

Resting Restless

by Bethan Marlow

You will need to concentrate on the following:

1. The historical period and the theatrical conventions of the period.
2. The style of the play.
3. Characters – interpretation, motivation, vocal aspects, movement and interaction, their use of the acting space, their use of props and set, their costume, make-up and hair and the relationship between the actors and the audience.
4. Staging – the effect of the production on different stages e.g. Thrust, Proscenium, Theatre in the Round and Traverse.
5. Design – the set and props, costumes, make-up and hair, lighting and sound.

2. Although it is usually the director who makes the decisions regarding staging, it is necessary to work with the designers.

- Can you name each designer?
- What is the role of each designer?
- Remember that the designers add to the atmosphere of the performance and enrich the audience's experience.

(More information and terminology regarding designers can be found in the appendix.)

3. You must remember that vocal skills, movement and interaction have to be discussed when discussing a performance. Do you remember all the different elements which must be referred to when discussing each one?
4. You must understand the meaning of the term **style**. Can you explain what is the meaning of naturalistic style, symbolic style and minimalistic style?

CLASS DISCUSSION TASKS

Before you start to study the drama, you need to remember some things that will help you with each task.

1. Staging
There are four main types of stage layouts: Proscenium, Thrust, Traverse and Theatre in the Round.
 - Make a sketch of each one.
 - Add where the audience will be placed.
 - Propose an idea of the kind of set that can be used on each stage.
 - Remember that the floor, the stage and the roof are important.
 - The walls behind the audience can also be used.

1: The background of the play

This musical was performed professionally for the first time in 2016 by Arad Goch Theatre Company, with a cast of 11 energetic young actors. It was originally written for the Urdd Youth Theatre Company in 2014. The script is catchy and is focused on iconic choreography based on the songs of the Welsh band 'Bromas'. Arad Goch took the play on tour throughout Wales during March 2016, and it was one of the highlights of Wales' arts calendar that year.

Jeremy Turner, Artistic Director of Arad Goch and the play's director, describes *Resting Restless* as a contemporary Welsh production about being young in the twenty-first century:

"It's about the affairs and the flirting, the angst of the class, the gangs and the wild parties in the woods, the morals and immorality of youth, frustration with adults and young people's hopes and fears" says Turner. He added that *"there are very few, if at all, theatrical productions on this scale and of this nature available for young audiences in Wales"*.

Here you will find a preview of the show and the characters: <https://youtu.be/INrGxM7BR9E>

The show has won awards including 'The Best Show for Children and Young People' in the Welsh Theatre Awards 2017. Here are some press comments:

"The show provides a voice for people whose experiences we don't often see on Welsh stages." - Cris Dafis, *Golwg*.

It's a lively and gripping musical, full of conflict and many dilemmas that young people face today.

2: Arad Goch's performance



The pictures above show the original staging on a proscenium stage with a band backstage and a space for the desks and simple stage equipment in front. There are stairs on either side to create simple levelling. The production's simplicity is very evident: a few chairs and a few simple bits of equipment. Quite a wide space was needed as there were many cast members. The moveable chairs and desks suggested the location of the school but, in addition to this, they were used to create different images and locations.

The lighting varied to create different moods, especially during the songs where appropriate colours and gels were used for the transitions. This is a common feature in musicals – the lighting being natural in the dialogue parts, but much more complicated and enticing in the songs.

The director chose to give the band a conspicuous position on stage in order to include them as a prominent part of the show. This was most effective and worked well, as the sound and the music are such an essential part of the story. The music in the show is contemporary and appealing, composed by Bromas, a popular band at the time. Also, realistic props and contemporary costumes that were typical of young people's clothes today were used.

DISCUSSION TASK

Have you seen a performance of a musical? What are the features of this genre? In which ways are the productions, usually, different to plays? A few musicals include singing and no dialogue at all. Have you ever seen Welsh language musicals before?

TASKS

Look at the opening of the play: Part 1, Scene 1.

- As a director, how would you stage this extract? Remember that the characters are in different locations.
 - Draw a picture of the stage and audience placement.
 - Explain the style.
 - Provide ideas for the set and props.
- The ensemble of actors is very important in this extract as this is when we as an audience meet them for the first time. Explain how you, as a director, would choose to stage this scene, concentrating on the interaction. You will have to decide on the shape of the stage, the set and the stage equipment before answering. In your answer, refer to the following:
 - the actors' positions on stage

- their movements.
- What are your ideas regarding the characters' costumes in this extract? Refer to period, material, quality and colour. Would you choose to use a school uniform? Give your reasons for your choices.

Discuss your ideas regarding the above with the rest of the class.

3: Structure

The show is split into two parts – only two scenes in the first part and six scenes in the second. Some scenes are shorter than others but, on the whole, the show is fast paced. The play flows and moves smoothly to develop the story. The songs and the dialogue trace the story. Therefore, the director will decide on the change of mood and tempo between the dialogue and the songs. The dialogue is colloquial and very natural in order to appeal to young people, and so that the audience can relate to the characters.

There are 11 main characters – each one is pivotal and plays an important role: Alaw, Bethan, Cai, Donna, Gonc, Jesse, Mabli, Osian, Princess, Proff and Sam. Each of them has their own personality and they interact together throughout the show. Sometimes there is more focus on one character, but in general, all the actors are on stage at all times. We don't see the teacher, only his voice is heard. This means that appropriate sound equipment will be needed to convey this element.

Staging *Resting Restless* will be an interesting and creative task as there are a number of possibilities which can be considered.

TASKS

Look at page 52. Part 2, Scene 3 from *ON TOP OF THE MOUNTAIN* up to page 56: *AS THEY LOOK UP AT THE STARS, THEY HOLD HANDS*.

- Draw a picture of the stage you would choose for this extract, showing where the audience is placed. Then, describe how you would stage the extract on your choice of stage, focusing on the following:

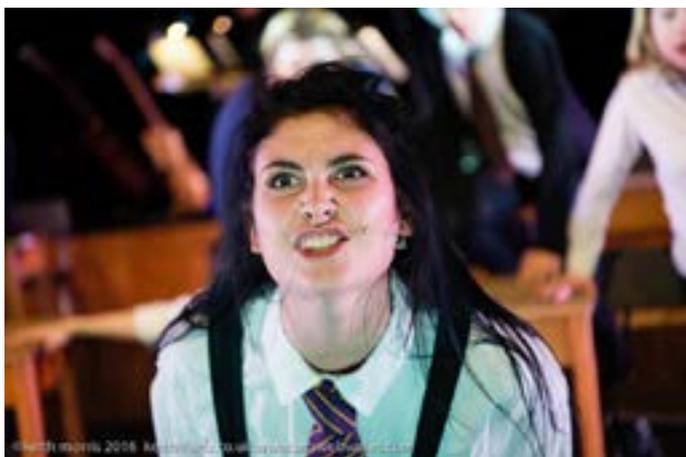
- the style of the production
- your choice of set
- your choice of lighting.

Give reasons for your choices.

2. Draw a picture of the costumes for the characters of Bethan and Proff in this extract. Remember to mention the period, material, colour and quality. Then, explain how you would communicate the role of both characters to the audience in the extract. In your answer, refer to the following:

- characters' motivations
- characters' voice
- characters' movements
- their positioning on stage
- their relationship with the audience.

4: The characters



Look at the characters' blogs below as a starting point:

<https://www.youtube.com/watch?v=TFsjJE0YkpA>

<https://www.youtube.com/watch?v=XcP3H2qdTL8>

<https://www.youtube.com/watch?v=r-zJfxz5sz8>

https://www.youtube.com/watch?v=Bkviu11_AUY

https://www.youtube.com/watch?v=ykyx_0-_gfA

<https://www.youtube.com/watch?v=yj0L-YQsiVg>

<https://www.youtube.com/watch?v=nJFGRHKWkQU>

<https://www.youtube.com/watch?v=9VF2uk422Zw>

<https://www.youtube.com/watch?v=ZVjgiJlly1U>

There are 11 characters in all, and they create a colourful tapestry of different personalities. What they have in common is the fact that they are in Year 13 and are sitting their A Level examinations. Therefore, this explains their feelings of uncertainty towards the future as they are on the point of leaving school and joining the big wide world. Also, some have made applications to go to university and are waiting to hear if they have been accepted. This creates some nervousness and confusion. Although they are under a lot of pressure, it's also an opportunity to enjoy and celebrate that their school days are coming to an end and that they are faced with a new, exciting path. It's a difficult, but exciting time.

This group are friends and know each other very well. However, like every group of young people, they sometimes argue and mock each other. Some like to do this more than others and can be cruel at times. At times, some of the characters are able to discuss their problems openly in order to share their fears, while others choose to be more private and quieter. There is also some competition between the characters, and this is common amongst friends at times.

On the whole, the show traces the story of a group of young people during a specific time of their lives. They experience various new situations, both enjoyable and unpleasant.

Alaw

Alaw is ambitious and is putting herself under a lot of pressure. She wants to go to study in Oxford.

Page 73: "...I want to go to Oxford and I want to be a doctor, a specialist, I want to be a consultant. And now that I'm not going to Oxford it's freaking me out because I work so hard..."

Alaw doesn't get a place in Oxford, and this this disappoints her greatly. She feels a failure and is very hard on herself. She is seen self-harming

on page 42, and by the end of the play she is in hospital. This raises questions and awareness of the importance of mental health amongst young people today.

Scene 6: *DURING THE SONG, ALAW SELF-HARMS. DEEPLY*

On the other hand, Alaw is a popular girl who joins in the fun. She is the one who offers to organise the trip abroad for the crew after their A Levels. Superficially, she likes being in control, and she doesn't like her friends making fun of her. See page 39: "*Trying to make yourself look good when nothing even happened. He just tricked me.*"

She's an intense and confused character – an ambitious person, but hard on herself.

DISCUSSION TASK

Do you believe that there should be more discussion in schools on self-harming? What causes it? Can it be a combination of several things? Do you think it's an appropriate theme to discuss in a musical? Are mental health and self-worth given enough attention in our communities, schools and places of work?

PERFORMING TASK

Imagine you're portraying the character of Alaw. How would you use voice and movements to act the monologue on page 73? You can perform the extract in front of an audience.

Bethan Bimbo

Bethan tries to be popular, and superficially, she likes fashion, make-up and having a good time with boys.

Page 54: "*Princess is a geek, she's got no friends and no-one fancies her. She's a bit of a loser, Proff, and no way am I gonna be like that. I want my life to be...happy.*"

She presents herself as stupid because she thinks this is an image that boys like, but yet, she's an intelligent girl who enjoys Chemistry and watches videos about it on YouTube! She offers to have "*bumpies*" with Proff to give him lessons in love but

is surprised when he respects and likes her. This is not usually the way boys react to her.

Behind the mask, it also has a sensitive side. She goes to see Alaw in hospital at the end of the show and says Alaw is different after she attempted suicide (page 85). Perhaps this is sobering for Bethan and suggests that she is also going to change as a person.

DISCUSSION TASK

Boys and girls are under pressure to be popular, but, in your opinion, are girls under more pressure? Is Bethan's character stereotypical or a fair portrait of some girls?

Cai

Cai has lost his mother and, at the start of the play, he's gathering his mother's belongings to donate to a charity shop. Immediately, this presents a very sad image. He is angry and confused and these emotions are manifested in his behaviour throughout the play. He has responsibilities to his family now and has to grow up quickly. He is described in the instructions at the beginning of the play, page 6: *CAI FORCES BACK THE TEARS. HIS DANCE IS BY NOW FOCUSED ONLY ON THE BOXING.*

His anger is again evident on page 21 when he returns to school, and in the song "*Versions of Me*" he sings: "*Normal, normal, just back to normal. Mam. Argh!*"

He's a popular and handsome boy and we can sympathise with him, but he can also be cruel e.g. on page 38 when he steals Alaw's bra and makes fun of her. He also gets into trouble as he tries to persuade Princess to "*hook up*" with him. However, as she draws away, Proff accuses him of treating Princess like a chunk of meat, and that he's crossed the line.

See Cai's response on page 70:

"Come on, I'm serious, where's the line? Touching her? Snogging her? ... from where I'm standing we're all, boys and girls, constantly jumping over the bloody line!"

Tension arises between Cai and Osian, his best friend, and the short monologue Cai has on page 73 reflects his feelings and especially his frustration.

By the end of the show, Osian explains his behaviour and apologises to Cai, saying that he had found dealing with his mother's death difficult. On page 81, Osian states: "*And I didn't know what to say so... but that's obviously not an excuse. I've been really crap.*"

By the end of the show, Cai realises that he might need help to deal with his loss, on page 74: *CAI CRIES IN GONC'S ARMS.*

DISCUSSION TASK

Cai has been through a terrible experience, and his life at home is difficult. However, does this give him an excuse to treat his friends badly? Is there enough help and discussion in schools about loss and death?

Osian

Osian is a popular boy and enjoys socialising, partying and drinking. He's the one who suggests going on holiday after A Levels. Although he's very ambitious and wants to go to university, he has low self-esteem, e.g. on page 24, he looks at his phone and at his selfies and sees a fat, odd and ugly person. He calls himself a "*minger*". He can't talk properly to his friend, Cai, after Cai loses his mother – he feels awkward. In addition to this, he admits that the pressure of social networks is too much at times: "*You sit in school trying to learn about Welsh literature and your phone is screaming how you should be and act and dress and love.*"

Donna Dunce

Donna is extremely shy and nervous and therefore susceptible to some disrespect by the boys (page 15). Usually, Alaw protects her from that. Cai is extremely cruel to her at times. At first, she doesn't respond. At the end of the play, there is a sad image of her looking for Alaw when Osian challenges her: *DONNA'S STARING AT ALAW'S CHAIR – THE ONE THAT USUALLY DEFENDS HER.*

Then, she gathers confidence to get up from her chair, she steals Osian's mobile phone, drops it on the floor before putting her heel on it!

When Bethan asks whether they are going to be ok, Donna's answer, on page 86 is: "*We'll just have to see. No point worrying about it though is there?*"

It's obvious that she's much more confident by the end of the show.

Gonc

He's the class fool and he tries very hard to make everyone else laugh and offers to do all kinds of foolish things in order to be popular, e.g. on page 40: *"Hey, watch this, guys, I'm gonna run through the bonfire with my bare feet."*

He likes being called a *'freak'* and likes making fun of the rest. At times, he can be cruel and unsensitive, especially towards Jesse: *"So what are you Jesse, a Fairy?"*

Gonc may be hiding behind a mask, and in reality, he doesn't like his irresponsible behaviour.

DISCUSSION TASK

Do you feel that some boys and girls try hard to be fools – doing stupid and dangerous things – in order to be noticed?

Jesse

Jesse is openly gay. He has a large personality and he enjoys the girls' company (page 14). As they discuss the holidays, Jesse says: *"I am not sharing with you boys because it'll be a disgusting, stinky mess and that is not my style, thank you very much."*

Jesse doesn't attempt to hide his sexuality at all, and he announces it in an amusing and fresh way. On page 21, he says: *"Fairy and the Freak. Hashtag out and proud, hashtag gay courage, hashtag what-ever."*

However, Jesse is worried about the holidays and what people will think about him in a different country: *"...pretend to be straight boy... And if anyone finds out what I really am I might get killed..."*

His monologue on page 64 shows that he's sensitive and that he feels disappointed and sad when his friends can't accept him for who he really is.

PERFORMING TASK

As an actor, perform Jesse's monologue on page 64, concentrating on the voice and movements.

Mabli

She's a confident, gay girl and is in love with Sam. She's a girl who likes having a good time and socialising. She lives on a farm and enjoys being amongst the animals. She has no intention of going to college, only staying home to help. On page 18, she says: *"Look at my sheep, right – happy, every single one of them, because they're doing what they want to do – graze. College? No. Family, friends and a whole farm of love."*

Mabli seems to be happy in her own skin and she doesn't want to be anyone else. She's very open and sings a special song for Sam on pages 19–20, asking her for answers: *MABLI IS ON ONE KNEE IN FRONT OF SAM, HOLDING UP A HARIBO RING.*

Nevertheless, she responds immaturely after Sam is chosen to go and play football in America. She wants her to stay at home with her rather than moving far away. This may show a more selfish side to her character.

Princess

Princess works very hard and doesn't socialise much. She forces herself to overwork at times, in an obsessive way. However, she is sensitive and doesn't want to be targeted differently.

She has been accepted to study in Cambridge but hasn't told the rest. When Alaw gets to know this, tension arises between both girls, (page 17). She doesn't attend all the parties – she prefers to revise. However, after feeling under pressure from the others to go out drinking, she agrees.

As a result, she goes over the top and gets drunk. She is seen dancing madly in the song *"Never Been to Japan"* and releases herself from all the tensions she has been feeling. Unfortunately, Cai takes advantage of this and leads her to a dark corner. Nevertheless, Proff comes to save her along with the rest of the group.

Sam

Sam is a talented football player, but she doesn't feel that she is encouraged to succeed in this field. On page 24, she refers to her father's words: "*Football's not a career for a girl. You should be in the library not on the bloody football field...*"

However, later in the show, we hear that a football talent scout from America wants her to go and train there and she succeeds in following her dream. There is a suggestion that she's gay, but she might not be completely sure of her sexuality as she's concentrating more on her career.

DISCUSSION TASK

Are some girls who play football considered gay without any substance to the claims? Is this fair?

Proff

Proff tries very hard to be popular, but he behaves very differently to the rest of the boys. He is more courteous and respects the girls.

At the beginning of Part 2, he meets Bethan on top of a mountain, and he's really excited as he's never been with a girl before. Despite this, although she's willing for him to do whatever to her, Proff doesn't accept her offer. Instead, he says on page 55: "*There are men in this world that respect women, Bethan, admire them and treat them properly.*"

He also defends Mari (Princess) when Cai tries to take advantage of her in the party.

Proff believes strongly in rights and morality. He is also ambitious and wants to follow an academic career: "*A levels, degree, Masters, PhD.*"

PERFORMING TASK

Look at page 34, from Proff saying "*Oh shhhhrimp*" up until "*please don't move.*"

As an actor, think about a suitable voice and movements for portraying Proff in this extract.

DISCUSSION TASKS: THE CHARACTERS

1. What kinds of personal props could the characters use in order to demonstrate elements of their character?
2. In the song "*Versions of Me*", how would the actors move and interact? Consider the space, the movements, distance and proximity.
3. As a costume, make-up and hair designer, what are your ideas for each character? How would the costumes change from one setting to the other e.g. school, the woods, the night out?

PERFORMING TASK

Look at Scene 2. Experiment with the characters' voices and movements in the extract. You can perform the extract before an audience.

TASKS

Look at page 38, from *GONC STEALS THE BRA AND PUTS IT ON HIS HEAD* up until page 40, *ALAW LEAVES*.

Ideas for short questions:

1. Briefly describe the relationship between Cai and Alaw in this extract.
2. Which two practise techniques could the director use to help the actors examine the relationship between both characters? Give reasons for your choice.
3. Suggest suitable costumes, hair and make-up for both characters and explain your choices.
4. What is the motivation of both characters in this extract?
5. How would Alaw's character say the following line?

"Nothing happened!"

Give an explanation for your vocal choices.

6. As an actor, choose one movement, one gesture and one facial expression to communicate Cai's character in this extract.
 7. Describe two suitable lighting effects you could use in this extract.
 8. As a designer, name the props both actors would use in this extract. Then, describe the props, (colour, quality, period) and explain how the actors would use them.
4. Explain how an actor playing the part of Alaw would use vocal skills to communicate the character to the audience (you may change the character to Cai). In your answer, refer to the following:
 - character motivation in this extract
 - tone and tempo
 - pitch.

Ideas for question 4 in the examination paper

1. Describe how you would stage this extract for a performance of the play *Resting Restless*. In your answer, refer to the following:
 - choice of stage
 - the style of the production
 - set and props.

Give reasons for your choices.

2. As a designer, explain how you would use **Theatre in the Round** to stage this extract. You will also need to refer to the original production. In your answer, refer to the following:
 - the placement of the audience
 - the style of the production
 - lighting and sound
 - set and props.

(You may adapt the shape of the stage and choose either **Thrust, Proscenium or Traverse**.)

3. Explain how an actor playing the part of Alaw would use physical skills to communicate the character to the audience (you may change the character to Cai or Gonc). In your answer, refer to the following:
 - character motivation in this extract
 - movement and gesture
 - posture
 - facial expression.

5. Describe how the actors would use the stage and interact in this extract.
 - Refer to the shape of the stage and the space.
 - Character positioning in the space.
 - Characters' gestures, their posture and their facial reactions.

Important – When studying the role of each character in the show, remember that you need to consider their age, background and emotional state. Also, as you select a specific extract, concentrate on the character's motivation in that extract, and read the stage directions carefully to get more information.

PERFORMING TASK

Choose a specific extract, possibly one which is very important in the show, e.g. a particular song.

1. Discuss with a partner or in a group what are the relationships between each of the characters.
2. What are the characters' motivation in the extract?
3. How will they use the space, and remember, in order to do so you will have to consider the shape of the stage. Discuss and experiment with the movements and the interaction in the extract.
4. You may consider proxemics, the characters' distance and proximity.
5. Carefully, consider your character's gesture, posture and gait.
6. Your use of voice, tone, tempo and pitch.

7. Remember that your interpretation is unique, but you must give the playwright's intention full consideration.

As you practise the extract, you can improvise and use different techniques, e.g. hot seating, in order to try and get to know the character better. Consider the following questions:

- Who am I?
- Where am I?
- When is it happening?
- What do I want?
- Why do I want it?
- How will I get it?
- What do I need to overcome?

Perform the extract before the class to get their response. You can explain to them your reasons for your vocal choices, your movements and the interaction.

5: Themes

There are many themes and sub-themes in this play. (You can make your own list and discuss them in class.) Among these we find pressure to succeed, pressure to be popular, pressure to have a girlfriend/boyfriend, and the pressure of social networking. Self-harming, loneliness, uncertainty and self-image are quite obvious ones as well and are very relevant for young people. This is why this is a very suitable show to perform with a school group or a youth theatre company. It can be performed in a simple space, without much of a set or props either.

Friendship

The characters are friends – they socialise and have fun, but as a group they can also hurt each other. Everyone, at times, says something cruel or makes fun of someone else and laughter can turn to tears. Sometimes, some are jealous of others, or feel pity for someone. A few are defensive if they feel that someone is being wronged. Certainly, the friends demonstrate various emotions throughout the show.

The message is that friends, although they are close

and loyal to each other, can disagree and dissent at times. Not everyone agrees all the time, and sometimes we must listen more to each other and take their advice. The characters in the show are on the point of leaving school and they feel under pressure to succeed – some more than others.

DISCUSSION TASK

Do you feel that this is a fair portrayal of a group of school friends? Are they stereotypical characters? Does disagreement and mocking usually happen? Is this a good or a bad thing? Do you consider yourself a part of a gang?

Pressure

This is an obvious theme as many of the characters feel that they are under pressure from all directions: pressure to succeed in school, pressure to get a place at university, pressure to be cool and popular, pressure to be handsome and beautiful, pressure to fit in, and pressure to have the “perfect” life.

This is discussed in the song “*Versions of Me*” when the characters admit that the external picture of themselves is a lie. There is also pressure on them to experience love, as that is also considered cool and mature. This is discussed in the song “*Seeing Sunrise*” when Proff is preparing to go on a date with Bethan!

In the song “*Paradise Pill*”, Princess and Alaw discuss their wish to flee the pressure they feel, but both are too weak and succumb to the scheme of things.

In the songs “*Out on the Town*” and “*Never Been to Japan*”, the characters try and avoid all the pressure on them and flee to a world of fantasy for a while in order to have fun and a taste of freedom.

In the final song, “*Grimaldi*”, the themes unite to create a clear message: although all this pressure worries them, one must be realistic and grow up to realise that all this is not important in reality.

Social networks such as Facebook and Instagram are also platforms which put pressure on young people to look fashionable, handsome, beautiful, muscular and thin. The characters are constantly on their phones throughout the show, trying to take

photographs which make them look amusing, sexy, moody, adventurous and mad. However, in reality, these are versions of themselves – not the truth.

The pictures are false and unreal. This becomes clear again in the song “*Versions of Me*”.

You can listen to the songs by Bromas below:

<https://www.shazam.com/track/105174271/cysgun-brusur>

DISCUSSION TASK

Can you identify with the different pressures these characters feel? Pressure from school, or from parents? Do social networks add to this pressure? Do you spend too much time on your phone?

TASKS

1. Work with a partner and make a list of times when the characters are under different kinds of pressure in the show. You can experiment with performing a specific extract, focusing on the characters’ voices and movements. You can also use different practise techniques to develop the characters e.g. hot seating, levelling to demonstrate power, improvisation, dividing the extract up into units to discuss character motivation, mime work and freeze-frames.
2. As a set designer, create a model of the set focusing on a specific theme of your choice e.g. restriction, lies or mask wearing.
3. Concentrate on colours, materials and levels.
4. As a costume, make-up and hair designer, create ideas on how you would dress the characters. Consider colour, material/fabric, quality, period, style of hair, make-up and jewellery.
5. As a sound and lighting designer, choose a specific extract where there is an obvious transition, that is during the songs. You can discuss the type of sound or music which would be suitable to create an atmosphere in the extract and also the types of lighting: gels, lanterns, on-screen images, special effects, gobos, intensity and colour.
6. As a director, would you use a realistic, symbolic or more minimalistic style to stage this show? State your reasons and refer to a few scenes.

6: Contemporary productions

The play was performed by the Urdd Youth Theatre Company in 2014. It was then performed in 2016 by Arad Goch Theatre Company. It was also performed by Ysgol Plasmawr in 2017. Here is a clip from that show in a competition in the Eisteddfod.

<https://www.youtube.com/watch?v=8eF2fK72ub4>

<http://ysgolplasmawr.cymru/images/postercb.jpg>

University of Wales Trinity Saint David performed the play in 2019. You can do your own research into these productions.

Consider how you would produce this show and remember that your individual and original ideas are just as important. You can borrow some ideas as you discuss and study the planning elements, and then create your final version of each element of the production.

Considering elements of physical theatre work might be useful, as there is so much emphasis on ensemble work. The dancing and choreography also play a key role in communicating the mood of the songs.

Experiment with different kinds of stages e.g. Thrust, Proscenium, Theatre in the Round or Traverse.

Perform extracts in your school and ask for pupils’ feedback. Consider the age of pupils in the audience as some of the themes are sensitive ones.

Ideas for question 5 in the examination paper – 15 marks

1. With reference to a key extract from the show, how would a designer use lighting and sound to communicate the mood to the audience? In your answer, refer to the following:
 - how lighting and sound were used in the original production
 - ideas on lighting

- ideas on sound
 - mood.
2. With reference to a key extract from the show, explain how you would communicate the role of any one of the characters to the audience. In your answer, refer to the following:

- character motivation
- voice
- movement
- interaction.

State the reasons for your choices.

3. With reference to a key extract from the show, explain how a designer would use a set to create an atmosphere for the audience. In your answer, refer to the following:

- the original production
- your ideas on the shape of the stage
- production style
- your ideas regarding a set.

State the reasons for your choices.

4. With reference to a key extract from the show, explain how a designer would use costume, hair and make-up to create an atmosphere for the audience. In your answer, refer to the following:

- the original production
- your ideas on costume style, their colour, their quality and the period
- your ideas on hair and make-up.

State the reasons for your choices.

5. With reference to a key extract from the show, explain how the actors would interact to communicate the relationship between the characters to the audience. In your answer, refer to the following:

- the acting style
- the movements

- gestures and posture
- facial expression.

State the reasons for your choices.

APPENDIX

Terminology

Vocal skills

Pitch
Tone
Tempo
Pause
Accent
Voice level
Clarity
Emphasis

Physical skills

Gesture
Posture
Facial expressions – eyes
Movement – gait
Stillness

Interaction

Proxemics – distance and proximity
Positioning on stage
Physical response

Costume, make-up and hair design

Material
Quality
Colour
Time period
Hair style
Wigs
Make-up
Jewellery

Sound design

Music
Sound effects
Live sounds
Recorded sounds
Volume
Echo
Microphones
Sound sources
Instruments
Live band

Lighting design

Intensity
Focus
Angles
Special effects
Colour – gels
Gobos
Different lanterns

Set design

Shape of stage
Flats
Backcloth / back drop
Cyclorama
Colour
Rostra
Exits, entrances
Levels – blocks
Floor
Curtains
Ceiling
Stage equipment
Furniture e.g. table
Stairs

Personal props

Handheld
Portable props, e.g. chair or box

ACKNOWLEDGEMENTS

Dynion yn Cweryla (Men Arguing) / Image by Keith Morris / bethanmarlow.com / Fair Use

Symud Cerdded (Moving Walking) / Image by Keith Morris / bethanmarlow.com / Fair Use

Eistedd ar Byrddau (Sitting on Tables) / Image by Keith Morris / bethanmarlow.com / Fair Use

Merch yn canu (Girl singing) / Image by Keith Morris / bethanmarlow.com / Fair Use

Merch yn grac (Angry girl) / Image by Keith Morris / bethanmarlow.com / Fair Use

Ffrindiau yn cymryd llun (Friends taking a picture) / Image by Keith Morris / bethanmarlow.com / Fair Use

Dawnsio ar y byrddau (Dancing on the tables) / Image by Keith Morris / bethanmarlow.com / Fair Use

Ar y llawr (On the floor) / Image by Keith Morris / bethanmarlow.com / Fair Use

Images are used within this resource for educational (non-commercial) use only, to facilitate learning and to further explain concepts. Appropriate acknowledgments were provided for each image. Our belief is that each image used conforms with the Fair Use policy, however if there are omissions or inaccuracies please inform us so that any necessary corrections can be made. resources@wjec.co.uk