A-1: Disney Princess Gone Wrong pt.1 (Ward, 2022).



Figure A-2: Disney Princess Gone Wrong pt.1 (Ward, 2022).



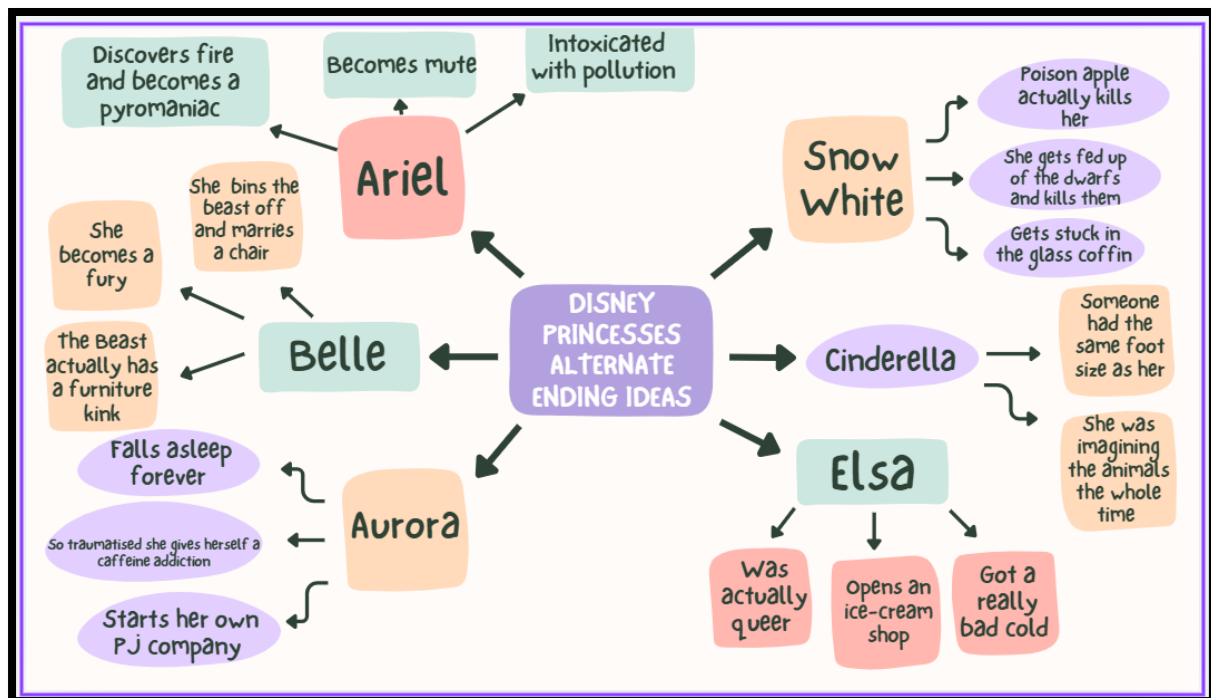
Appendix B: Exploration Mind-Map

Content Description: This mind-map diagram explores original ideas of alternate endings for Disney Princess.

Relevance: The diagram was developed to aid creative exploration of ideas, mapping potential alternate endings to Disney Princess stories.

Method of Construction: The diagram was constructed using the software Canva.

Figure B-1: Diagram Created by Author (2026).



Appendix C: Film Reference – *Shrek* (2001)**Film Title:** *Shrek***Director:** Andrew Adamson and Vicky Jenson**Year of Release:** 2001**Production Company:** DreamWorks Animation and Pacific Data Images**Country of Origin:** United States**Viewing Platform:** Netflix**Access Date:** 30 August 2025

Content Description: *Shrek* (2001) is an animated fantasy comedy movie following an ogre called Shrek, who embarks on a journey to rescue Princess Fiona to reclaim ownership of his swamp. The film challenges traditional fairy-tale tropes and utilises humour and parody to challenge expectations surrounding beauty and heroism.

Relevance: This movie presents similar themes to this project. It is referred to as an example of a postmodern reinterpretation of fairy-tale archetypes. The movie provides a cultural comparison to modern feminist reinterpretations of characters.

Figure C-1: Screenshot of *Shrek*, book animation scene (DreamWorks, 2001).



Appendix D.1: Survey Data

Title of Survey: Research Survey into How Feminism Is Received Today (Hosted via Microsoft Forms)

Data Source Citation: Weaver, H.E. (2026). *'Research Survey into How Feminism Is Received Today'*. Unpublished raw data.

Link: [Research Survey Into How Feminism is Received Today – Results](#)

Description: The questionnaire “*Research Survey into How Feminism Is Received Today*” was administered via Microsoft Forms and collected 27 anonymous responses. The instrument explored participants’ perceptions of feminism, experiences of stigma or judgment, gender-based disadvantage, and attitudes toward misogynistic content on social media platforms. The dataset was exported on 27 January and analysed as part of the secondary research for Hollie Weaver's dissertation study.

Content: The survey consisted of nine questions, combining multiple-choice, single-choice, and open-ended text responses. No personal identifying information was collected unless voluntarily provided by participants. The form was distributed digitally.

Survey Questions

1. Gender Identification
Multiple-choice options: Woman; Man; Non-binary; Prefer not to say.
2. Self-Identification as a Feminist
Single-choice: Yes; No; Maybe.
3. Experiences of Judgement Related to Feminist Viewpoints
Open-ended response.
4. Perceived Stigma Surrounding Feminism
Open-ended response.
5. Perceived Gender-Based Disadvantage (Female-Presenting Respondents Only)
Single-choice: Yes; No; Maybe.
6. Detail of Gender-Based Disadvantage (If Applicable)
Open-ended response.
7. Perceptions of Social Media Platforms’ Response to Misogynistic Content
Single-choice: Yes; No; Maybe.
8. Suggestions for Improving Platform Responses to Misogyny (If Applicable)
Open-ended response.
9. Age Bracket
Single-choice: 55; Prefer not to say.

Ethical Considerations: Participants were informed that the survey would not automatically collect personal data such as names or email addresses. The form owner did not provide a separate privacy statement; therefore, participants were advised not to disclose sensitive information. The survey complied with standard ethical expectations for anonymous online questionnaires.

Appendix D.2: Quantitative Summary of Survey Responses

Overview of Dataset

A total of **27 respondents** completed the survey “*Research Survey into How Feminism Is Received Today*”. All responses were anonymous. Ages ranged from **under 18 to 55**, with the majority (24/27) falling within the **18–25** category.

Table D-1. Gender Distribution

Gender	Frequency	Percentage
Woman	20	74.1%
Man	7	25.9%
Other/Non-binary	0	0%

The dataset is therefore **female-majority**, which is relevant when interpreting questions relating to gendered disadvantage.

Table D-2. Identification as a Feminist

Response	Frequency	Percentage
Yes	22	81.5%
Maybe	4	14.8%
No	1	3.7%

A strong majority explicitly identifies as feminist. Several respondents noted the term is misunderstood, e.g. one wrote that people “*think of radical feminism... and believe that feminism is ‘anti-man’*”.

Table D-3. Experiences of Judgement for Feminist Viewpoints

Response	Frequency	Percentage
Yes	17	63.0%
Maybe	8	29.6%
Not sure/ambiguous	2	7.4%

Examples of judgment included:

- Being “*openly ridiculed in school over ‘woke’ ideas*”
- Men making comments such as “*get back in the kitchen*”
- Being told feminist views are “*too political*”

Table D-4. Perception of Negative Stigma Around Feminism

Response	Frequency	Percentage
Yes	20	74.1%
Maybe	4	14.8%
No	3	11.1%

Respondents frequently linked stigma to a **misunderstanding of feminism**, e.g. “*people purposely ‘misunderstand’ what feminism is to make women seem unstable and stupid*”.

Table D-5. Gender-Based Disadvantage (Female-Presenting Respondents Only)

Among the 20 women in the sample:

Response	Frequency	Percentage
Yes	14	70%
Maybe	4	20%
No	2	10%

Common themes included:

- Being talked down to at work (“*men often talk down to me as I’m a woman*”)
- Being perceived as less capable (“*not seen as capable even if not outwardly expressed*”)
- Leadership roles being challenged (“*men become rude because I am directing them*”)

Table D-6. Perception of Social Media Moderation of Misogynistic Content

Response	Frequency	Percentage
Yes	1	3.7%
Maybe	9	33.3%
No	17	63.0%

Only **one** respondent believed platforms are doing enough.

Suggestions for improvement included:

- *“Stop letting creators with such viewpoints have a platform, e.g. Andrew Tate”*
- *“Use more human moderators rather than AI”*
- *“Flag videos which objectify women”*

Table D-7. Age Distribution

Age Category	Frequency	Percentage
<18	2	7.4%
18-25	24	88.9%
26-35	1	3.7%
36-45	0	0%
46-55	1	3.7%

The dataset is overwhelmingly composed of young adults, which may influence attitudes toward feminism and social media.

Key Quantitative Patterns

- High feminist identification (81.5%) coexists with high perceived stigma (74.1%).
- Most women report gender-based disadvantage (70%), particularly in workplace interactions.
- Judgement of feminist views is common, with nearly two-thirds reporting negative experiences.
- Social media is widely viewed as insufficiently regulated, with 63% stating platforms are not doing enough.
- Men in the sample (7 respondents) were more likely to answer “Maybe” regarding feminist identification and less likely to report personal disadvantage, but several still acknowledged stigma and outdated attitudes.

Summary Statement

Quantitatively, the dataset demonstrates a strong alignment with feminist values among respondents, yet simultaneously reveals widespread experiences of judgment, stigma, and gender-based disadvantage. The findings suggest that while feminist principles are broadly accepted within this sample, social and cultural resistance remains prevalent, particularly in educational and workplace contexts. Additionally,

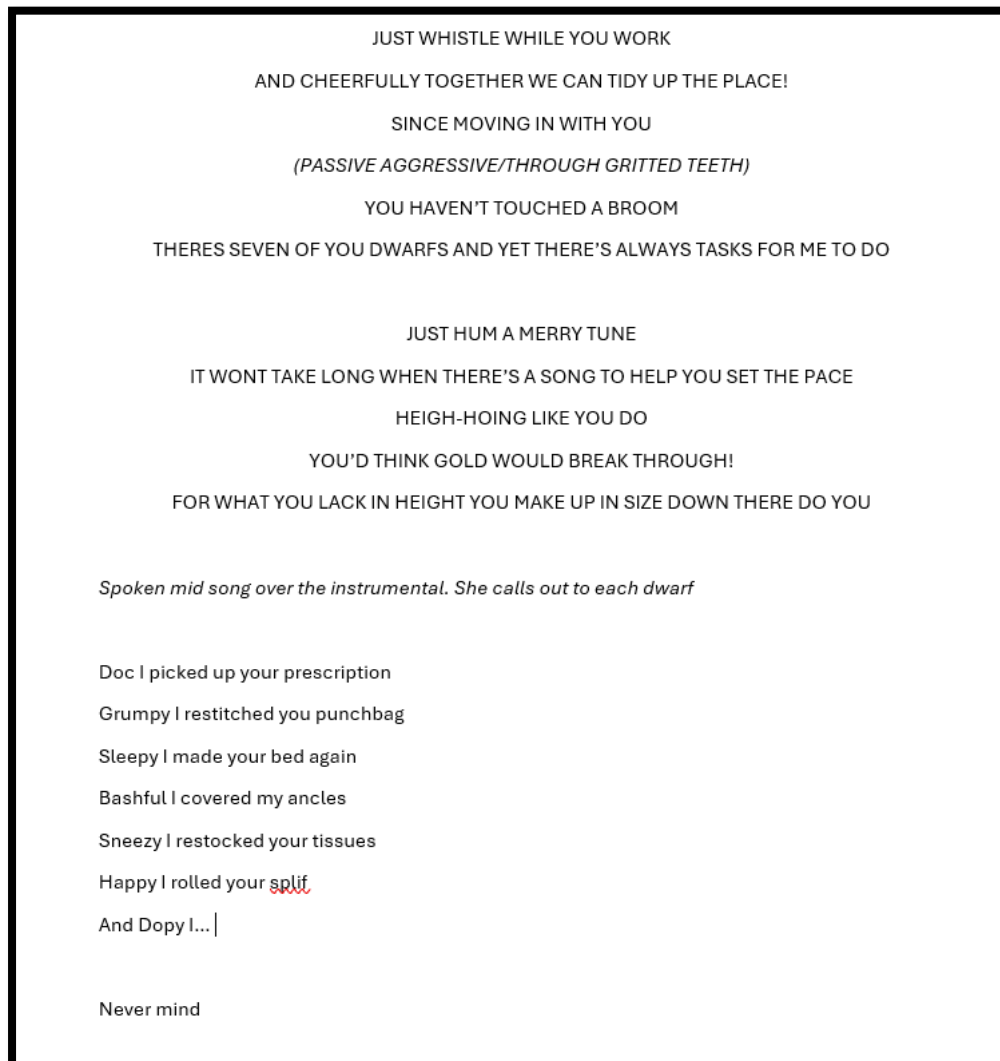
respondents express significant concern about the role of social media in perpetuating misogynistic narratives.

Appendix E: Song Lyrics Extract – *Whistle While You Work*

Content Description: This is an extract containing the first draft of the rewritten parody lyrics for *Whistle While You Work*. The creation of these lyrics was informed by research findings within the literary review.

Relevance: This extract exemplifies initial ideas for the rewritten lyrics and encapsulates the desired tone for the parody songs.

Figure E-1: Song Extract from *Crappily Ever After Song 1* (2025).



Appendix F: Artificial Intelligence Generated Images

Content Description: This is a collection of AI-generated images which were generated to support the creative development of this project, acting as a stimulus for inspiration.

Relevance: Generating these images advanced character development and helped picture their reimagined narratives.

Ethical and Creative Considerations: The AI Images were used solely for conceptual and illustrative purposes. The author has recognised that these images are not self-generated and is not claiming them as their own work.

Figure F-1: Reimagined Princess Portrait - AI-Generated Concept Image Created by Researcher Using ChatGPT (2025).



**Figure F-2: Reimagined Individual Princesses – AI-Generated Concept Image
Created by Researcher Using ChatGPT (2025).**



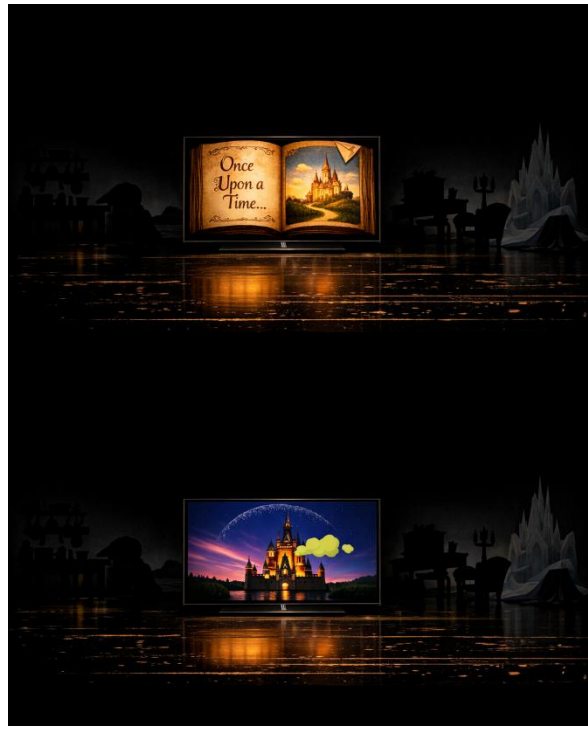
Appendix G: First Draft Storyboard Table Including AI-Generated Images

Content Description: This is a storyboard outlining the author's initial plans for the plot structure. It contains descriptions about various technical elements as well as outlining staging and narrative plans. It also contains AI-Generated Images to assist with visually creative images.

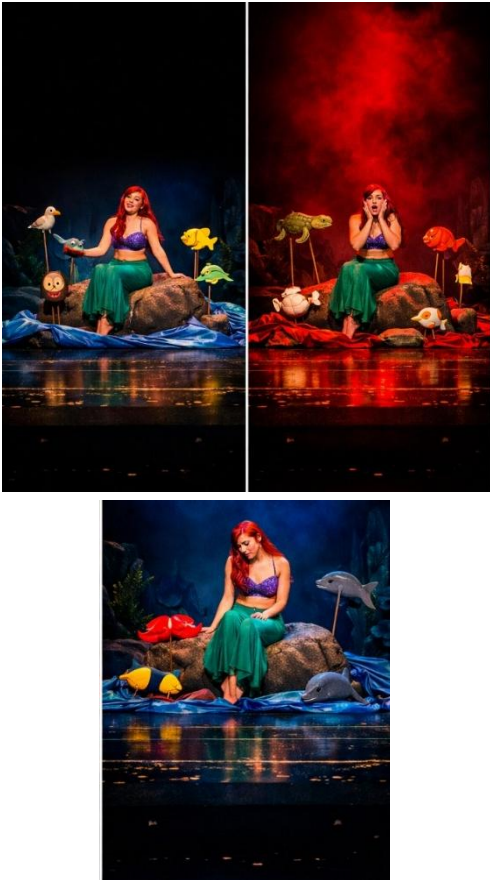
Relevance: The purpose of creating this was to clarify the plot structure and assemble the writer's creative vision. It functions as a creative tool to support the creative development of the narrative concept.

Ethical and Creative Considerations: The AI Images were used solely for conceptual and illustrative purposes. The author has recognised that these images are not self-generated and is not claiming them as their own work.

Table G-1: Storyboard Table Created by the Researcher Containing Microsoft Copilot Generated Images (2026).

	<u>1). Opening Narration Section</u> The piece starts with the TV fading from the <i>Crappily Ever After</i> title artwork, to the storybook animation with the narrator's voice-over telling a generic fairy-tale story. This is to establish a sense of familiarity for the audience, as this is a story they know well. Then the iconic Disney Castle montage plays on screen, but instead, there is a gassy fart going over the castle to symbolise that this is a different version of that story. -Staging: TV animation of the story book with words appearing and pages turning. -Props and Set: TV screen centre stage, with all other Princess scenes preset but in blackout. -Costume: N/A -Lighting: Blackout, just the TV screen on. -Sound: Narrator voice-over and magical Disney underscoring to begin. Scratch out the sound effect, then the fart sound effect.
	<u>2). 'Whistle Whilst You Work' Parody</u> Then transition into Snow Whites Parody song. The TV fades out as a spotlight on the Snow-White scene fades in, revealing the kitchen in the dwarves' cottage. Snow White is baking whilst expressing her growing frustration surrounding the lack of work the dwarfs do.

	-Staging: She starts behind a table rolling out dough, making pies, and dousing them in a mysterious substance. She then puts the pies in the oven and reveals the baked pies after calling out to each dwarf. She reveals that the mysterious substance was poison at the end of the song to show that she is killing the dwarfs out of frustration. -Props and Set: baking appliances, table, 7 pies, poison/ingredient jars. -Costume: bad black bob wig, traditional blue, red and yellow dress and apron. -Lighting: Begin with a bright cream light with red and blue hues fading in as the TV fades out. Then, when the poison is revealed, the lights progressively fade to go completely red, highlighting her sinister motives. At the end, the lighting snaps back to bright cream as she returns to her innocent self. -Sound: <i>Whistle While You Work</i> instrumental track.
	<u>3). Narrator Transition 1</u> Lights then fade out on Snow Whites scene, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Snow Whites retelling and introduces the next Princess, Belle. -Staging: TV animation of the story book with words appearing and pages turning. -Props and Set: TV screen centre stage. -Costume: N/A -Lighting: Fade out on Snow Whites scene whilst the TV fades in. Then the rest of the stage is in a blackout. -Sound: Narrator voice-over.
	<u>4). 'Be Our Guest' Parody</u> Next transition into Belle's parody song. TV fades out as warm golden lights fade in on Belle's scene. Belle is standing surrounded by pieces of furniture and other household items. She explains how the beast developed a love for the furniture and not her. -Staging: She is surrounded by different items of furniture, and through the song, she goes around

	them, demonstrating what the Beast did with them. Humping chairs and caressing floors. -Props and set: Chair, desk, teapot, bowls, teacups, plates, feather duster, mop, clock. -Costume: Yellow top and fitted skirt to show how she's desperately attempting to impress the beast. -Lighting: As the TV fades out, a warm golden light fades in on Belle's scene to reveal the space. -Sound: <i>Be Our Guest</i> instrumental track.
	<u>5). Narrator Transition 2</u> The lights then fade out on Belle's scene, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Belle's retelling and introduces the next Princess, Ariel. -Staging: Just the TV animation of the story book with words appearing and pages turning. - Props and Set: TV screen centre stage. -Costume: N/A -Lighting: Fade out on Belle's scene whilst the TV fades in. Then the rest of the stage is in a blackout. -Sound: Narrator voice-over.
	<u>6). 'Under The Sea' Parody</u> Next transition into Ariel's parody song. TV fades out as rhythmically timed flashes of blues and aquas fade in on Ariel's scene; lights stop flashing once Ariel starts singing. Ariel is standing on a large rock with blue sheets around her, representing the sea. Ariel describes how her cries for help about the quality of marine life are ignored by Prince Eric. She then pleads for help with her situation. -Staging: She remains seated on the rock for the duration of the song. Toy sea creatures then appear on sticks from behind the rock, and she interacts with these whilst singing. Then have the sea creatures die around her. -Props and set: Toy turtle, toy lobster, toy seagull, toy fish, toy dolphin, fake rock to sit on, blue sheet. -Costume: Purple sparkly crop top and green flowy trousers to lean into her original costuming. -Lighting: As the TV fades out, rhythmically timed flashes of blues and aquas fade in on Ariel's scene; the lights stop flashing once Ariel starts singing. Then, in the song, when the turtle dies, the

	lights snap to flash red on the lyric, then snap back to the aqua and blue wash there was before. -Sound: <i>Under the Sea</i> instrumental track. Scream sound effect when the turtle dies.
	<u>7). Narrator Transition 3</u> The lights then fade out on Ariel's scene, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Ariel's retelling and introduces the final Princess, Elsa. -Staging: Just the TV animation of the story book with words appearing and pages turning. -Props and Set: TV screen centre stage. -Costume: N/A -Lighting: Fade out on Ariel's scene whilst the TV fades in. Then the rest of the stage is in a blackout. -Sound: Narrator voice-over.
	<u>8). 'Let It Go' Parody</u> Next transition into Elsa's parody song. TV fades out as a bright white light with cold blue hues fades in on Elsa's scene. Elsa is standing with a cape wrapped around her. She sings about how she doesn't feel allowed to be her true self and how the writers controlled her narrative. Midway through, she divulges that she is a lesbian and reveals that the inside of the cape is a pride flag, and the lights snap to rainbow, and a disco ball later appears. -Staging: She stands in her scene, then on the first chorus she walks over into the centre stage for the rest of the song. -Props and set: Cape/pride flag -Costume: Blue trouser suit -Lighting: As the TV fades out, a bright white light with a cool blue hue fades in on Elsa's scene. Then, on the first chorus, the lights snap to flashing rainbow, then on the final chorus, a lit disco ball also snaps in on top of the rainbow lights. -Sound: <i>Let It Go</i> instrumental track.
	<u>9). Concluding Narration</u> Lights then fade out after <i>Let It Go</i>, drawing focus to the TV fading back in again with the book animation continuing to tell the story. Narrator voice-over concludes Elsa's story and brings the piece to a close.



- Staging: Just the TV animation of the story book with words appearing and pages turning.
- Props and Set: TV screen centre stage.
- Costume: N/A
- Lighting: Fade out on Elsa's scene whilst the TV fades in. Then the rest of the stage is in a blackout. TV then fades off at the end.
- Sound: Narrator voice-over and magical underscoring to end.

Appendix H: Early Writing Process Structural Plan Developed by the Author

Content Description: A brief structural plan for the dialogue in the musical.

Relevance: This was used to help create a first draft script.

Figure H-1: Writing Structure Developed by the Researcher (2025).

Structural plan:

- Introduction dialogue
- Song 1
- Dialogue to wrap up song 1 and move to song 2
- Song 2
- Dialogue to wrap up song 2 and move to song 3
- Song 3
- Dialogue to wrap up song 3 and move to song 4
- Song 4
- Dialogue to wrap up song 4 and the whole piece

Appendix I.1: Writing Task Extracts Streams of Consciousness Initial Drafts

Content Description: These are extracts of the initial writing streams of consciousness, which were an exercise used during the writing process.

Relevance: The purpose of this exercise was to initiate the writing process and begin composing the script dialogue.

Figure I.1-1: Introduction Dialogue Initial Stream of Consciousness Written by The Researcher (2025).

Once upon a time, there was a beautiful young princess who lived in a magical kingdom. She waited and longed for her prince charming to come and whisk her away. And then, on one magical fairytale day she finally met him and they fell in love at first sight. Excited for her glittering future she rode on his noble steed into the golden sunset and they lived happily ever after... Or did they

Figure I.1-2: Dialogue After Song 1 Initial Stream of Consciousness Written by The Researcher (2025).

Men's incompetence driving women mad, nothing new eh? Poor Snow White was so fed up with having to do everything herself she was left with no choice but to take matters into her own hands and teach the 7 dwarfs a LITTLE lesson shall we say? Let's hope her fight for freedom isn't SHORT lived and she's not belittled into backing down. Get it SHORT lived. Belittled. Because it's the 7 DWARFS and there, oh never mind... We now move to another princess who had a lot on her plate. Princess Belle may have saved the beast from his curse but Belle soon discovered a bizarre obsession the beast had developed in all his years of being alone in his castle. Well alone with himself... and the furniture of course.

Figure I.1-3: Dialogue After Song 2 Initial Stream of Consciousness Written by The Researcher (2025).

Bless, Belle went to all that trouble to save the Beast and all she wanted was to be repaid in his love and kindness. However, it's quite clear the beast had other plans. Our next princess was living a wonderful fairytale life until everything came crashing down and DAMPENED her spirits. Ariel found herself in HOT WATER after marrying prince Eric, as he failed to see the dangers that Ariel and her sea friends would face as environmental damage became a rising issue. His ignorance meant that Ariel's cry for help was not heard. "Its water under the bridge" Eric would claim but Ariel worries grew. How could Eric be so shellfish, I mean selfish and what would this mean for Ariel and her ocean friends?

Figure I.1-4: Dialogue After Song 3 Initial Stream of Consciousness Written by The Researcher (2025).

So as Ariel tried to keep her head above water Eric stood ignorant claiming environmental issues are "one of the greatest scams of all time" and refused to believe Ariel and her friends needed any help at all. Our final princess is an ice queen who we all know and love. Elsa is a strong and independent woman who most certainly did not need a man to conclude her happy ending. She was fierce and empowering. However, is there more to her story then we were told? Did the writers at Disney try to conceal who she really was? And if so why?

Figure I.1-5: Dialogue After Song 4 Initial Stream of Consciousness Written by The Researcher (2025).

Elsa really didn't appreciate the writers trying to change her. She should be allowed to choose who she wants to love. Why should it matter to others, it's not their life.

As you can see, happy ever after aren't all there cracked up to be and the reality is life isn't always sparkles and rainbows like we saw in some of these iconic fairytales. The princesses had to face their own challenges but they stayed strong and resilient through these tough times.

Appendix I.2: Self-Edited Writing Tasks

Content Description: The initial streams of consciousness were then self-reviewed by the author, and improvements were made to the writing. These rewrites were informed by research which outlined what could better them.

Relevance: This was to improve the quality of writing before assembling all the extracts together in one script.

Figure I.2-1: Introduction Dialogue Edited Extract Written by The Researcher (2025).

Once upon a time, there was a beautiful young princess who lived in a magical kingdom. She loved tending to the castle gardens and exploring the palace. However, the princess was lonely. She waited and longed for her prince charming to come and whisk her away. Then suddenly, on one magical fairytale day she ran into him outside the castle and it was love at first sight. The prince was so handsome and the princess was delighted to meet him. Excited for her glittering future she rode on his noble steed into the golden sunset and they both lived happily ever after...

Or did they

Figure I.2-2: Dialogue After Song 1 Edited Extract Written by The Researcher (2025).

Men's incompetence driving women mad, nothing new eh? Poor Snow White was so fed up with having to do everything herself she was left with no choice but to take matters into her own hands and teach the 7 dwarfs a LITTLE (1) lesson shall we say? Let's hope her fight for freedom isn't SHORT (2) lived and she's not BELITTLED (3) into backing down. Get it SHORT lived. BELITTLED. Because it's the 7 DWARFS and they are, oh never mind... We now move to France where we meet another princess who had a lot on her plate (1). Princess Belle may have saved the beast from his curse but Belle soon found herself in a hairy situation (2). She later discovered a bizarre obsession the beast had developed in all his years of being alone in his castle. Well, not completely alone...

Figure I.2-3: Dialogue After Song 2 Edited Extract Written by The Researcher (2025).

Bless, Belle went to all that trouble to save the Beast and all she wanted in return was to be repaid in his love and kindness. However, it's quite clear the beast had other plans. You could say he was a bit of a Belle-end! (3) Our next princess was living a wonderful fairytale life until everything came crashing down and DAMPENED (1) her spirits. Ariel found herself in a bit of HOT WATER (2) after marrying prince Eric, as he failed to see the dangers that Ariel and her sea friends would face as environmental damage became a rising issue. He was ignorant to this and would complain about Ariel droning on. How could Eric be so shellfish, I mean selfish (3) and will anyone receive Ariel's signal for help in time...?

Figure I.2-4: Dialogue After Song 3 Edited Extract Written by The Researcher (2025).

So as Ariel tried to keep her head above water **Eric remained unbothered** claiming environmental issues are “one of the greatest scams of all time”, refusing to believe that Ariel and her friends needed any help at all. **We now move onto** our final princess, an ice queen **who took the world by storm (1)**. Elsa is a strong and independent woman who most certainly did not need **another snowflake of a man** to conclude her happy ending **(2)**. She was fierce and empowering. However, is there more to her story than we were told? Did the writers at Disney try to conceal who she really was? And if so why?

Figure I.2-5: Dialogue After Song 4 Extract Written by The Researcher (2025).

Elsa really didn't appreciate the writers trying **to put a freeze on her love life (3)**. She should be allowed to choose who she wants to love. And why should it matter to others, **it's not their decision to make.**

As you can see, happy ever after aren't all there cracked up to be and the reality is life isn't always sparkles and rainbows like we saw in some of these iconic fairytales. The princesses had to face their own challenges but they stayed strong and resilient through these tough times.

Appendix J: First Draft Script

Content Description: This is the first draft script, which was created after assembling the edited writing tasks and song lyrics, collating all material that had been created thus far into one coherent text. This document provides evidence of initial structural choices and ideas.

Relevance: The purpose of this was to create a foundation to build upon creatively. This first draft also assisted the author in realising further refinement opportunities.

Figure J-1: Link to Full First Draft Script Written by the Researcher (2025).

[Crappily Ever After First Draft Script PDF.pdf](#)

Appendix K: Musical Scores

Content Description: These are the completed musical scores for the musical *Crappily Ever After* that were made in collaboration with Millie Dyer. The four scores are parody versions of the popular Disney songs *Whistle While You Work*, *Be Our Guest*, *Under the Sea* and *Let It Go*.

Relevance: The scores were created to assist the actors with learning the songs, and so the songs could be musically accompanied.

Score K-1 *Whistle While You Work* Parody Written by the Researcher (2026).

['Whistle While You Work' - Crappily Ever After.pdf](#)

Score K-2 *Be Our Guest* Parody Written by the Researcher (2026).

['Be Our Guest' - Crappily Ever After.pdf](#)

Score K-3 *Under the Sea* Parody Written by the Researcher (2026).

['Under the Sea' - Crappily Ever After.pdf](#)

Score K-4 *Let It Go* Parody Written by the Researcher (2026).

['Let It Go' - Crappily Ever After.pdf](#)

Appendix L: External Feedback Extracts on Script Draft

Content Description: This appendix includes feedback received on early script drafts. This feedback was provided by actor and writer Jona Milone, who read over the script and provided constructive criticism on how to improve it.

Relevance: This was to help advance the script and refine its quality, supporting the development process of this piece.

Figure L-1 Feedback From Peer Collaborator (2026).

First things first. It. Is. Funny.

Truly laughed just from reading it. The songs are brilliant. They're crude and outrageous which is my kind of humour. Really, really enjoyed.

Do not touch the songs!

Now, suggestions.

You definitely can afford to write more. Fuck the time limit, you need more in it.

With your dissertation you're answering a question, right? What is your question?

A question or statement should be explored: so, if it is, for example, 'Do we only see the fun side to Disney princesses' lives?' we want to explore that. As you've shown, a theatre piece doesn't have to be really heavy.

My overall feedback is it's a bit of an overused concept. You've approached it in a unique and fun way, but I think you can be a bit more daring with it.

For example:

What if the Disney Princesses were all really horny? What if their husbands were gay? What if they all killed their husbands and formed a group therapy meeting to deal with their grief and frustration?

Playing the trope of 'Disney Princesses never got a realistic portrayal' is fine to do, if you bring something new to it.

Now, I love the idea of it's just for drunks mums – that is totally a target audience. The issue is, even drunk mum's need to care. Choosing popular characters, they can familiarise themselves with is one way to do it, definitely.

However, a show is a journey. You have chosen a sort of A B A2 A B A2 structure.

A = narrator set's up context.

B = princess sings funny parody.

A2 = narrator makes jokes.

Figure L-2 Feedback From Peer Collaborator (2026).

There's nothing wrong with this but it means it becomes predictable. You can definitely keep this structure but change it so that every time a new princess appears their situation is worse – otherwise I go 'oh let me guess the narrator is going to come on and make a joke'.

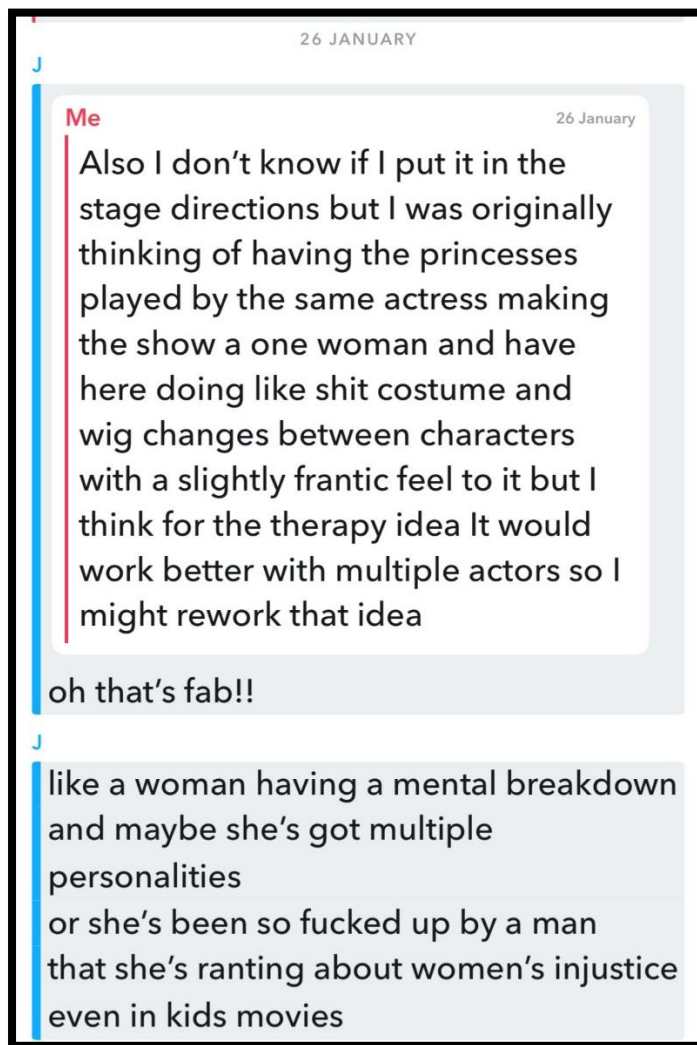
The issue is – Why should we care about these princesses?

Even comedy needs to have structure and reason – that's what makes comedy funny.

Your ending is not impactful because your structure is repetitive and doesn't go on a journey. Structure is a character's journey! I think choosing so many princesses in such a limited space limits your journey massively.

For example, I've just written a 10-minute play for 25 15-18 year olds. The structure is:

1. World established + Protagonist established + Problem established
2. Problem worsens
3. Establish other characters
4. Potential solution
5. Conflict
6. Solution fails
7. Protagonist must change tactic → New solution (wrong tactic)
8. Solution fails
9. Conflict
10. Problem worsens
11. Tragedy occurs
12. Protagonist forced to change
13. Resolution / End.

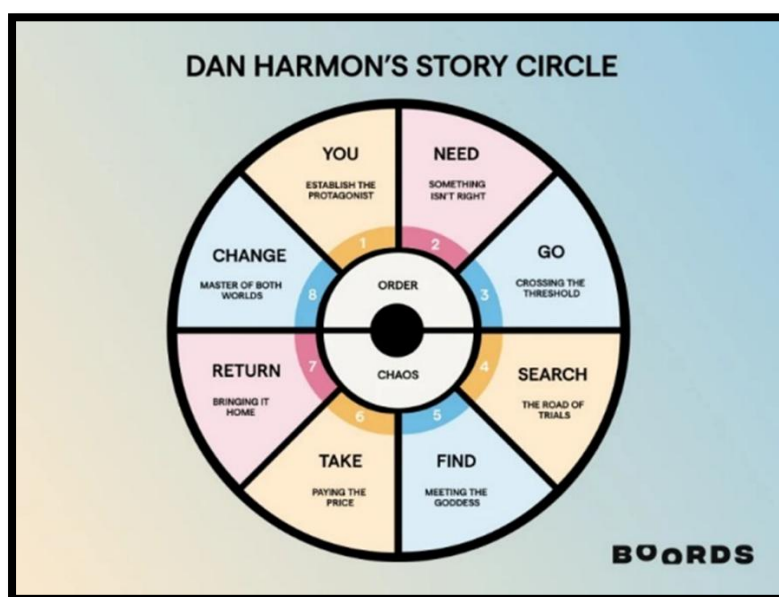
Figure L-3 Feedback From Peer Collaborator (2026).

Appendix M.1: Dan Harmon's Story Circle Structure – Structural Framework Used in the Musical

Content Description: This Appendix outlines Dan Harmon's Story Circle, which was a narrative structure suggested by Jona Milone to help make the piece more dynamic. This was utilised during the redrafting process.

Relevance: This structure directly informed the later drafts of the musical.

Figure M.1-1 Dan Harmon Story Circle: The 8-Step Storytelling Shortcut - Cavannagh, M. (2025).



Appendix M.2: Extract Exemplifying How the Dan Harmon Story Circle Was Incorporated into the Musical

Content Description: This Appendix exemplifies how Dan Harmon's Story Circle was used to restructure the original draft of the script.

Relevance: The structure was recommended by Jona Milone after he read the first draft script. It was used to improve the dynamics of the plot structure.

Figure M.2-1 Authors Structural Re-write Using the Dan Harmon Story Circle (2026).

- 1- Narrator establishes situation, we learn Hannah has recently broken up with her partner and is at a low point emotionally.
- 2- She isn't happy as she was cheated on her need is to move on and find happiness
- 3- She is inspired by the idea of rationalising her own situation by considering the Disney princesses lives but in a more realistic and modernised way. Hoping this will make her happier and find comfort in her own situation
- 4- The search for her own happiness through the character of snow white
- 5- Finds confidence and reassurance through the songs and support of the narrator
- 6- Has a wobble moment when seeing the photo of the ex with new woman but this is part of her building resilience and moving on
- 7- Accepts herself and finds self-love
- 8- Is then in a much better place mentally by the end and sees hope for her future beyond Karl

Appendix N: Second Draft, Third Draft and Final Script

Content Description: This Appendix contains the links to the second draft, third draft and final script. Each draft was created after receiving external feedback and making amendments to the writing based upon these critiques. The amendment script was then sent back for further feedback until a final script was produced.

Relevance: These were produced to create a refined final script that had been extensively developed.

Script N-1 Second Draft Script Written by Author (2026).

[Crappily ever after second draft script.pdf](#)

Script N-2 Third Draft Script Written by Author (2026).

[Crappily ever after third draft script.pdf](#)

Script N-3 Final Script Written by Author (2026).

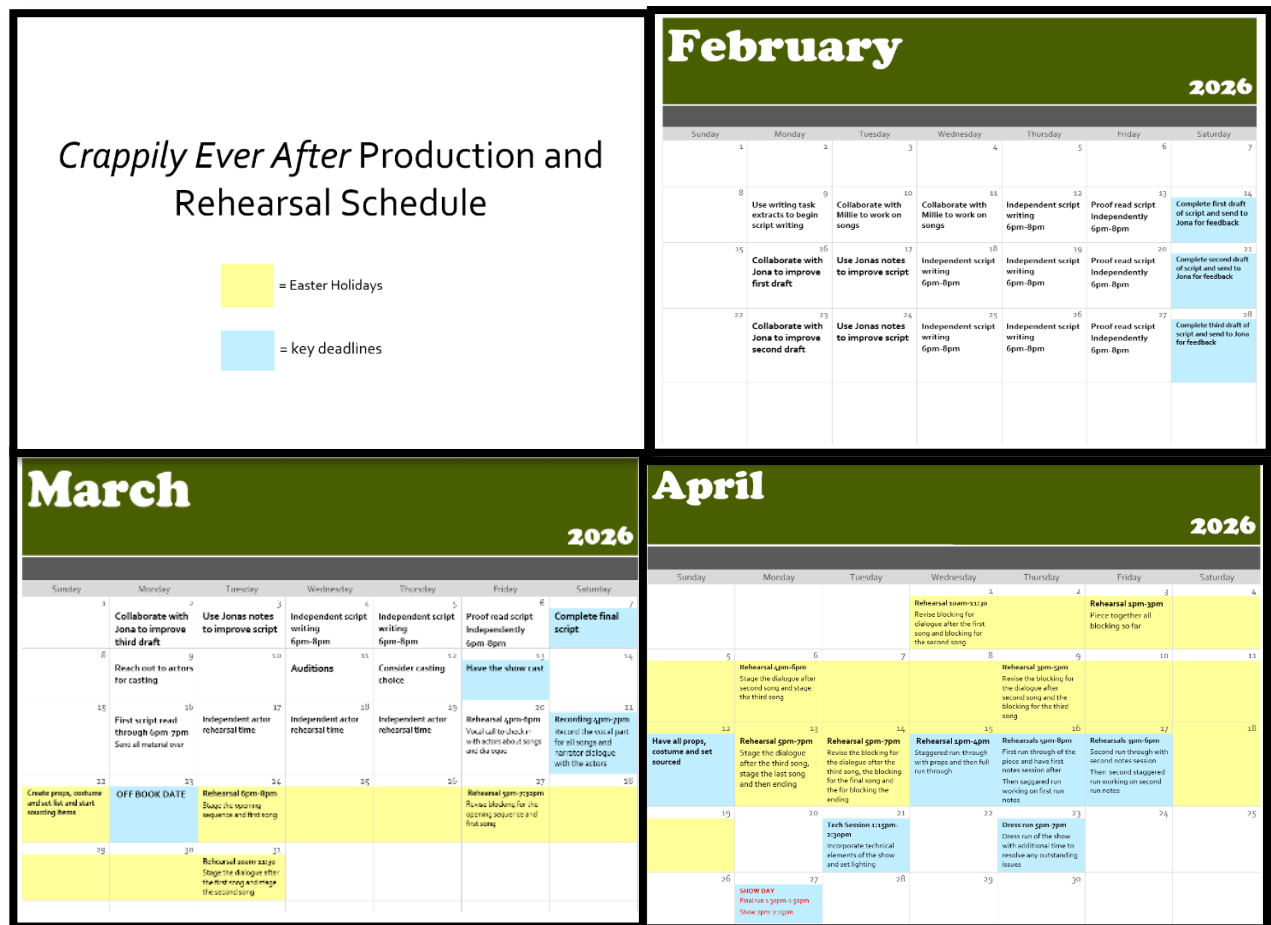
[Crappily Ever After Final Script.pdf](#)

Appendix O: Rehearsal and Production Schedule

Content Description: This Appendix includes a rehearsal and production schedule created by the author.

Relevance: This was created to ensure the project stayed organised and communication was strong between all creatives involved in the process

Figure O-1 Rehearsal and Production Schedule Created by the Author (2026).

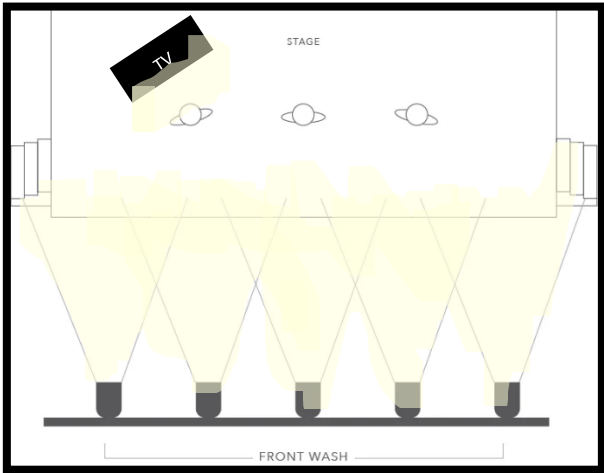
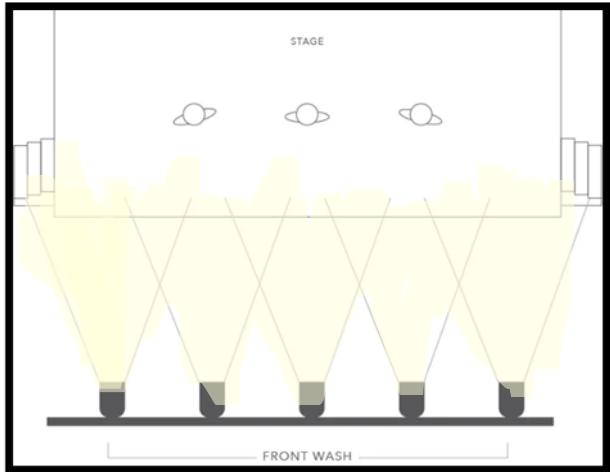


Appendix P: Lighting Design Plan

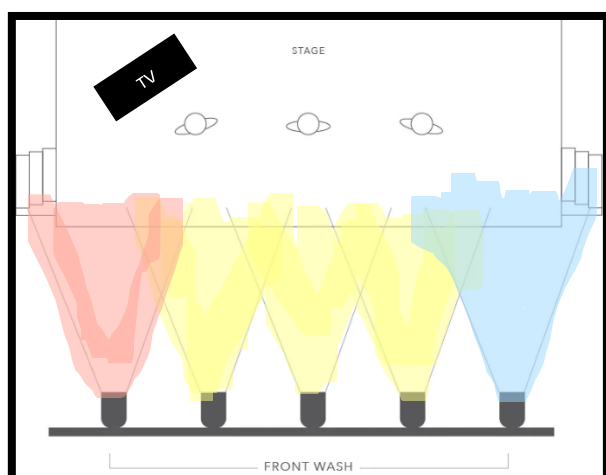
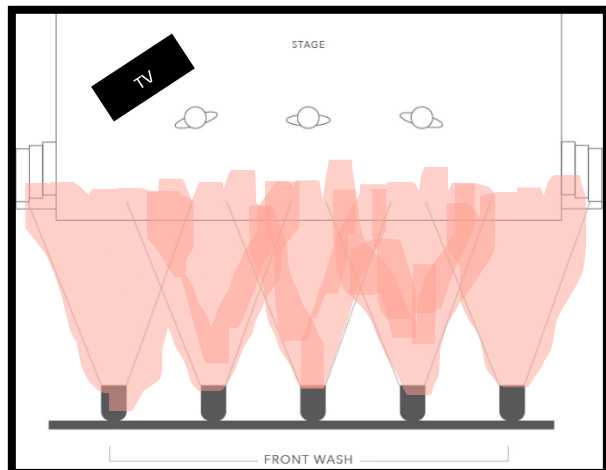
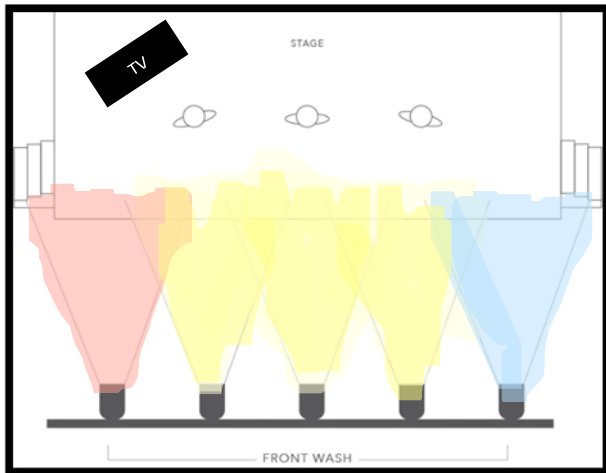
Content Description: This is a table containing the lighting design plans for *Crappily Ever After*. The left column is what lighting would have been used had the budget been unlimited, and on the right is the reduced version designed for the equipment available at WAVDA.

Relevance: This was made in preparation for the technical rehearsal at WAVDA to ensure it ran smoothly.

Table P-1 Lighting Design Table Made by Author (2026).

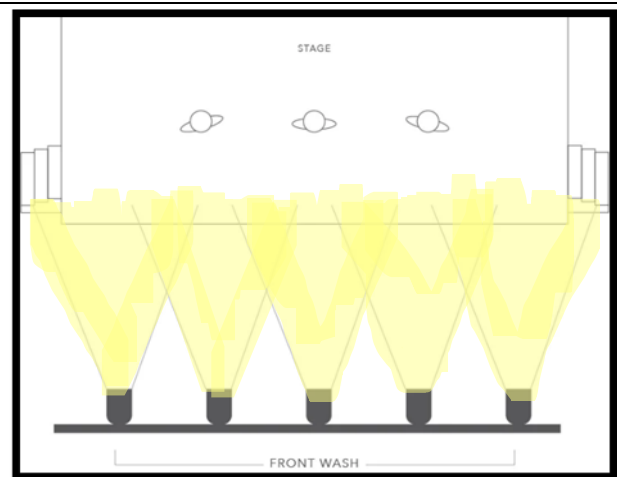
<u>1). Opening Narration Section</u> Whitewash lights fade in on a messy apartment scene. Lights fade to medium brightness to create a realistic apartment setting. The TV fades in, and there is a small glow from this, too. 	<u>1). Opening Narration Section (for presentation at WAVDA)</u> Whitewash lights fade in on a messy apartment scene. Lights fade to medium brightness to create a realistic apartment setting. No TV available for this, so will not include this. 
<u>2). 'Whistle Whilst You Work' Parody</u> The TV then fades out as the whitewash crossfades to a brighter cream with red and blue hues to suggest the character of Snow White and show we are distancing from reality, almost as if we have entered Hannah's fantasy/imagination. Then, when towards the end of the song, after the instrumental, the lights progressively fade, getting redder to highlight the sinister undertones of the piece.	<u>2). 'Whistle Whilst You Work' Parody (for presentation at WAVDA)</u> The whitewash fades to become much brighter to show we are distancing from reality, almost as if we have entered Hannah's fantasy/imagination.

Then at the end of the song on the button, the lights snap back to the bright cream with the red and blue hue to act as if nothing happened and create comedy in the contrast between this and the previous sinister moment.



3). Narrator Transition 1

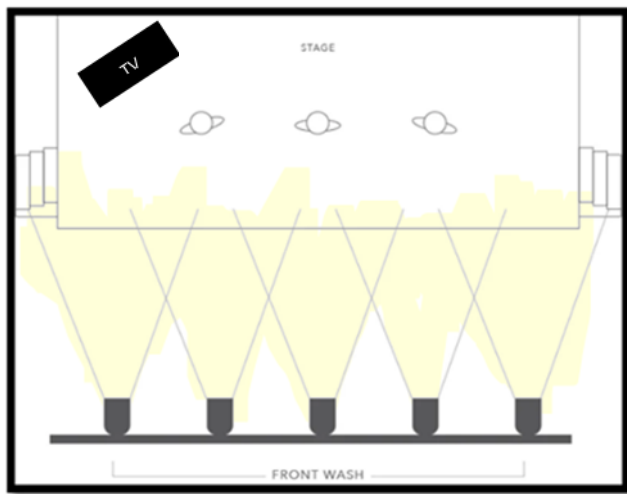
The bright cream with red and blue hue lighting then snaps to the medium brightness



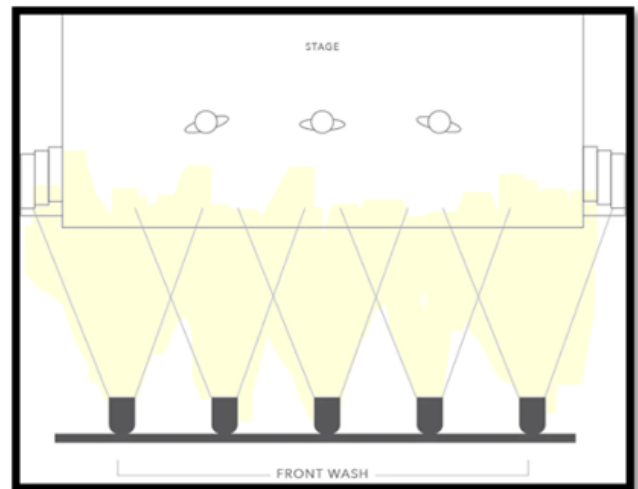
3). Narrator Transition 1 (for presentation at WAVDA)

The bright whitewash lighting then snaps back to the medium bright whitewash at the end of

whitewash that was at the start to show the sudden snap back to reality in the apartment.

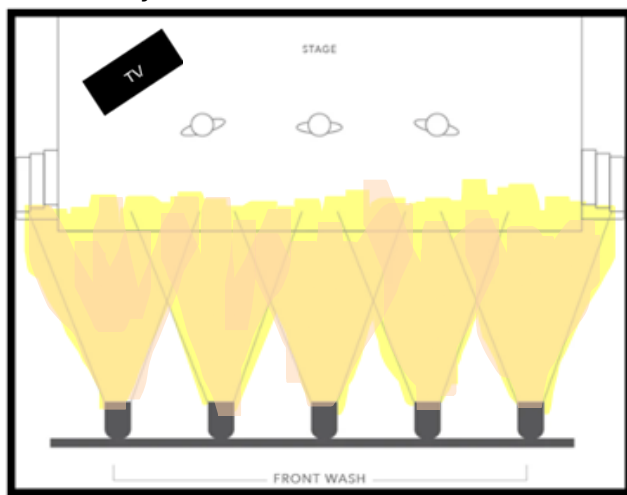


the previous song on the button, to show the sudden snap back to reality in the apartment. It then remains like this.



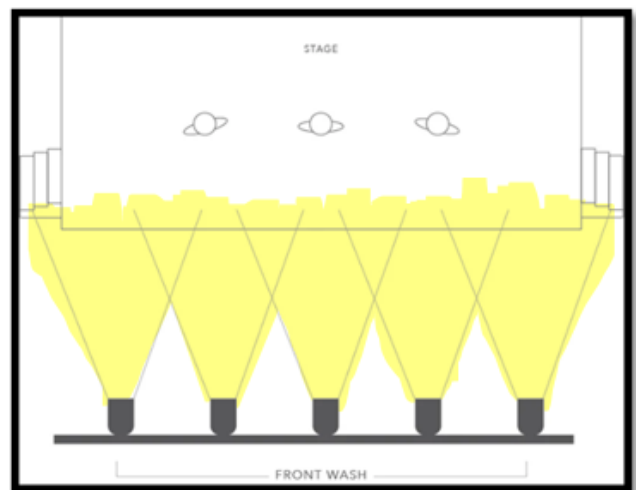
4). 'Be Our Guest' Parody

The medium bright whitewash then crossfades to a bright golden wash, which then remains the same throughout this song, creating the illusion that once again we have returned to Hannah's imagination and to also embody the glowing, candlelit castle from the film *Beauty and the Beast*.



4). 'Be Our Guest' Parody (for presentation at WAVDA)

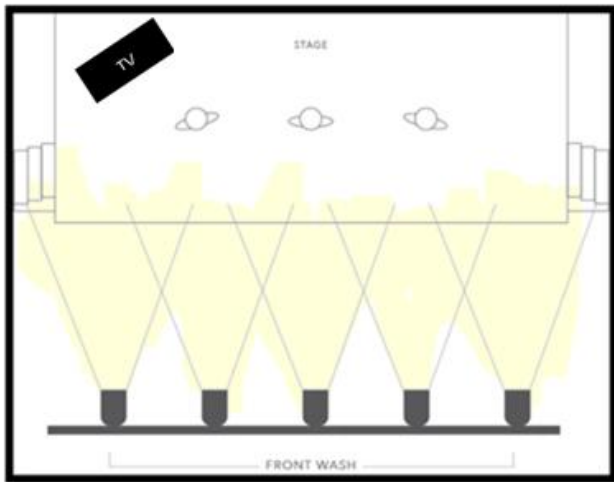
The medium bright whitewash then fades to a brighter whitewash to create the illusion that once again we have returned to Hannah's imagination.



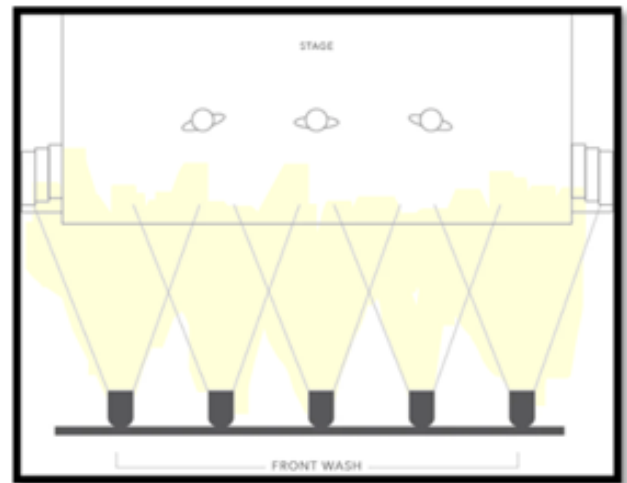
5). Narrator Transition 2

The bright golden wash then snaps back to the medium bright whitewash apartment lighting.

5). Narrator Transition 2 (for presentation at WAVDA)

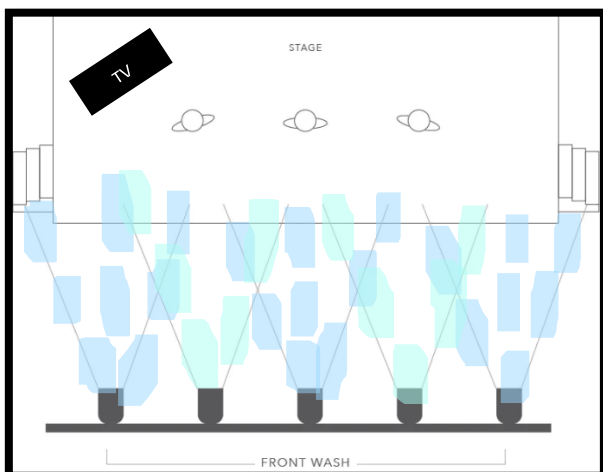


The bright whitewash then snaps to the medium brightness apartment lighting.



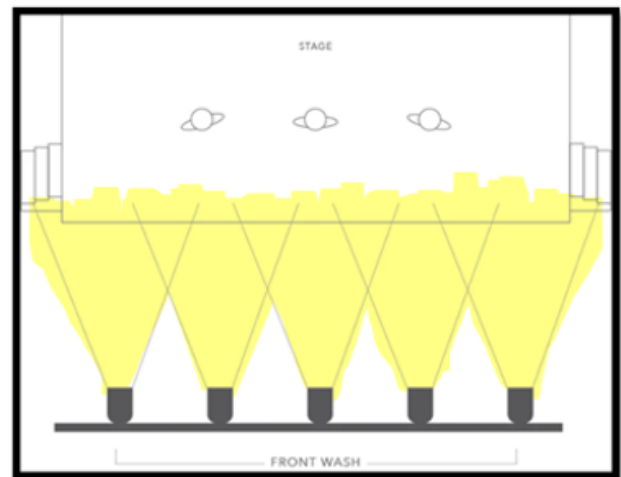
6). 'Under The Sea' Parody

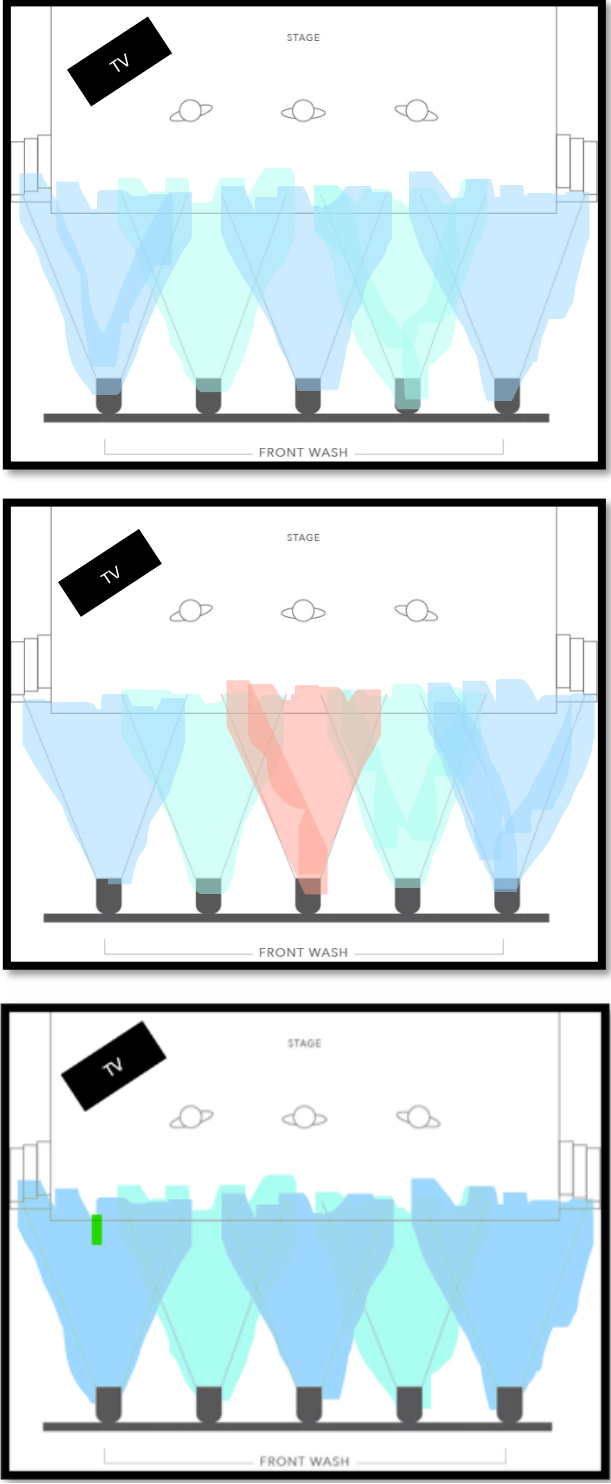
The medium bright whitewash then crossfades to blue and aqua flashing lights that flash rhythmically timed with the introduction of the song. These then stop flashing when Hannah starts singing and become a blue and aqua wash. Then, on the scream sound effect after the lyric "RIP Shelly," a sudden flash of red enters, with some of the blue and aqua remaining. Then snap back to the blue and aqua wash for the rest of the song.

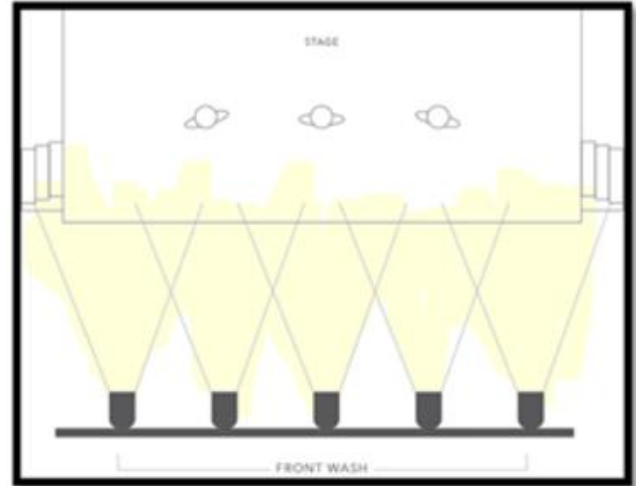
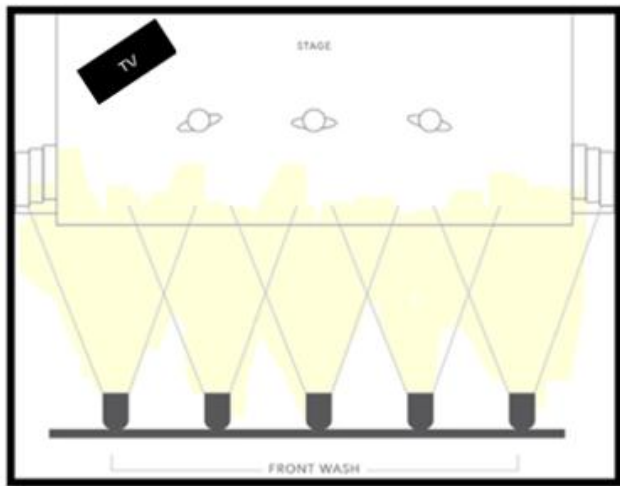


6). 'Under The Sea' Parody (for presentation at WAVDA)

The medium bright whitewash then fades to a brighter whitewash.

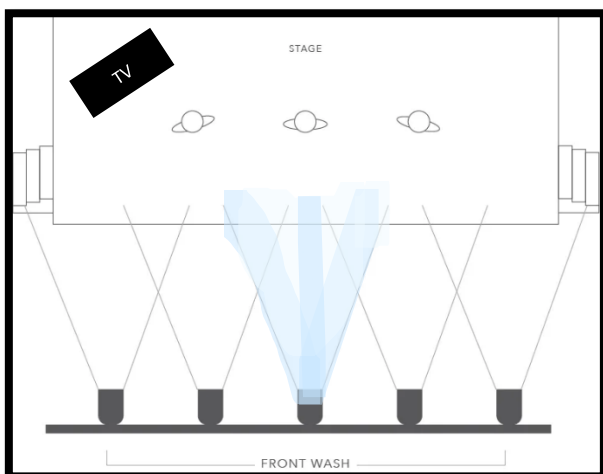


 The first diagram shows a stage layout with a TV screen on the left and three stage lights (blue, aqua, blue) illuminating the stage. The second diagram shows the same setup but with the central aqua light transitioning to a red color. The third diagram shows the stage lights returning to their original blue and aqua configuration, with a small green vertical bar indicating a transition point.	
<u>7). Narrator Transition</u> The blue and aqua wash then snaps back to the medium bright whitewash apartment lighting.	<u>7). Narrator Transition 3 (for presentation at WAVDA)</u> The bright whitewash then snaps to the medium brightness apartment lighting.



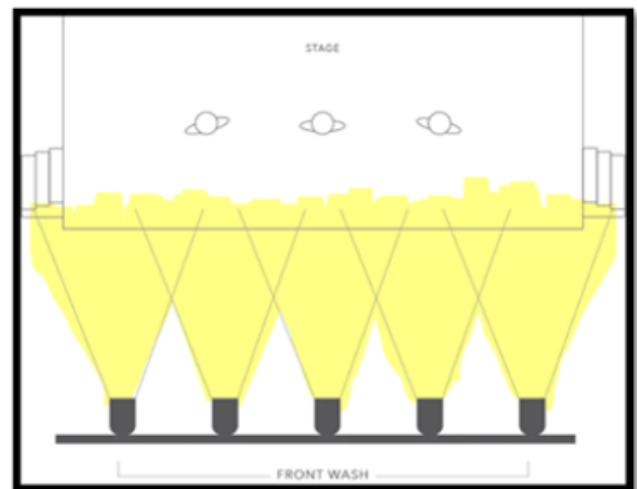
8). 'Let It Go' Parody

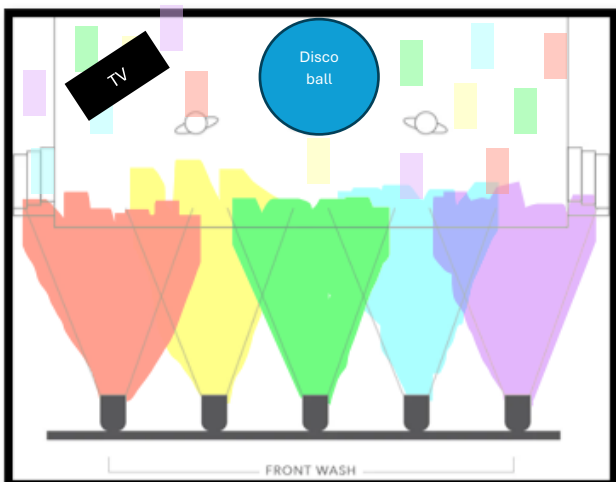
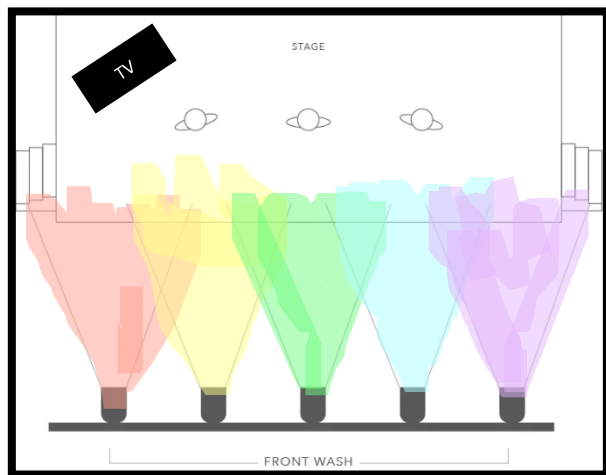
The medium bright whitewash then crossfades to a spotlight on Hannah. The spotlight is bright white with cold blue hues, creating a dramatic and serious effect. Then, at the chorus on the lyric “lesbian”, the lights snap to a multi coloured wash to create comedy in the contrast between this and the previous lighting. Then, on the second chorus, a disco ball lowers from the ceiling on the lyric “lesbian”, reflecting the multi coloured lights around the space to symbolise this song being a celebration of who you are.



8). 'Let It Go' Parody (for presentation at WAVDA)

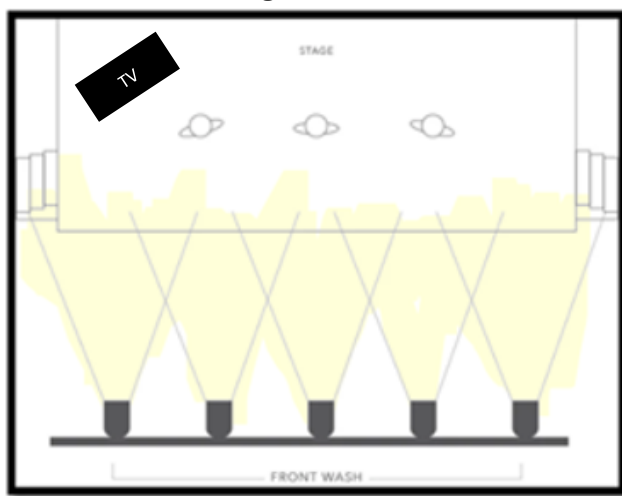
The medium bright whitewash then fades to a brighter whitewash.





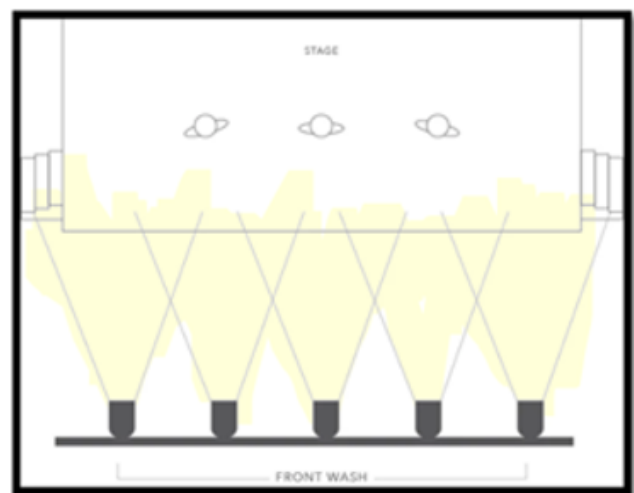
9). Concluding Narration

The multicoloured disco lights then snap back to the medium brightness whitewash apartment lighting. At the end of the instrumental, the lights fade to black.



9). Concluding Narration (for presentation at WAVDA)

The bright whitewash then snaps to the medium brightness apartment lighting. At the end of the instrumental, the lights fade to black.

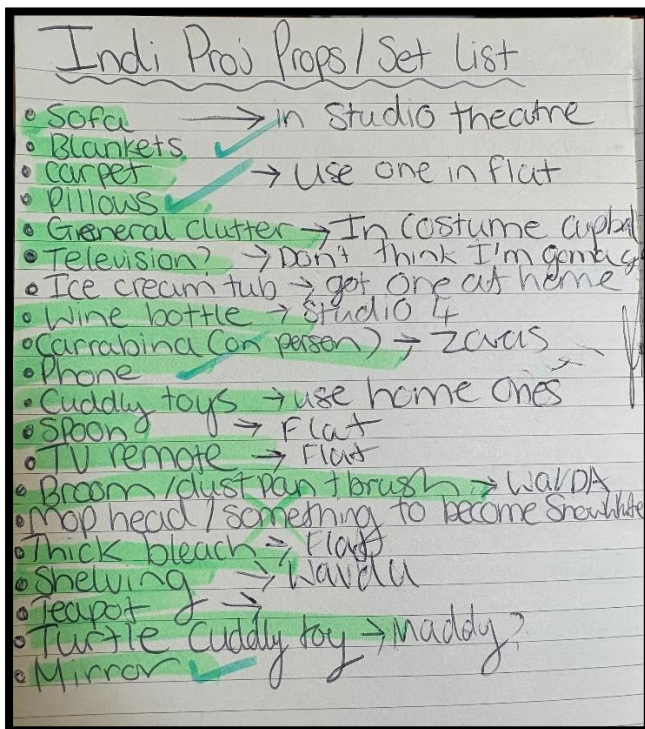


Appendix Q: Props and Set List

Content Description: This was an extensive list that the author collected, including all props and sets that needed sourcing.

Relevance: The purpose of this was to maintain the organisation of where props were being sourced from and what props still needed to be located.

Figure Q-1 Props and Set List Created by the Author (2026).

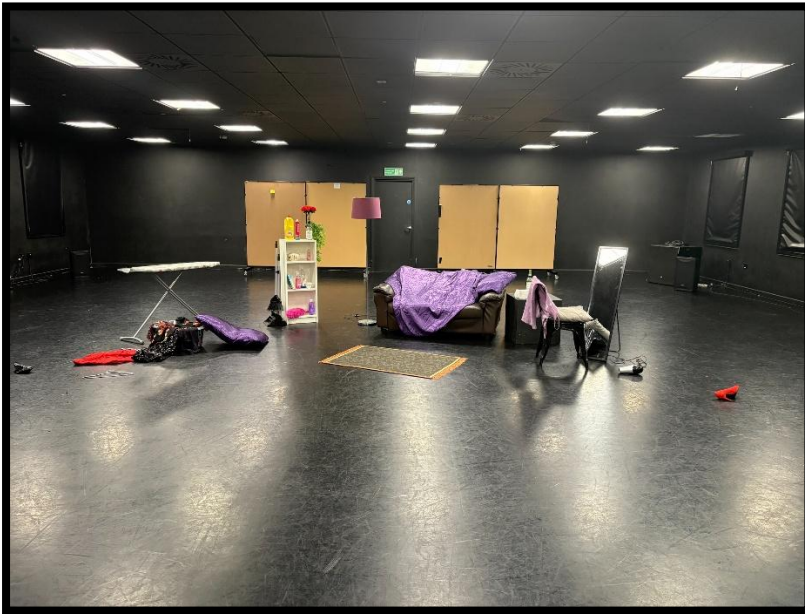


Appendix R: Set and Props Design

Content Description: This is an image detailing how the props and set were arranged in the space for the performance.

Relevance: This was used as a reference photo when setting the space up for rehearsals and for the performance.

Figure R-1 Set and Prop Arrangement Designed by the Author (2026).



Appendix S: 10-Minute Practical Presentation Video

Content Description: This is the link to the full practical presentation of *Crappily Ever After*. This was filmed by the author.

Relevance: This was the final practical product of the Independent Project module.

Figure S-1 Full 10-Minute Practical Presentation Video Link Filmed by Author (2026).

<https://youtu.be/bB5eKblC3DY>