

A close-up photograph of a film projector's internal mechanism. The image shows a film reel on the left, partially out of focus. In the foreground, a metal component with a series of small, rectangular openings is visible, likely part of the film transport system. The lighting is dramatic, highlighting the metallic surfaces against a dark background.

# Film project

Timea krokova



# introduction



In this next project we were split into 3 groups in order to either create a short film or a theatre play. Me and my group decided to create a short film based on being in a toxic and abusive relationship/marriage. The story is about a couple where they go through different stages on marriage, one being the happy stage where all the effort and love is shown between the couple. Next is being in an unnoticed distance from the man and the food with wine on the table is less fancy but not noticeable that the taste is changing from sweet and delicious to sour and bitter. The relationship ends up being broken into pieces and the atmosphere is cold and dark.

# context

The research I will carry out is about suicide within the toxic and abusive married life and how women handle being in that type of marriage for a long time. The main thing I want to focus on is how they endure it and how it affects them emotionally. This will help me get good knowledge and gain further acting skills on this subject for the film project.

The main things I want to be educated about is how women are silenced in an abusive relationship/marriage, what society is doing to help prevent abuse and women being silenced and how women leave an abusive relationship/marriage, how does it affect them after being freed? Are they the same person or changed into a complete different person?

Another important part of research I will carry out is how women end the abusive relationship/marriage, do they commit suicide to end the pain or reach out to someone for help?

Women are abused for many reason, whether is it that they cannot have a child, they have diseases like STDs, HIV, disabilities or their partner will grow to hate them for even a little reason such as not placing something in the right place. Their partners would get irritated easily as they have no love or feel no sorrow for their partner. In order to gain full understanding on why women are abused I will research different types of reasons why it happens. The main part of the story is the reason why the man chose to be abusive towards his wife and why they grew to be apart from each other.



# Problem solving

problem	solving
Tested positive for covid meaning I could not attend lessons for the week and work on the project with my peers.	Completed research in my scrapbook to help my peers with the project. I had my peers send me pictures and give me updates.
Another woman not fitting into the piece as there are already 4 that each have a role in each stage of the relationship.	Rachel (one of the actresses) volunteered to take the role of a man in the relationship.
Aleem who has the role of the man in the relationship is not attending rehearsals and lessons as he should be.	Rachel may take all of the scenes as the man in the relationship as we have a short amount of time to have Aleem catch up on everything that was changed or updated within the project.
The transition between women would look awkward and it will look the same	360 degrees around the room, to the tv and the camera will move to the scene from the tv when the next woman says her line.
All of the videos that I took for "behind the scenes" film was deleted as aswell as backup .	I've asked actors/actresses and director to record themselves talking about the process of the filming. I have also selected questions for them to answer.

# research

Miedema, S.S., Shwe, S. and Kyaw, A.T., 2016. Social inequalities, empowerment, and women's transitions into abusive marriages: a case study from Myanmar. *Gender & Society*, 30(4), pp.670-694. <https://journals.sagepub.com/doi/abs/10.1177/0891243216642394>

Extant sociological theories of gendered power within marriage focus on how social forces—such as gender inequality—shape women's power within already established partnerships and subsequently affect their risk of intimate partner violence. Yet, inequitable social forces similarly shape women's life conditions prior to and during the marital transition, with implications for women's power in marriage. These premarital social processes result in a “preconditioning” of relationship dynamics from the onset of marriage, with long-term effects on women's power within the relationship, and subsequent exposure to intimate partner violence (IPV). We encourage sociological work on gendered power in the family to systematically consider women's premarital social conditions as predictors of women's relative power in marriage, with implications for their health and well-being.

<https://journals.co.za/doi/abs/10.10520/EJC28709> Makofane, M.D.M., 2002. Factors compelling women to remain in abusive marriages. *Acta Criminologica: African Journal of Criminology & Victimology*, 15(1), pp.84-92.

Many people who have not experienced abuse in a relationship would probably ask: Why do battered women remain in abusive relationships? The question is based on the assumption that leaving will end the violence (Browne 1987:109; Walker 1979:246). Indeed, it is difficult to comprehend why the abused woman, instead of leaving an abusive partner, may decide to remain in the relationship and sharpen her coping skills. Perhaps it is fair to state that an abused woman often feels that whichever decision she makes, she may end up on the losing end. Others see the solution to the abuse differently, reflecting on who should leave. Hence, Browne (1987:110) suggests that we should rather ask the following question: Why should the woman leave when the man is the one who broke the law? Similarly, Jones (cited by Dobash & Dobash 1992:9) thinks that we should rather ask: Why don't men let them go? Questions are also asked about why women may decide to return to abusive relationships which they once left. Martin (1979:43) suggests that our sexist society not only facilitates woman battering but also forces her to return to an abusive relationship. This view is summed up in the following question: What is it about marriage in this society that keeps a woman captive in a violent marriage? One can assume that the question was asked because of available evidence that approximately 60 to 70 percent of women who seek help in shelters and even those who initiate separation through the courts, eventually return to their abusive home situations (Norman & Mancuso 1980:120). Walker (1979:64) bemoans the preference by battered women to resort to coping mechanisms over other solutions. She proposes that the following two questions should be answered: What are the strengths within this woman that have permitted her to survive living in this kind of hell? and How is it that she is not killed? There are a myriad of reasons that account for the fact that women choose to stay in violent relationships.

<https://www.cambridge.org/core/journals/law-and-social-inquiry/article/abs/silencing-womens-voices-nuisance-property-laws-and-battered-women/2E486C1C9BAD8345A6B8B6A1AECA3F40> Arnold, G. and Slusser, M., 2015. Silencing women's voices: Nuisance property laws and battered women. *Law & Social Inquiry*, 40(4), pp.908-936.

There is little documentation about how nuisance property laws, which fine people for excessive 911 calls, affect victims of domestic violence. In St. Louis, we found that police and prosecutors believe that the law benefits victims of domestic violence by providing them with additional services. By contrast, advocates for domestic violence victims believe that the law undermines battered women's access to housing and discourages them from calling 911. Using qualitative data, we analyze how the organizational structures and dynamics within which each group works give rise to different stocks of working knowledge. We conclude that law enforcement officials are unaware of these harms because women's voices and experiences are marginalized during the enforcement process. This research reveals mechanisms through which law enforcement policies reinforce gender inequality, and illustrates some ways in which gender relations and power come into play in what, on their surface, appear to be gender-neutral laws.

# research

<https://www.mdpi.com/2076-0760/6/3/71/htm>

Westenberg, L., 2017. 'When She Calls for Help'—Domestic Violence in Christian Families. *Social Sciences*, 6(3), p.71.

Violence in relationships is a common experience for a significant number of women. To use an Australian statistic as an example, the [Australian Bureau of Statistics \(2006\)](#) reports that one in three women have experienced physical violence in relationships, with women being five times more likely than men to require medical attention or hospitalisation due to intimate partner violence. The United Nations defines violence against women as “any act of gender-based violence that results in, or is likely to result in, physical, sexual or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life” ([World Health Organisation 2016](#)). This includes intimate partner violence (IPV), which describes the behaviour of an intimate partner or ex-partner that causes physical, sexual, or psychological harm. Such intimate partner abuse and sexual violence is most often perpetrated by men against women, with a 2013 WHO analysis reflecting the fact that, world-wide, almost one third (30%) of women who have been in a relationship have experienced physical and/or sexual violence from their intimate partner. As a woman and a theologian, such statistics cause me to ponder the prevalence of domestic violence in Christian, religious families. Does religion have a role in perpetuating domestic violence, or in silencing sufferers of such violence? What is the prevalence of domestic violence in religious, specifically Christian, families? [VicHealth \(2007\)](#) notes that one of the underlying and contributing factors towards violence against women is their environment, citing “faith-based institutions” such as churches as one such environment for many women. Robert Wuthnow, in his work on the sociology of religion, writes of religion as representing social norms and cultural understandings that have become embedded in the religion itself, in its practice, language, and structures of power. Such norms and power structures can contribute to individuals' perpetration of domestic violence and to the silencing of those who suffer ([Wuthnow 2004](#)). Research by theologian Rod Buxton demonstrates the contrast that exists in some Christian churches between offering hope for those in need while registering domestic violence as a taboo subject for discussion ([Buxton 2000](#)). Finally, the patriarchal language of Christian religions can be criticised as being conducive to the submission of women and thus acting as a contributing factor to domestic violence in some Christian families ([McMullin et al. 2012](#)). Additionally, abused Christian women are more likely to remain in or return to unsafe relationships, citing religious beliefs to support such decisions. Christian women who suffer domestic violence display a tendency to use Christian symbolism and religious language to explain or tolerate abuse, and to remain in or return to marriages that contain domestic violence ([Nason-Clark 2009](#)). What, though, is the prevalence of intimate partner domestic violence in Christian families? Katrina Kelmendi argues that research on domestic violence was not undertaken until the 1960s because of cultural norms that refused to consider it a problem with consequences ([Kelmendi 2013](#)).

<https://journals.sagepub.com/doi/abs/10.1177/1077801215605918> Towns, A.J. and Adams, P.J., 2016. “I didn't know whether I was right or wrong or just bewildered” ambiguity, responsibility, and silencing women's talk of men's domestic violence. *Violence against women*, 22(4), pp.496-520.

Women's advocates report that women who seek shelter from domestic violence assume blame for the violence and struggle to shift from this position of responsibility. Women are likely to be silenced if they assume responsibility and are less likely to come forward.

# research

<https://www.tandfonline.com/doi/abs/10.1080/713677987>

Drawing on the findings of a small-scale retrospective research study, the authors outline the position of women in the new welfare state of the period and discuss employment, marriage, divorce, and attitudes to motherhood in relation to domestic violence. With attention to class and race factors, the paper goes on to describe the lack of services on all levels for women experiencing domestic violence (particularly perhaps as regards housing and the police), and the severe impact of such violence on women at the time, from which there were few avenues of escape. It identifies the pride and resistance of many interviewees and the long-term tragedy which has imbued their lives-lives which, even now, so very many years later, are deeply scarred by hidden pain. The research study found a widespread and enduring silence about domestic abuse in the post-war period and the paper is an exploratory piece to assist in breaking that silence. It aims to provide a voice for the women interviewees, now reaching the end of their lives, many of whom have spoken about the violence which they experienced for the first time, and to pay public tribute to their bravery and suffering and strength.

<https://www.tandfonline.com/doi/abs/10.1080/07399330801913802> Enander, V. and Holmberg, C., 2008. Why does she leave? The leaving process (es) of battered women. *Health care for women international*, 29(3), pp.200-226.

Becoming Free covers emotion and involves release from the strong emotional bond to the batterer, a process that entails four stages. Understanding covers cognition, and is a process in which the woman perceives and interprets what she has been subjected to as violence and herself as a battered woman.

<https://www.tandfonline.com/doi/abs/10.1080/13691058.2014.979881> Baholo, M., Christofides, N., Wright, A., Sikweyiya, Y. and Shai, N.J., 2015. Women's experiences leaving abusive relationships: a shelter-based qualitative study. *Culture, Health & Sexuality*, 17(5), pp.638-649.

Leaving an abusive relationship was found to be a complex process that did not necessarily imply the end of the relationship and it reflected women's changing attitudes over time. Awareness of shelters and social support was found to be critical in facilitating departure from abusive relationships. For abused women, the process of leaving an intimate partner is difficult and mired in an abundance of complex factors that influence decision making. This qualitative study explored women's experiences of leaving abusive homes and relationships and the critical factors that pushed them to leave.

# research

- <https://www.sciencedirect.com/science/article/abs/pii/S1049386704001355> Gielen, A.C., McDonnell, K.A., O'Campo, P.J. and Burke, J.G., 2005. Suicide risk and mental health indicators: Do they differ by abuse and HIV status?. *Women's Health Issues*, 15(2), pp.89-95.
- Having thought about suicide was reported by 31% of the sample and 16% reported having attempted suicide. Among HIV-positive women, thoughts of suicide occurred more frequently among those who were recently diagnosed. One-half of the sample reported problems with depression, and 26% reported problems with anxiety; of women reporting these problems, 56% received mental health treatment. Rates varied significantly by HIV and IPV status, with women who were both HIV-positive and abused consistently faring worse. Relative to HIV-negative nonabused women, HIV-positive abused women were 7.0 times as likely to report problems with depression, 4.9 times as likely to report problems with anxiety, 3.6 times as likely to have thought about suicide, and 12.5 times as likely to have ever attempted suicide. Our findings that abused HIV-negative women were also at significantly elevated risk for all of these outcomes lends support to the conclusion that it is the experience of abuse that is associated with the negative outcomes. Health care and service providers interacting with women who may be HIV-positive and/or in abusive relationships should routinely assess for mental health status, especially suicide risk, which may need crisis intervention.



# research

- <https://journals.sagepub.com/doi/full/10.1177/2158244013501154> Hayes, B.E., 2013. Women's resistance strategies in abusive relationships: An alternative framework. *Sage open*, 3(3), p.2158244013501154.
- Oftentimes, women in abusive relationships display extreme strength and resilience. However, the stereotypical image associated with abused women is one of passivity, where women experience psychological dysfunction as the violence escalates ([Rothenberg, 2003](#); [Stark, 2007](#); [Walker, 1979](#)). Previous research has identified the ways in which women in abusive relationships attempt to establish autonomy and seek help ([Abraham, 2005](#); [Gondolf & Fisher, 1988](#); [Rajah, 2007](#); [Stark, 2007](#)). Yet, the narrative most often associated with intimate partner violence is one of passivity. Victims, who resist the abuse and seek out help from agencies, may face hurdles accessing services, as they do not coincide with the notion of a "typical victim." The intimate partner violence story should be retold from the perspective of the woman who talks and/or demonstrates strength and resistance in a situation labeled intimate partner violence.
- Yet, when retelling the intimate partner violence story it is also important to consider the multiple aspects of the woman's life. Though intimate partner violence results from the structural inequalities between genders, gender oppression is just one form of oppression women experience. A woman's race, gender, religion, ethnicity, and/or sexual orientation can influence the resistance strategies available to her. A woman's resistance strategies may also be affected if she is in the process of leaving her abuser or if she still is in a relationship with him. The goal of this paper is to retell the intimate partner violence story and identify structural reforms that are consistent with the experience of intimate partner violence survivors.
- Some couples involve men and women who are both violent, but are not afraid of each other. [Johnson \(1995\)](#) calls this *common couple or situational couple violence*, because it is an argument between equals that escalates into violence. Common couple violence reflects gender symmetry in violence because there are equal numbers of males and females who physically assault their partner during an argument. This type of violence in intimate relationships is typically found in large-scale national surveys on violence in relationships ([Dobash & Dobash, 2004](#); [Johnson, 1995](#)). Common couple violence may be a momentary response to a frustration, not a continuous systematic effort to control one's partner. Though common couple violence challenges the conception that abusers are always males, it does not represent how the patriarchal structure of society impacts men's use of violence against women. For this reason, the current paper will focus on male violence against female victims. In spite of the focus of this paper on male to female intimate partner violence, anyone can be a victim of intimate partner violence, regardless of their gender and/or sexual orientation.
- Women in abusive relationships often report that their partner's controlling behavior is worse than the actual physical abuse ([Bancroft, 2002](#); [Stark, 2007](#)). Oftentimes, the abuser does not have to engage in physical violence because the woman knows not to challenge him just by the way he looks at her ([Ferraro, 2006](#)). Controlling behaviors can have this sort of effect on the woman because control focuses on what her partner deprives her of as opposed to what he actually does against her when he engages in physical violence ([Stark, 2007](#)).

# research

- The types of controlling behavior a woman experiences can also be influenced by her race, socioeconomic status, immigration status, and/or nationality ([Bograd, 2005](#)). For instance, abusive men whose partner is an immigrant can use her unfamiliarity with the United States legal system as a control tactic, so that he is not held criminally accountable for his abusive behavior ([Ferraro, 2006](#)). He can threaten the woman that she will be arrested if she calls the police or that the police will not believe her. This tactic may not be as successful for an abusive man whose partner is familiar with the criminal justice system or aware of mandatory arrest laws for domestic violence. The woman's response to her partner's abuse is shaped by the controlling behaviors he is able to engage in against her, which can be based on her multiple interconnected locations in the social structure. Nevertheless, abusive men are able to engage in this constellation of behaviors because of the structural inequalities between genders and other social systems in society that privilege men.
- Over time, many women in abusive relationships learn what their partner does and does not like. Women often use their partner's likes and dislikes to discern what will lead him to engage in abusive behavior ([Ferraro, 2006](#)). In turn, women can use this information to know how much they can "push the envelope" ([Rajah, 2007](#), p. 206). For example, a woman may openly challenge her abuser's behavior when she believes he is in a good mood. However, the woman may be more covert about her resistance if she believes the direct challenge will further fuel her abuser's behavior. These findings show how a woman's decision to resist and if she will overtly resist is shaped not only by her partner's behavior but also by the relationship's history.
- <https://www.ojp.gov/ncjrs/virtual-library/abstracts/sexual-assault-abusive-relationships>
- The sexually assaulted women were also more likely to threaten or attempt suicide than women who were physically but not sexually abused. By the age of 3, 64 percent of the children in the homes had witnessed the abuse, and 30 percent of them had received counseling. Older children (12 to 18 years old) of sexually abused mothers showed more depression and behavioral problems than children of mothers who had not been sexually assaulted. Steps are outlined for how to prevent such sexual assaults and how to respond to the victims and their children when such assaults occur. Data were obtained from 148 women who sought assistance from the judicial system after being physically assaulted by an intimate partner. The women were first interviewed in 2001 and were reinterviewed in 2003. They were questioned about the partner sexual assaults and its impact on them and their children. 4 notes

# research

- <https://www.ojp.gov/ncjrs/virtual-library/abstracts/dating-violence-young-women-danger> Levy, B. ed., 1991. *Dating violence: Young women in danger*. Seattle, WA: Seal Press.
- Abuse alternates with devotion, love, and often passionate sex. The abuser controls his or her partner with jealousy, obsessiveness, and suicide threats as well as with physical and verbal violence
- <https://journals.sagepub.com/doi/abs/10.1177/1088767908319597> Barber, C.W., Azrael, D., Hemenway, D., Olson, L.M., Nie, C., Schaechter, J. and Walsh, S., 2008. Suicides and suicide attempts following homicide: victim–suspect relationship, weapon type, and presence of antidepressants. *Homicide studies*, 12(3), pp.285-297.
- This study used linked, official data for population-based surveillance of homicides, suicides, and homicide–suicides in four U.S. states and four counties. Among 1,503 homicide incidents, less than 5% ( $n = 74$ ) were followed by the perpetrator's suicide and 1% ( $n = 18$ ) by a nonfatal suicide attempt. However, among men who killed their female intimate partner with a firearm, 59% also took their own life. Homicide–suicide perpetrators did not test positive for an antidepressant more often than other male suicide decedents (15% vs. 19%). Most (54%) perpetrators of nonfirearm homicides who attempted suicide lived; nearly all (93%) firearm perpetrators who attempted suicide died. Among men who killed their female intimate partner with a firearm, homicide–suicide was the norm. Better enforcement of existing laws designed to protect abuse victims by removing firearms from domestic abusers may also prevent abusers' suicides.
- <https://www.sciencedirect.com/science/article/abs/pii/S0196064403002567> Wiebe, D.J., 2003. Homicide and suicide risks associated with firearms in the home: a national case-control study. *Annals of emergency medicine*, 41(6), pp.771-782.



having a gun in the home is a risk factor for adults to be killed (homicide) or to commit suicide. **Methods:** Two case-control analyses were based on national samples of subjects 18 years of age or older. Homicide and suicide case subjects were drawn from the 1993 National Mortality Followback Survey. Living control subjects were drawn from the 1994 National Health Interview Survey. Ten control subjects matched by sex, race, and age group were sought for each case subject. **Results:** The homicide sample consisted of 1,720 case subjects and 8,084 control subjects. Compared with adults in homes with no guns, the adjusted odds ratio (OR) for homicide was 1.41 (95% confidence interval [CI] 1.20 to 1.65) for adults with a gun at home and was particularly high among women (adjusted OR 2.72; 95% CI 1.89 to 3.90) compared with men (adjusted OR 1.23; 95% CI 1.01 to 1.49) and among nonwhite subjects (adjusted OR 1.74; 95% CI 1.37 to 2.21) compared with white subjects (adjusted OR 1.27; 95% CI 1.03 to 1.56). Further analyses revealed that a gun in the home was a risk factor for homicide by firearm means (adjusted OR 1.72; 95% CI 1.40 to 2.12) but not by nonfirearm means (OR 0.83; 95% CI 0.62 to 1.11). The suicide sample consisted of 1,959 case subjects and 13,535 control subjects. The adjusted OR for suicide was 3.44 (95% CI 3.06 to 3.86) for persons with a gun at home. However, further analysis revealed that having a firearm in the home was a risk factor for suicide by firearm (adjusted OR 16.89; 95% CI 13.26 to 21.52) but was inversely associated with suicide by other means (adjusted OR 0.68; 95% CI 0.55 to 0.84). **Conclusion:** Having a gun at home is a risk factor for adults to be shot fatally (gun homicide) or commit suicide with a firearm. Physicians should continue to discuss with patients the implications of keeping guns at home. Additional studies are warranted to address study limitations and to better understand the implications of firearm ownership. [Ann Emerg Med. 2003;41:771-782.]

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# Reflections: Tuesday


In today's session we have planned a physical warmup to get us into the mindset of a performer. The main type of workout that our group wants to deliver is stretching in order to avoid pain like a neck strain or pulled muscle while working on a project and rehearsing.

After the warm-up we have looked at a to-do list, setting ourselves target and what we have completed. The top thing on our to-do list was to get the piece up on it's feet and to catch me up on what was happening on the week when I had to isolate. After we have completed the to-do list and caught me up on everything, we have rehearsed our lines and organised the set so we could see how the actual set in the piece would look like.

After we have rehearsed and looked at the set, we gave each other feedback to further improve on our characterization. My feedback was to follow the stage directions and to sound happy or laugh when saying certain lines.

my target for next lesson is to get off script and work on my character profile.

One thing that went well was that we had good solutions to problem solving.



# Thursday

In today's session we observed each scene and gave feedback to improve the piece.

My feedbacks:

Holly: "I like how you sound sad when saying the line "I won't go" but I want you to also sound more disappointed than sad. Also be more intimidated when he calls you a "slut" to show how you stand up for yourself.

Rachel: "give others time to finish their lines and don't sound too theatrical but more natural. Also use more control and manipulation when saying some of your lines. Remember to always stay in character"

Aleem: " I love the manipulative acting skills you put into your character. It makes a huge difference between you being yourself on set and you being in character. Keep that up"


Abbie: " you're at the stage of a relationship where the man begins to sound more violent and annoyed so when the man shouts at you, look more scared and hold that tensed posture.

I want the audience to see and understand are the red flags that signal the beginning of a toxic or abusive relationship and the woman's expression changing every time they talk.

The feedback I got was to not look at the audience as if I am on stage breaking the fourth wall as it is meant to be natural acting and it will be on set. This feedback also became my target.




# Friday



Due to issues we had to solve, we did not do much of rehearsals so we decided to focused on the film dates and production side. Because I am only in the first scene and then I'm free till I thought it would be good to make a "behind the scenes" video to show the process and development of the film. In the video actors and actresses will be talking about the changed that had to be made within their character or scenes the last minute, problem solving, they will be talking through their costume and make up, how many times one scene had to be retaken, how they felt during the process of making the film and overall what they think of the experience.

One target I set myself today was to watch behind the scenes of movies online and see what actors talk about and what is included in the videos so actors and actresses from my group wouldn't struggle what to say when I give little interviews about the process that happens behind the scenes.





# Tuesday

In today's session we did different scenarios in our scenes to see what type of acting skills best fit into the film. My scenario was that I was going to propose but didn't, I have showed this by having an exciting expression and looking back every time another actor/actress was speaking to show that I am finding the perfect time to propose but as my partner in the scene disappointed me I stopped looking bad and my facial expression dropped to being sad and disappointed. I have also distanced myself from that person by moving to another sofa (chairs). These little stage directions supported my acting skills and my facial expressions.



# Thursday

in today's session we had a production meeting in order to have everything prepared for filming day which is the next day. We have looked at how the place will be set and what props is required. We also went over sound, lighting and props.

Sound: static sound from TV, Charlie Chaplin's film called city lights 1927 which is copyright free.

Lighting: low key room light, sunset (orange and yellow) coloured lamp.

Props list which was written by Millie Scott. The props list contains things that will be used in the set to make it look like an actual living room, little details like pillows make the living room look real and natural as well as mismatched items and colour theme.

• Costumes	all call
• Chips / food	millie
• extention lead	millie
• Magazines	Rachel, millie
• (maybe TV) + fire stick.	millie
• Lamp.	millie
• Throw + pillows.	Abbie, holly
• Plastic wine glasses	Holly, millie
• (Rug)	millie
• (food trays)	Holly.



# Friday: Filming day

Today was filming day, so we have started at 13:30. first we started to discuss our scenes and how we want it to look. I wanted my scene to look simple and visible enough for the audience to see my facial expressions and acting skills. Since my scene was very short, I have done other tasks like holding the light and shooting behind the scenes which unfortunately were deleted. The behind the scenes videos showed the process and repetition we had to do in order for the actors to be happy.

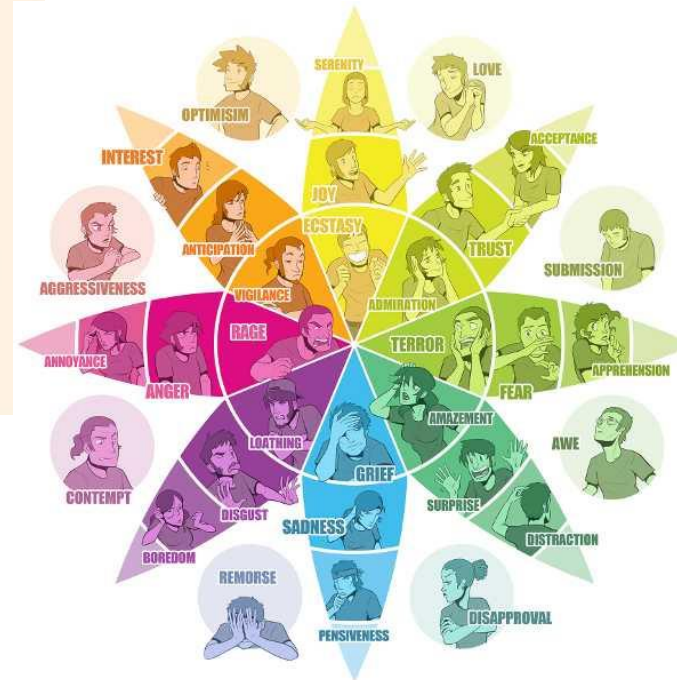
One thing I wanted to do differently was to play around with the set and my scene so that I can see how it will look like if it was different.

One target I set myself is to always have a plan b in case something like a video being deleted happens then I'll have backup.



# Character build-up

In the beginning of the relationship my character is glamorous and full of love with her partner. I want my character to be a little bubbly in the first half of the script/scene but then transition to being a little regretful and hurt when her partner tells her not to invite friends that are close to her. The transition will help the audience understand the shift in the relationship and emotions changing when he becomes more toxic and abusive.



# Plot summary

The plot of the story is a woman being in a love relationship with a partner that she loses feelings for after being too controlling and showing signs of being toxic and abusive. The relationship has 4 different stages that is showed by the woman's appearance and the man's actions. In the first stage of the relationship they are a happy couple are celebrating their new home and their love. The woman is dressed in a glamorous dress and beautiful makeup with her hair curled, the man is happy with how his woman looks and how well their relationship is going.

In the next stage of the relationship is about realising how the man is changing and how he's turning out to be a bad person. He starts to be controlling and demanding when the woman wants to have a little freedom of spending time with her friends. In this stage of the relationship her outfit changed into something more casual than glamorous showing how she is getting tired of being controlled and how she slowly begins to only spend time behind four walls.

# Costume and makeup

I have the role of the same woman as everyone else but I am at the beginning of the relationship, so it has a really calm, full of love and happiness atmosphere. In order to match the theme of the scene I found inspiration on makeup that would work best for the scene. For makeup I chose to go with a natural soft glam look but I will only do my eyes, eyebrows, eyelashes, little bit of eyeshadow and lipstick. I will not wear any foundation or powders as I am on skin treatment and wearing full face of makeup will just be irritating for me.

For an outfit I would go for a modest dress or a top with a knee length skirt to look more like a woman in her 30s than a teenager. Since its at the beginning of the relationship/marriage, the wife (my character) wants to look her best for her husband and put a lot of effort in her looks. The colour theme I was think was red, pink, purple or blue to make it stand out and show that effort is put in.

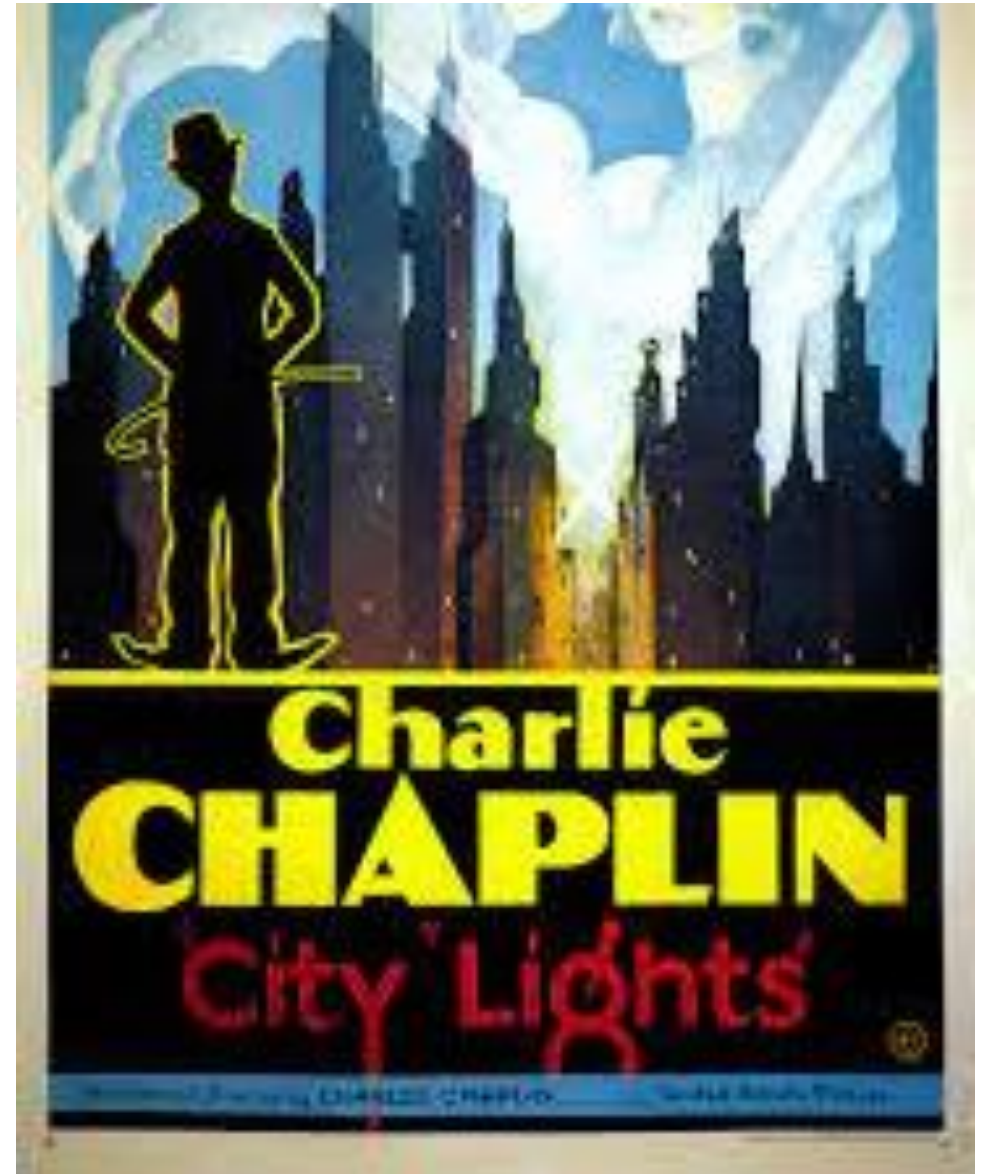


# sound

The only sound we want to use in the film is the tv background noise so it looks like the actors and actresses are actually watching something while talking to each other, this will build the fourth wall as they will not be talking to the camera but to the person they are in a scene with while looking at the TV. In order to make sure we are not plagiarising anyone's work we have looked at sounds that are copyright free or we will record our own sound to use as a tv sound.

Speaking of sound, we will not have to speak louder as it is not set in a theatre but in a filming room so we do not have to be loud to speak. The microphone that we will use will be able to pick up any sound such as movement, whispers and tv noise.

The sound we have used in the film was: static sound from the TV, Charlie Chaplin's film city lights sound which is copyright free from the year 1927



# set



As a group we have decided that the set will be simple and not have too much going on in the background. So we have decided to make the room look like a living room that will have two sofas apart from each other, a table in the middle with food and a drink. The last set we will have is a TV where the 4 women and a man will be watching an ad or a tv show, the TV will also be used to transition from one scene to another and replace it with another character.

The sofa will be used for women to drift away from the man to show distance indicating that she is slowly falling out of love with him and how she feels lonely when he tells her that she has no one apart from him.



# Marketing and budgeting

Me and my group wanted to save as much money as we could, so we got props from home as well as food. Sofa was already in the set. We were going to buy KFC food for the set but it was better to have homemade food instead so it looks like the woman cooked it.

List of props we used:

- Blankets
- Cushions
- Magazines
- Books
- Plates
- Cups
- Candles
- Plants
- lamp



# Risk assessment

hazard	Person/people affected	Property damage	Risk control in place	Risk assessment	Further action required to control risk
stage	Staff, company members	Props, equipment, cables, floor	Ensure no dangerous objects are on stage that could damage the stage.	medium	Ensure the dangerous object do not harm anyone on stage or in the room, this is to avoid any more dangers from occurring.
Spillage/body fluid	Staff, company members, visitors	Fluid can reach the cables and cause electric shock, spark or cause fire	Ensure all spillage and body fluid are handled carefully and ensure that no one is in that surroundings so that there is no accidents occurring, for example falling.	high	Ensure all spillage and body fluid is removed.
food	Staff, company members, visitors	No property can or would be damaged	Ensure no foods are in the session as can result in choking, tripping or stain clothes/costumes	medium	Ensure the space is cleaned before using it. All foods and wrappers are put in the bin. This is to avoid any accidents.
Chairs/tables	Staff, company members, visitors	Chairs or a table may break or other properties.	Set should be moved at an appropriate time and when it is safe to do so, this is to avoid anyone getting hurt or any property damaged.	medium	People/person present at the time could be hurt or property can be damaged, to avoid that broken things should be removed from the place/space and replaced with new and safe property.
burns	Staff, company members, visitors	No property damaged unless it's a fire.	If a person has a burn it should be taken into the ER and treated immediately.	medium/low	Burns can make the person be in pain for a long time so it should be treated as soon as possible.
wounds	Staff, company members, visitors	Property damaged depending on what causes the wounds (something could fall off of something and on someone or glass breaking)	Wounds should be treated with a first aid kit. If the wound is big, causing a lot of blood loss, it should be treated in the ER	high	Call an ambulance or someone qualified to take care of a wound to avoid infection or more blood loss.
falling	Staff, company members, visitors	Possibility of property damaging is rare or low.	Falling can cause serious injuries which is why people must be cautious of the space and others.	high	First aid kits must be provided if the falling causes any serious injuries.
Mechanical breakdown/electricity	Staff, company members, visitors	Stage lights and other electronics	Mechanical breakdown or electricity can cause fire and endanger people that are present at the time.	high	Mechanical breakdown can ruin the performance as it plays an important role in drama. Electronics or any mechanical breakdown should be replaced and safely removed to avoid electric shock or other accidents.
dehydration	Staff, company members, visitors	No property damage	Dehydration can cause the person to faint and injure themselves which is why water should be drunk every time a person is thirsty.	medium	Avoid drinking fizzy drinks or drinks containing high level of sugar. Water is the safest and healthiest choice.
Props/equipment	Staff, company members, visitors	Chairs, tables, props, electronics	Props/equipment can cause things to break or can break If not handled carefully, it can also injure a person that is in possession of the object.	high	It is best to avoid having glass or any sharp object as a prop or equipment. Someone should make sure that the props/equipment is safe to use.

# Covid risk assessment

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This is what Holly Stanhope has created for risk assessment on Covid. Everyone in our group got a production role to make the work a little easier instead of having a lot of tasks to do in such a short time. Before we only had two weeks to complete this project but later the deadline was extended.

The covid risk assessment had to be put in place as we came from different places at lunch so we put the measures in place by taking a covid test the day before which all of ours came out negative, we've used a hand sanitiser and cleaned any surfaces. In the film there was no physical contact required so we did not have to worry about social distancing.

Covid risk assessment		
Hazard	Consequences	Who is at risk
Touching others	Catching germs / covid	Tutors, students, visitors
Not cleaning surfaces	Catching germs / covid	Tutors, students, visitors
Having close contact	Catching germs / covid	Tutors, students, visitors
Breathing on each other	Catching germs / covid	Tutors, students, visitors
Don't crowd in large groups	Catching germs / covid	Tutors, students, visitors

# Camera angles

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In the film the camera angles that were used in my scenes was low angle shot so everything like stage directions and facial expressions can be seen. The camera angle also showed the dark colour theme in the set to show how sad the woman's life is when she has to live with an abusive partner that has full control over her.

To gain more knowledge on camera angles, I have researched:

(Lannom, 2022) <https://www.studiobinder.com/blog/types-of-camera-shot-angles-in-film/>

It's not enough to just understand shot size. Camera angles, and degree of those angles, can totally change the meaning of a shot. As you prepare your shot list, it helps to remember all the options. We're going to build a shot list using StudioBinder to highlight the various camera angles. Here's a quick video on how a shot list is created. Our first camera angle is the [eye level shot](#), and this is when your subject is at eye-level. An eye level shot can result in a neutral perspective (not superior or inferior). This mimics how we see people in real life — our eye line connecting with theirs, and it can break down boundaries.

Example of a low angle shot:



# Production meeting

In production meeting we have discussed the production side of the film. The production will help us set the scene and create an idea of how we want the film to look like for the audience.

**Beginning:** At the beginning of the film it was going to be an empty set with the title “that’s what women do” but instead we have decided that it would be better if Rachel would start it off by watching the film, I would walk in after 10 to 15 seconds.

**Loop:** we have thought of adding in a loop, Rachel or Aleem would sit on one of the sofas and each woman will walk in and stand behind the actor/actress who plays the man. Instead of that, at the end Aleem was crying and moved to another sofa with all the women standing behind.

**Sound:** the sound would be either static or have Charlie Chaplin’s film called City of lights 1927 in the background. We have ensured the film is copyright free.

**Lighting:** for lighting we went for a natural dark warm yellow light. Tv light and a lamp to create the feeling of being home.

**Props:** Blankets, Cushions, Magazines, Books, Plates, Cups, Candles, Plants, lamp.



# BTS filming: my response to the questions

1. how is the character like you or different from you?

My character is similar to me, she is a type of a person that loves to have fun and be around people that make her happy. She always has a place in her heart to forgive. But one difference we have is that I would not let myself be controlled and give an idea to someone that if I let them control me the first time then they can do it the second time. I think that is one mistake that many people make when it comes to being in a relationship where you have your disagreements.

2. if you could take another character who would it be?

I would take either Laura's character or Abbie's because they are so different to what I would be casted for. Laura's character holds so much power when she lets out everything that is weighing her down. Although she is silenced at the end of her scene, it was a powerful scene when she had to speak up. Abbie's character becomes very fragile and quiet because she's exhausted from the manipulation and being controlled. Abbie's and Laura's characters just show the real side of a toxic relationship. if I had their characters, it would help me develop more acting skills and give me little experience of what it's like to be someone that is completely different from you.

3. what do you hate/love about your character?

I hate one thing about my character which is how she is easily silenced by her partner. She doesn't even try to have her own opinion which is not something I would do if I was in that situation.

4. how did you find the process of filming?

It was very tiring, there was a lot of patience and problem solving because sometimes technology would like to be against us and give us issues like deleting important files. Also having no experience with filming gave the director a lot to research about and helping the director was something everyone loved doing.. But at the end of the day, it was an amazing experience, and I would do filming again.

5. do you prefer filming or theatre? Why?

I became used to theatre because I've done it for over 5 year. Doing something new like filming was the best thing. So, I prefer both.

6. how have you used your free time?

During my free time I shot videos for "behind the scenes" which unfortunately did not work out. Most of the time I was rehearsing and focusing on production.

7. what would you do differently?

The story was created by the whole group so everyone including me went for that storyline. But if I could, I would do something that will give us a lot of work and research to do and something that is not spoken about a lot.

\*continue onto the next slide\*

# BTS filming: my response to the questions

8. did it affect you personally when you had to be a character that has a different lifestyle to you?

Toxic relationship or abuse is a sensitive topic to talk about, we did not want anyone to be triggered or leave with trauma, so we've tried to not make it as triggering as it would be like in real life. So no, it did not affect me personally, but it made me realize how hard it is for people to live like that for years and eventually get used to the abuse.

9. how did you find working with people in your group?

I felt very comfortable, I've worked with these people for a while, so they made me love the project and everything we had to do together.

10. Is there anything you wish you could have done more to help?

I did feel quite useless when all I had to do was acting so I've volunteered to shoot behind the scenes video, interview actors and actresses, take pictures and videos of rehearsals and the process.

11. Were there any mistakes that you made which you had to problem solve?

Yes, when the behind-the-scenes videos got deleted, I had to create plan B which was to create interviews.

12. What funny moments happened behind the scenes?

When we were so in character, but we suddenly fell out of it because we forgot our lines. Like we were so serious that even the director was drawn into the scene but when we said "oh cut I forgot my line" it just made us laugh because we were so into it.

# Behind the scenes

When filming, I've decided to record the process and what happens behind the scenes but unfortunately I have lost all of the footage so instead of recording it again and waste time I came with another plan which was to interview actors/actresses and the director to talk about their experience and how different it was from theatre.

I wanted them to be comfortable and honest so before I recorded their answers to the questions, I gave them little bit of time to go over the questions and get their answers ready.





# feedback

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“I would like to see you further extend on the contextual elements and on your reflections. Whilst you carry out some good research sources consider ways to expand on these further and be sure to tell me how you have used this research to support your development. You have made a great start, keep going. – Sara Sutton

“your acting is very well, I just want you to sound a little happy when saying the line “yeah we’ll have so much fun with your friends”. This line is important because it’s like the start of being controlled by your partner”- Holly Stanhope

### Level 3 Extended Diploma in Performing and Production Arts

#### Project 3: Creative Project

#### VIVA Questions

**Name:** Timea Krokova

**Date:** 19/02/2022

How do you feel this project went?

This project was very different from what I've done in the past so the experience was amazing and I'd love to do it again.

What skills do you feel that you have developed through this project?

The skills I have developed was knowing how to act when mine and my character's lifestyles are different. I had to research a lot about being in an abusive relationship in order to understand my character and find the best type of acting for that situation.

What were your key strengths in project 3?

- Having patience
- Knowing my lines very well
- teamwork

What were the weaknesses in project 3?

One weakness in project 3 was the editing and technical difficulties that occurred while filming.

How effectively did you manage the overall process?

I mainly focused on my scene and shooting behind the scenes video to show the process of filming but then since the videos got deleted, I have problem solved and decided to interview actors/actresses.

Can you discuss any key research sources which have supported your process?

Since the story was about toxic and abusive relationship, I had to research about why some people find themselves in a toxic and abusive relationship and what it causes/leaves after they get out of the relationship.

How effectively did you apply the research?

I have applied my research by understanding the reasons why partners become abusive and why the victims choose to stay in that relationship instead of reaching out for help.

What have you learnt from this project which you will take forward on to the next step of your own personal development?

Editing skills and what it is required to have a good production and film.

What have you learnt about the topic you worked on, i.e film making, workshop leadership skills?

Filmmaking was new to everyone because we had no experience so all that helped us was watching behind the scenes of famous movies and series to help us get an idea. I have researched mainly about camera angles because filming is very different from theatre, so angles are very important in films whereas in theatre, facing the audience is important.

What can you do now that you couldn't do when you started the course?

Have good experience on the production side of the piece and a lot of problem solving. I have also gained a lot of skills and further developed my confidence.

Why is learning this important?

Because when performing, feeling very stressed, scared and nervous can affect your acting on stage or in scenes when shooting for a film. Having a camera in your face all the time is not the most comfortable thing and it can throw off your confidence because you start to think whether you look good, if you sound good etc and it can affect the result in the film.

If you were to do the project again, what would you do differently?

I would push myself to do something that's way out of my comfort zone. I would also change the storyline and make it more suitable for only people over 18 because the storyline I have in mind is something that can traumatize people and it's based on something that it's barely spoken about (cult, manipulation and brainwashing) I would mainly focus on real life events instead of creating something that's only a fantasy. But I'd only do that if the actors and actresses are comfortable. I would also get more people involved so they would develop good acting skills.

How will you effectively apply this within your next project?

How will you effectively apply this within your next project?

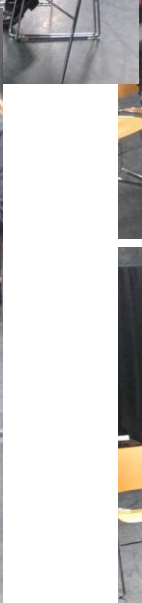
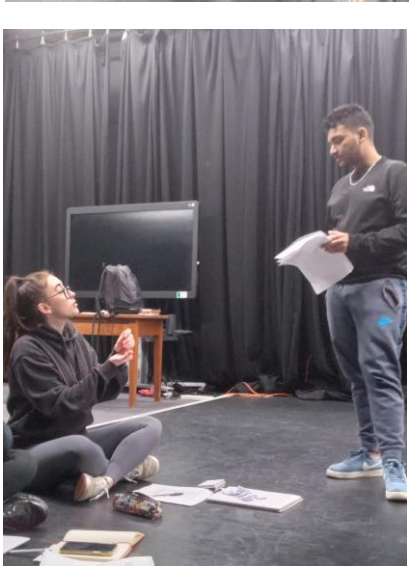
I want people to be more open minded and give their ideas so that we have something more to work on instead of only going with one idea that someone shared.

Did you enjoy the creative process?

Yes, I loved it. 😊

# Viva question







## Evaluation+conclusion

The overall project was very new to me, there was a lot to educate myself on and problem solve. Abuse is a sensitive topic so acting wise we tried to not do something that will trigger the audience or actors/actresses. The message we are delivering to the audience is that no one is all alone, and help is always available. Based on research many people are scared to come forward and ask for help because of being threatened or manipulated so our message will hopefully help them gain confidence to speak out.

The filming was very exciting, after a long morning when it came to the filming, we all just jumped into a good mood and did our best to help. I wanted to show the process of filming and what happens behind the scenes so when it came to shoot my scene, I had Holly Stanhope filming my parts for the rest of the time I was recording everything from shooting scenes to discussing ideas. before I interviewed the actors/actresses I made sure they are comfortable, and I was there to help them if they needed any help. I also asked them to be honest.

Although we did not have any past experience on filming, I have asked the other group to talk about their experience and how it was different from theatre. From that I have gained some knowledge on filming, afterwards I have looked at videos of celebrities talking about their experience.

In this project I was a challenge to educate ourselves on filming and we had this thought that we would not finish everything in time, but we have used what we already know to help us. Overall, the whole project was fun to work on and I'd love to do it again but with little bit more experience.