

**T/NY
F/RES**

Resource Pack For Students & Teachers



**MY MOTHER
SAID I NEVER
SHOULD**

BY CHARLOTTE KEATLEY

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Tiny Fires Ltd

Tiny Fires Ltd is an independent production company set up by director Paul Robinson and producer Tara Finney, the award-nominated team behind the critically acclaimed *Land of Our Fathers* (Time Out's Fringe Show of the Year 2013) which transferred to Trafalgar Studios in September 2014 and tours nationally this year. Paul and Tara set up Tiny Fires Ltd to create high quality, unique and innovative theatre in the Off West End and West End spheres.

For Tiny Fires' first production we will present our favourite modern classic *My Mother Said I Never Should* by Charlotte Keatley.

"In its revelation of mother-daughter emotions over the years, the play is without rivals. It is a classic." The Times

My Mother Said I Never Should was Keatley's debut play. She wrote it when she was just twenty five. It was an overnight success and is now the most performed play ever by a female playwright. Not seen in London since its Royal Court debut in 1989 this dynamic new version can be seen at St. James' Theatre in spring 2016.

First Performance: 13th April 2016

Closing Performance: 21st May 2016



St James Theatre

Opened in September 2012, St. James Theatre is a unique, award winning arts complex in central London. With a 312 seat main house presenting plays, musicals and revues, and a 120 capacity Studio in cabaret style offering over 250 shows a year, the St. James has established itself as the vibrant cultural hub of the rapidly developing Victoria area and a major player on the wider cultural scene.

A theatre of choice for the best regional transfers, the perfect space for mid-scale musicals and musical revues, or the first stop for ambitious productions with designs on the West End, we stage shows that excite us, that marry great writing with visionary artists and that will appeal to theatregoers of all ages.

In our first 3 years we have had four West End transfers (Andrew Lloyd Webber's *Tell Me on a Sunday*; *Urinetown: The Musical*; *Bad Jews*; *McQueen*), two Olivier Award nominations (*Cinderella*, *Tell Me on a Sunday*) and seven What's On Stage Award nominations. Productions have been helmed by such renowned directors as, Sir Trevor Nunn, Max Stafford Clark, Sir Jonathan Miller, John Caird, Jamie Lloyd, David Grindley, Tamara Harvey and Blanche MacIntyre.

The artistic programme is of course at the heart of establishing a new theatre, but so too is the audience experience. We aim to deliver a balance of new and interesting work, plays and musicals that are both thought-provoking and entertaining.

STJAMES

**T/NY
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Creative Team

Charlotte Keatley Playwright

Paul Robinson Director

Signe Beckmann Set Designer

Johanna Town Lighting Designer

Simon Slater Composer & Sound Designer

Helen Coyston Costume Designer



Paul Robinson, director. Photo by *The Stage*.

Characters

The play has only four characters, all of whom are female. The characters appear at various stages of their lives throughout the play, as well as in different geographical locations.

Doris

Doris was born in 1900 in Oldham, and is the eldest member of the family we encounter in the play. In 1923 she got engaged to Jack Bradley and they married in Oldham in 1924. In the scenes at the wasteground, we see Doris as a five year old from 1905.

Margaret

Margaret is Doris' daughter born in Cheadle Hulme (Manchester) in 1931. She married Ken Metcalfe in London in 1951. In the scenes on the wasteground Margaret is 9 as a child from 1940.

Jackie

Jackie is Margaret's daughter and was born in London in 1952. In the scenes on the wasteground Jackie is also aged 9 as a child from 1961.

Rosie

Rosie is Jackie's daughter and was born in Hulme, Manchester in 1971. In the wasteground scenes Rosie is her 8-year-old self from 1979.



My Mother Said I Never Should

Synopsis

My Mother Said I Never Should was written in 1985 and follows the dramatic lives of four 'ordinary' women. The play presents us with two worlds; the first is the wasteground, which the writer describes as 'a magic place where things can happen'. The wasteground scenes are in chronological order and allow all the characters to play as children together. The scenes are often used to introduce themes such as sex, death and violence, to the following 'real world' scenes. The other world is the 'real world' that the characters inhabit. The scenes within this world do not play out in chronological order but slip between time and place to present the four women's stories.

Scene-by-Scene Breakdown

Act One

Scene 1

The Wasteground

Doris (5), Margaret (9), Jackie (9) and Rosie (8) play together in the 'wasteground'. They play as if they are contemporaries despite obviously being from different time periods and locations. Jackie, the eldest girl suggests 'Let's kill our Mummy'. Rosie thinks that if they do they will become outlaws or that the ghost of Mummy might haunt them. Jackie starts some voodoo, while Margaret says she will never get married and never have babies. Rosie says there is a baby seed inside girls that could grow anyway. The girls invoke the spirit of their Granny, to tell them to kill their Mummy. Rosie and Margaret get scared and run off. The ghost of a woman appears, causing Jackie to call for her Mummy as she flees.

Scene 2

Manchester, Christmas 1940

The ghost is revealed to be Doris , aged 40. It's Christmas Eve 1940 in Cheadle Hulme (Manchester). Her daughter, Margaret, aged 8 is playing with her doll under the grand piano. Doris makes Margaret practice on the piano, despite the sound of an air-raid siren from outside.

Margaret is scared but Doris offers no comfort. Margaret has lots of questions, culminating in asking what happens when you die, to which Doris responds by saying she will bring some cocoa. The lights change to morning. Doris is now 61 and grandmother of Jackie, the 9 year old from the first scene. Jackie is playing under the piano. Jackie asks lots of questions which amuse Doris as she answers them. Doris suggests making fairy cakes. Jackie hugs her Granny, who asks for a kiss and they go off together. The lights return to the air-raid as Doris re-enters with the cocoa, but Margaret is asleep.

Scene 3

The Wasteground

Back at the wasteground, as in scene one. Rosie tells Doris that her Mum has the curse (referring to the menstrual period) like in fairytales. She thinks it might be because of their spell. The girls mix fairytale and myths about periods. They begin to play doctors and nurses, where one is a female patient, the other a male doctor. Doris doesn't like being touched between her legs as her mother 'says she can see inside my head'. Doris wants to play babies tomorrow, but Rosie says they have to get married first.

Scene 4

London, May 1969

Margaret argues with her daughter who has just had sex with her boyfriend for the first time. It's now 1969 and in London. Jackie tells her mother to stop treating her like a child if she wants her to behave like an adult and reveals that she's been on the pill. Margaret knew this as she had been reading Jackie's diary and says she could have waited until she was older like she did. Jackie storms out leaving Margaret to reminisce.

Scene 5

Manchester, 1961

Back in Cheadle Hulme Doris is preparing a picnic for Margaret's arrival as she comes to collect Jackie. Doris' husband is mowing the lawn but refuses to join them. Margaret has been away with her husband following a miscarriage. Jackie tells her mother how she was playing with one of her old dolls like it was a real baby, which causes Margaret to jump in distress. Jackie is concerned about her mother, running to her knocking the water pot over her painting as she does so. Doris blames Margaret and suggests that she wouldn't have lost the baby if she wasn't so focused on getting a job.

Scene 6

Manchester, early December 1971

Jackie, now 19 and living in a council flat in Hulme, Manchester is trying to quieten her baby Rosie. She's unable to cope, so Margaret arrives to collect Rosie and decides that Rosie will be told she is Jackie's sister. Jackie says she will go back to art school and keeps a bag of Rosie's clothes.

Scene 7

Manchester, August 1951

Back in Cheadle Hulme in 1951, Doris and Margaret sort washing. Margaret is talking about her new life in London and her marriage to an American man. Margaret leaves as Ken arrives, leaving Doris alone.

Scene 8

The Wasteground

Wasteground, characters are children as in the first scene. Rosie is skipping and singing about boys. Jackie arrives saying she's been to the boy's den. She's managed to get her penknife back so she and Rosie could make a vow, but had to kiss a boy to do so. Rosie says they can't be best friends because of this. Jackie tries to make up, then cuts her finger to make a pact.



Rosie is impressed and does the same. They vow to be best friends and never lie.

Scene 9

Telephone conversation, early December 1971, later on the same day as Scene Six.

Margaret arrives back in London with baby Rosie. It is the evening of the day she took Rosie from Jackie. Doris calls earlier than usual and flusters Margaret who is unsure how to tell her about the new baby. They exchange small talk with Margaret being very careful about what she says.

Scene 10

London, September 1979

It's Rosie's 8th birthday, she intends to bury the doll that has appeared throughout the play. It's battered now. She feels she doesn't need dolls or her Mum anymore. Rosie is interested in Jackie. She paints a picture for Jackie. Jackie enters with a cake she's bought. Jackie and Margaret conflict over how to cut the cake. Jackie sees the painting, but Rosie is confused and decides to give it to Margaret. Jackie says she plans to open a gallery, while Margaret is working full time. Jackie offers a cheque to help raise Rosie, which infuriates Margaret. Jackie is left alone and digs up the doll.

Act Two

Manchester, December 1982

Back at the house in Cheadle Hulme, it's 1982. Doris has been widowed and her husband has left the house to Jackie, much to Doris and Margaret's confusion. They resent Jackie for it. Rosie thinks they're being unreasonable to Jackie. Jackie worries about everyone and feels that her Grandfather left the house to her to pull her back into the family. Rosie remains upbeat and tells her that he did it so Jackie could open her gallery. Doris is rejuvenated by Rosie's energy and enthusiasm. Jackie sees Margaret in pain and so offers to take Rosie for the summer, but she avoids the conversation. Rosie comes across Jackie's clothes from her youth and puts on some of her ski pants, which discomforts Margaret, who thinks Rosie has been told about her real mother. They divert the tension by telling Rosie she's tired and begin to leave. Doris is left alone and remembers the night her husband died. Rosie enters with a solitaire game she's found. Doris says she will teach her how to play if she comes to visit her.

Act Three

Scene 1

Oldham, early April 1987

Five years later Doris is in her new back garden with Margaret who has come to visit, having taken a day off. Rosie and Jackie are on holiday together for a week. Margaret tells Doris her husband has left her. Doris tells her daughter that her marriage had had distance, that her husband had stopped wanting her years before he died. Margaret feels her marriage failed because her husband wanted a wife not a working mother.



Scene 2

Croydon, London, early April 1987

Margaret is at her desk in Croydon. Rosie comes in to surprise her, having just arrived back from her holiday with Jackie. Rosie announces that she wants to go and live with Jackie in Manchester. Margaret is horrified and asks Rosie to leave her for a moment. Jackie enters, visiting before she gets the train to Manchester to open her gallery. Jackie asks Margaret if she has seen a specialist about her pains, which Margaret dismisses as menopause. Suddenly Margaret releases her anger about the situation, telling Jackie she has kept her high-flying life style by not telling Rosie who her real

mother was. She tells her of the years of experience she has lost. Jackie is full of guilt, but Margaret insists she goes to catch her train as they both have work to do. Margaret breaks down as she realises she is single again.

Scene 3

The Wasteground

Back at the wasteground, the characters are children. Rosie, Jackie and Doris are stirring an imaginary pot of spells casting a death wish on their mothers. Rosie and Doris are scared about what death means and ask Jackie to undo the spell. Jackie says you can't make someone's life go backwards. Doris and Rosie run off to find their mothers, leaving Jackie alone. She cries after them, insisting she doesn't want to be alone.

Scene 4

Twickenham, late May 1987

Margaret is in hospital. We hear her voice in her head, as she is no longer able to speak. She goes backwards through her life, drifting into fairytale. As she nears death she becomes more mixed, and repeats her question from the beginning of the play about what happens when you die. The door opens, and Margaret goes out to the garden. We hear a child crying, then a baby.

Scene 5

London, late May 1987

Rosie is in the garden. Jackie rushes in having been trying all night to get a plane back from Manchester. Rosie asks sarcastically if the gallery was a success. Jackie had cancelled the launch. Jackie wishes she had been with Rosie. Rosie produces Margaret's birth certificate, then her own. Rosie has discovered that Jackie is her real mother, five months before Jackie would have been allowed to tell her. Rosie announces she's to move to Oldham with Doris and that she's never going to have children.

Scene 6

The Wasteground

The wasteground again. Margaret, as a child is drawing a line on the ground to play a game. Jackie runs in and tries to join her. Margaret catches her and tells her to do a dare. Jackie says she has, she went to the boys' den

and now the others won't play with her. Margaret offers to show Jackie a secret hiding place, but Jackie chooses to go back, leaving Margaret alone, content.

Scene 7

Oldham, September 1987

Four months later, in Doris' back garden Rosie is playing with the solitaire board. Rosie now runs a business printing logos on kites for charities, which Doris helps with. Doris, very relaxed now, gives Rosie the letter Jackie wrote to be given to her on her sixteenth birthday. Rosie scans it, throws it away, then puts it in her pocket. She solves the solitaire game and calls to show Doris, who doesn't reply so she starts again.

Scene 8

Oldham, May 1923

Doris runs in aged 23, she is calling to her mother telling her that her boyfriend has proposed. She is extremely excited, but hesitates when using words like marriage and love. She concludes that this must be the beginning of her life.



Themes

Recurring Issues

The structure of the play does not follow a chronological pattern, but rather shows themes and similar issues arising for the different generations of women together. It shows how emotional issues are passed down from generation to generation and how this affects their present and future possibilities. There is a vast amount of information, history and emotion passed on through the generations through advice and repeated behaviours. The exception to this are the child scenes, which run chronologically and are used as a device to introduce the theme of the following scenes.

What kinds of emotional issues do we see appear more than once in different times of the play?

Taboos

Taboos are issues that we tend not to talk about openly or issues that are rarely talked about as people like to pretend they don't exist. The play deals with many taboos and these are mainly seen through the scenes with the children on the wasteground. The children here encounter taboos such as the death of parents, sexual experiences and violence, alone, without adults. The writer describes these scenes as being necessary as 'it is only when we are alone that we discover how to live, and love; as adult Rosie discovers at the very end of the play.'

Why does the playwright use the wasteground scenes to explore certain taboos? How is this effective as a dramatic device?

Women and Their Relationship to Men

Throughout the play men have an important impact on the characters. We see various reactions to how the characters deal with the men in their lives. Men are never seen on stage but are known to be present within the lives of the characters. Some of the moments where we see the characters being able to have personal time to discuss their lives are cut short because of the needs of the male presence. We see a changing attitude towards men throughout the play, from Doris who gave her life up to be a wife

and mother, to Jackie who puts her career first.

How does the production show us that men are present? In what ways do the characters have different attitudes towards men? What is the effect of not having the male characters seen on stage? Why has this device been used?

Women's Relationship to Their Mothers/Daughters

We see throughout the play that there are issues about mother/daughter relationships that are present across generations. Both Jackie and Margaret are seen trying to escape their parents' traditions but yet we see that they are unable to escape their parents' legacy. We see Margaret mirroring Doris' inability to express her emotions and Jackie becoming frustrated by Margaret as they both want the best for Rosie, but in different ways. Despite all of these issues there is still a huge bond between all of the characters.

In what ways are the mother and daughter pairs different – how do their priorities and outlooks on life differ? What do you think happens to Rosie after the play ends?

Women and Their Plight—Careers, Motherhood, Marriage & Children

Throughout the play all of the women face dilemmas over how to lead their lives. The scale on which we see this varies by character, with the younger women showing their difficult choices much more than the elders. We see Margaret struggle to balance being a mother and wife with a career, and the ultimately unhappy end. Jackie makes the decision to let Rosie go and then concentrates on her career and, at the end of the play, we see Rosie beginning to follow the same path. It is also revealed at the end of the play that Doris also faced these dilemmas when she was growing up, something that had not been seen too clearly before.

Why do you think the playwright chose to have Doris' engagement scene at the end of play? What is the dramatic effect of placing it at the end? Do you think times have changed significantly for women in terms of being able to have a career and be a 'good' mother?

Historical Context

The play covers a number of different time periods and as such depicts the huge social change that happened during the 21st Century. Each of the women come from a very different era within the century. The different generations behave in different ways and we can see the women becoming more and more pro-active and following their own interests as we move from the selfless Doris, who gave her life to her family, to the active, questioning Rosie, who champions causes and fights for what she believes.

Doris' era is the early 1900s. She was born in pre-war Britain but lived through the First World War. Women, for the first time, were encouraged to take an active role in assisting the nation's efforts in industry, agriculture, civil defence and community welfare and by actively supporting the armed forces. Many women worked in factories or agriculture whilst still running the family home. You might have seen some of the First World War propaganda encouraging women to do their bit. However, gender roles were still firmly in place and it was very much expected of a woman to put her family and home first.



The 1940s, Margaret's era, were heavily characterised by the Second World War (1939-1945). It was a time of food rationing and the 'Make Do and Mend' generation. Women were more active politically and in the workplace; in the 1940s women made up one third of the total workforce in the metal and chemical industries, as well as in ship-building and vehicle manufacture. Did you know women built Waterloo Bridge in London? It was a time of great social change and the upheaval of traditional gender roles.

Jackie's era is the 1960s; the 60s were a time where the threat of nuclear war between the super powers of the World was hanging over people. The horrors of World War II were still fresh in the memories of those old enough to remember and were something that nobody wanted to see again. Protests and wide demonstrations of peace and love were common. You've probably seen pictures and heard the music that was created at the time.



The 1980s, Rosie's era, is another decade famous for the amount of social change that occurred. During the 1980s there were a number of nuclear stand-offs between the allied USA and UK and Russia. Protests about the American nuclear presence in the UK were rife, and were particularly led by women. At Greenham Common, near Newbury in Berkshire, peace camps were set up around the perimeter of the American Air Base that was located there. These camps were for women only and were to protest against the presence of nuclear weapons and the possibility of war.

These protests would have been ongoing at the time Charlotte Keatley wrote *My Mother Said I Never Should* and they are referenced briefly in Rosie's scenes. In Rosie's final scene we see her working with Doris

on 'Campaign Kites' for various protest groups. We see that Rosie has become very interested in protests and standing up for what she believes, while Doris doesn't really understand what it is all about.

Rosie: I don't do business with organisations that use violence. (Pause.) What did you tell him?

Doris: That he was politically unsound.

Rosie: That's a good phrase.

Doris: Heard a girl say it at the evening class.

How is the play still relevant to audiences in the 21st Century?

Mother's Challenges

My Mother Said I Never Should presents a number of challenges to the director.

Time



Lyn Gardner, a renowned theatre critic saw the play when it was performed at The Royal Court in 1989 and wrote:

This is a landmark play. The theatrical equivalent of breaking the four minute mile; like Caryl Churchill's 'Top Girls', pointing the way for the next generation of playwrights in form and content.

The play does not flow in a chronological order, rather with various time periods being shown in a specific order. The writer suggests that by staging the various time periods in the same space we can see that 'past time is present inside us'. This however, means that the actors playing the characters have to be able to switch between different ages very quickly, while the director must ensure that the changes in time are shown to the audience.

How does the director, Paul Robinson, show the passage of time in this production? What techniques do the actors use to show their varying ages? If you were directing this play what might you do to overcome this challenge?

Staging

The stage directions in the script are specific. Read the following written the beginning of the play:

The action takes place in Manchester, Oldham and London.

The setting should not be naturalistic. The design should incorporate certain objects which remain on stage throughout, such as the piano in Act One and Two, a tub of geraniums, a patch of wasteground. There are now sofas in this play. The setting should simply be a magic place where things can

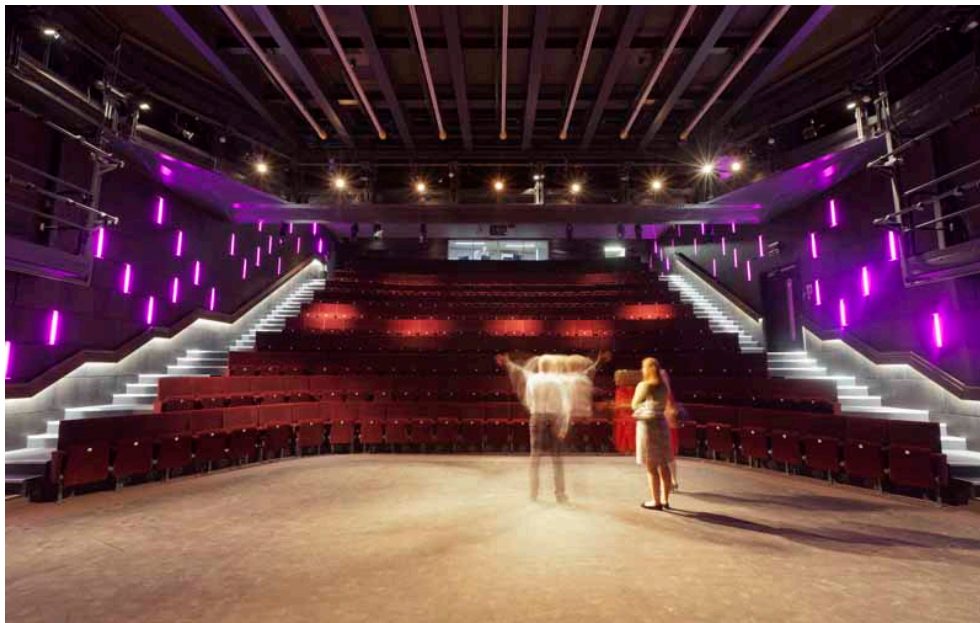
happen.

In the child scenes each girl is dressed contemporary to her own generation, in the clothes each wears as a child in the 'real' time scenes, e.g. Margaret wears her Christmas frock, Jackie wears her 1961 summer dress.

What challenges do these directions give the designer and director? How did the director Paul and designer Signe deal with these challenges? What do you think the writer means by 'a magic place where things can happen'?

Stage directions are given by the writer in order to put some of their thoughts about how the play should be staged to the director. The director and designer will use the stage directions to shape their ideas when they work on the script. Charlotte Keatley describes the process of playwriting as being 'like a map. I have made the play as detailed as possible so that anyone can take it and find its territory.'

How would you stage *My Mother Said I Never Should*? Try drawing a diagram of how you would set the stage. Think about what set, props and lighting you would use. How would you show the different environments that the play takes place in?



St James stage.
Photo by Andrew Randall.

Meet the Designer

Signe Beckmann is a set and costume designer, originally from Denmark and now based in London, she has designed the set for *My Mother Said I Never Should*.



What does your job involve?

Theatre designers are responsible for the visual concept of a theatre production. They identify a design style for sets, locations, props and costumes, while working closely with the director as well as the lighting designer.

The designer is also responsible for developing a complete set of technical design drawings for the set and any made props.

How do you come up with the concept for a set design?

The process always starts by reading the play and having conversations with the director. You then sketch out ideas and build a model box in scale 1:25.

Signe's model boxes for *My Mother Said I Never Should*:





For *My Mother Said I Never Should*, how do you deal with the non-linear nature of the play and the way it moves between different times and locations?

A play with multiple locations and a non linear storyline needs a space that works for all locations with a minimum of scene changes in between, making sure the pace of the play stays.

How does the design contribute to the story?

Theatre designers design sets and scenery that aim to fully immerse the viewer in the world of the play, without distracting the viewer from the story.

How did you become a designer?

I first studied fashion at The Danish Design School in Copenhagen followed by theatre design at the Motley Theatre Design Course in London.

Costume Designer – Page to Stage

Design

Helen Coyston, the costume designer for *My Mother Said I Never Should*, uses pointers from the script and conversations with the director to draw designs for each of the characters. The designs show how she envisages the costume looking and is useful for the cast and team to work from.



Construction

Helen also oversees the sourcing and making of any costumes needed for the show. Once they have been finalised by the director and team, she enlists costume makers to begin any construction, and passes on the chosen material and designs to the makers who construct the costume using the designs and measurements given by the cast. The construction also has to take into account any

quick changes that may occur, which have been mapped out by herself and the director. Sourcing includes borrowing, hiring or buying the right materials/items of clothing, which can mean visiting a lot of markets!

Fittings

The actors are called to the wardrobe for costume fittings. Any adjustments that need to be made for reasons such as not fitting correctly, comfort or practicalities can then be undertaken before the show goes into production. After the fitting the final detail on the costume can be completed. This might include belts, pockets or embroidery.

The Show!

When the costume is complete it can be used on stage in the full production! Costume staff will always be on hand to repair any costumes that may get damaged and to help with dressing the actors in quick changes.

They also make sure that the costumes are washed every day!

Live Performance Evaluation

Consider the following when watching the performance

The Venue - Geographical location, audience facilities, auditorium levels, any architectural/technical modifications.

Plot Summary - What is the play about?

OPC – Overall Production Concept - Was there any OPC in evidence? Your understanding of the OPC, methods used to communicate the OPC, any relevant material found in the programme about the OPC, mood and atmosphere of the performance.

ODC – Overall Design Concept - What was the perceived ODC? Were the OPC and ODC appropriate to each other?

Dramatic Shape - Tension, climax, anti-climax, suspense, form of production, tempo, and rhythm of whole production.

Spatial Elements - Actor/audience relationship, acting area, chosen stage form, audience sightlines.

Stage Action - Entrances and exits, groupings, spatial patterns, proxemics, definition of location, symbolic areas of the stage.

Set (scenery) - Realistic or non-realistic, use of flats, acting levels, screens/gauzes, units/structures, other scenic materials, stage properties, furniture, fabrics, textures.

Costume - Relationship to OPC and ODC, period style and significance, fabric and texture, colour, symbolism, appropriateness to action, hand props, mask, make-up, quality and consistency of costuming, changes.

Props - Significance, period.

Lighting - Dramatic function, atmosphere and mood, colour, special effects, timing, intensity, technical competence, imaginative use.

Music and Sound - Dramatic function and means of creation, live sound effects, recorded sounds or music, atmosphere and mood, period and style.

Special effects - Pyrotechnics, smoke, multimedia images and live or recorded images.

Stylisation - Naturalism, partial realism, expressionism, symbolic etc.

Practitioners - Evidence of the influence of other practitioners, artists, sculptors, film-makers etc.

Casting - Appropriateness, character demands, character relationships, doubling or casting combinations.

Characterisation

Vocal: language, accent, mannerisms, volume, pace, pitch, tone, rhythms, pause, silence.

Physical: posture, movement, pace, rhythm, mannerisms, use of hand props, costume, stillness, mime, use of space.

Audience reaction - Laughter, applause, silence.



St James Theatre auditorium. Photo by Andrew Randall.

Structuring Your Written Theatre Evaluation

Introduction

Highlight the brief details of the production you saw: what, when, where, who (ie main cast, director, designer).

Overview

Give a brief account of your main impressions (eg how what you saw differed from your expectations).

Main points

A paragraph each, making sure that you include details from the production (production values) and that you analyse the effects of these details and that you evaluate them. Focus on key moments in the production. Make links between aspects of the production wherever possible (eg how the visual aspects relate to the performances of the actors).

The number of paragraphs will vary, but four or five will probably be enough. Remember that you can also use diagrams with illustrations (make sure you annotate these).

Most of your marks are from this section of your evaluation because it's the longest and gives you most chance to fulfil the criteria. You may talk about key moments in the production, looking at the headings already given to you. Your choice of points will be decided by your own main impressions, and can include:

Play's central relationship

Interpretation of main theme

The effect of the ways in which the visual elements combine

The acting style

Specific major choices by the director (cutting / recording text etc)

Actor/audience relationship (were you made to feel personally involved?)

Remember: What? How? Why? How well?

Final summing-up

Keep this fairly brief and don't just repeat previous information. You might, for example, focus on one key moment which (for you) summed up the whole approach to the production.

Activities

Activity 1: Improvisation

There are no male characters physically present in the play but references are made to them and the influence they have on the women throughout. In pairs take on the role of two of the men and improvise a short scene in a pub where they are criticising the women in their lives.

Once the characters and their points of view have become established the teacher will give an agreed signal for them to switch their attitudes instantly. Their views will now become the polar opposite of what they were.

Activity 2: Speaking and listening activity leading to persuasive writing

Group(s) of 4 boys and group(s) of 4 girls

Divide each group in two (boys = A and B and girls = C and D)

Two boys (A) have a discussion in support of gender equality. Prompt cards might include: "Women and men have every right to equal roles in the family, including the care of children " "Women and men should expect and receive equal opportunities and remuneration in the workplace." "Women and men should be equally represented and respected in management and leadership positions."

Also supply blank prompt cards for the pair to add additional ideas of their own.

Two girls (C) have the same discussion, simultaneously.

Two boys (B) have a discussion that challenges the idea of gender equality. Prompt cards might include: "Women should be the ones who are committed to childcare" "It is not unreasonable to suggest that women interrupt their careers to bring up their children." "Women should be responsible for the care of the home."

Also supply blank prompt cards for the pair to add additional ideas of their own.

Two girls (D) have the same discussion simultaneously.

Bring together the like-minded groups (A and C) (B and D) to share their feelings and consolidate their ideas.

Finally, bring A and C and B and D together for an open debate, using the usual conventions.

Follow up:

You may choose to invite them to write a persuasive letter immediately after the debate in which they have to clearly express the case for the equality of women. They should refer to the changing nature of the roles of women from Doris' time to Rosie's.

Activity 3: Research and creative/persuasive writing

Margaret suggests to her mother that times were not the same when she was a young woman and then declares: *"Well I'm going to be different! Women did so much during the war: there's nothing stopping us now."*

Conduct a quick piece of research into the roles and activities of women during the second world war. Select ten significant points and prepare a speech to be made on a 'soapbox' at Hyde Park corner just after the war.

In groups of four find a space away from other groups and select one member of the group to deliver the speech! (Having six or more groups in the room will help recreate the atmosphere of "Speakers' corner). Continue this until all members of the group have had the opportunity to participate.

Activity 4: Role Play

Rosie: Grandad used to go on and on about you, you know.

Jackie: He disapproved of me.

Rosie: He didn't.

Jackie: I'm not how he thinks a woman should be.

Rosie: That's what he liked! You are dumb.

Role play a scene between Jackie and her Granddad, where Jackie slowly gets to the truth about the inheritance issue.



Acknowledgements & Further Reading

My Mother Said I Never Should by Charlotte Keatley, Methuen, 1994. Various information and insight adapted from the introduction.

Further Reading

Great Directors At Work University of California Press

The Empty Space Penguin

Twentieth Century Actor Training Routledge

Interviews Contemporary Women Playwrights Beech Tree Books

She Also Wrote Plays Faber and Faber

100 Great Plays for Women Nick Hern Books

Special Thanks

Watford Palace Theatre

Gary Wilson of Raising Boys' Achievement Ltd



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