



**GCSE Drama**

**The IT**

by

**Vivienne Franzmann**



## Historical context

*The IT* was published in 2020 as part of Connections, the National Theatre's annual youth festival. However, as the COVID-19 pandemic resulted in the postponement of a great number of productions, it was included in the 2021 cycle with some amendments. Since 1995, the National Theatre has commissioned ten new plays every year for young people to perform. They work with 300 youth theatre companies, including schools, and over 6,000 young people from across the UK every year. The plays that are chosen reflect stories about a wide range of experiences from around the world. They challenge young people to experience life in someone else's shoes, *'transporting them to different, times, places and emotional landscapes'*.

As group compositions vary, playwrights are encouraged to keep the casting options for their plays open. The cast size for **The IT** is between eight and 100. The National Theatre stresses that it is important for casts to focus on finding the *'emotional truth of the settings' as opposed to accuracy of accents, etc.*

*'For all plays in the portfolio, all parts can be played by D/deaf and disabled performers and, apart from where the playwright states otherwise, by actors of any gender or ethnicity.'*

*The IT* is about a teenage girl, Grace, who has something growing inside her. She doesn't know what it is – it starts in her stomach but quickly outgrows that and takes over the entirety of her insides. Grace tries to act 'normally', but she is viewed in school as isolated and weird and knows she can't contain it forever. One reviewer wrote:

*'Vivienne Franzmann's IT is the standout text, however, for character development, plot and vivid use of language and imagery. Its protagonist wrestles with a sinister unknowable force within her that is fed on the never-ending cycles of information she receives and the media she consumes. It's a play perfect for the age of information with an exciting, darkly enticing pace.'* (Jordana Belaiche, Red Pepper Online)

The play's themes are relevant in contemporary society; many young people are dealing with mental health issues. In 2021, the Mental Health Foundation found that around one in six children are affected by mental health problems. This includes depression, anxiety and conduct disorder (a type of behavioural problem that is often a direct response to what is happening in someone's life). Alarmingly, however, 75% of children and young people who experience a mental health problem are not getting the help they need. Grace's story shows the consequences of trying to battle mental health issues alone, and Student 22's response at the end of the play reiterates that many young people are experiencing the exact same issues:

*'I saw what was inside her, the fury, the fury, the blood, the gore, the fury. I saw it, because it's in me too. I know it is, I can feel it. It's just here'...*

## Task

Find two examples from the play that highlight the social/historic contexts of *The IT*.

## Original staging conditions

- *The IT* was originally written as part of the National Theatre Connections Youth Festival. It actually appeared in two cycles of Connections, as the first cycle in 2020 was delayed because of the pandemic.
- The original production was staged on the 7th March 2020 at the Sherman Theatre, Cardiff. The Sherman Youth Theatre hosted Connections that year. It was directed by Tim Howe.
- It was performed in the main auditorium on an end-on stage.



- The staging comprised of three flats; the two on stage right and stage left were huge triangles that mirrored each other and the middle one had a central panel cut through, which was covered with Lycra. A floorcloth was covered with triangles. This helped to give the space shape and definition and, with lighting, gave the impression of Grace's world closing in and crushing her. *The IT* cast had significant input into the play's development and identified 'areas' where they decided different moments would take place. A truck with three toilet cubicles was used for some of the conversations; these were covered with graffiti, reflecting some of the incidents within the play. Grace was given a 'safe space' which comprised of a beanbag and a small table. Basic pieces of set were used to suggest other areas, e.g. a settee for the house and chairs for the library. Props were minimalistic but significant, e.g. a bag for Grace and a teddy bear which was placed in Grace's space. At the end of the play, she abandons it on the field, which Student 22 picks up when she delivers her speech. The set was primarily monochrome and grey, indicating that for Grace the world is becoming drained of colour. The chorus were responsible for moving and positioning the set.
- Lighting was basically open white. It was warmer on Grace but grew colder as she began to lose her glow. A square box Gobo was used to define Grace's safe space, which became smaller as her mental health declined. Side lighting was used to highlight and focus on Grace. The 'window' in the flat was lit with LED strips; large torches with two pieces of VELUX tape were shone from behind to give the impression of the IT's eyes. Colour was used in some moments, e.g. green on Page 35, and the *'Rich people hunt...'* section.



- The cast was responsible for choosing the music, which was largely contemporary, ranging from Billie Eilish to Goldfrapp. Mr Brightside by The Killers was chosen as the song that Grace sings due to the appropriateness of the lyrics, e.g. *'I'm coming out of my cage and I've been doing just fine'*. Music by Welsh language groups and artists was also used.
- Costume was contemporary, naturalistic and primarily in monochrome. Grace initially had colour in her costume, suggesting she was a pop of colour in a grey world, but as the play progressed she too began to lose colour from her costume. Sam, who was played as non-binary, was the only other character who had colour in their costume.

## Component 3

Questions in Component 3 could focus on how meaning is interpreted and communicated through:

- the use of performance space and spatial relationships on stage, including the impact of different stages
- the design of lighting, sound, set (including props) and costumes, hair and make-up.

The following tasks will help you explore different design ideas. Remember, you don't have to stay with the original design in your exam response. Experiment with different design ideas and apply them to different scenes from the play to see which are the most creative/effective.

## Task

*The IT* was originally staged using minimalistic but significant pieces of set. The play does allow a designer to experiment and explore different types of set designs. Look at the following images. The first is the original set design for *The IT*.

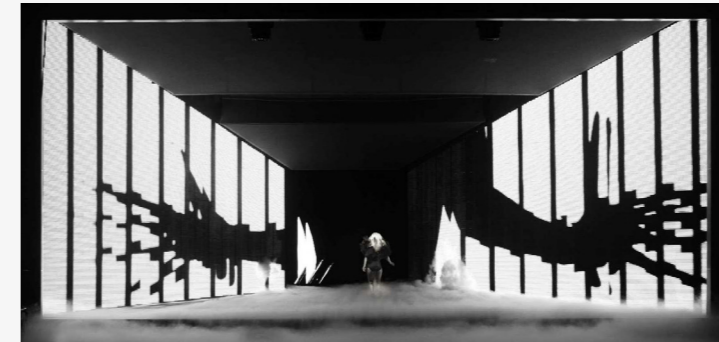
(a)



(b)



(c)



1. With a partner, choose one of the images. Explain how it could help to create the atmosphere of *The IT* and why you think it could be effective.
2. Choose one image that you think would be the least effective in creating the atmosphere of the play. Explain the reasons for your choice.
3. Choose one of the images where you think colour is used effectively. Explain the reasons for your choice.
4. One review of *The IT* commented: *'...this is a darkly comic state of the nation play exploring adolescent mental health and the rage within, written very specifically for today.'*

Design an expressionistic set for a contemporary production of *The IT* that will be performed on a **thrust** stage. Explain your choice of set and props and your use of colour and fabric. Explain how your design will convey the themes of the play to an audience. Also consider how your design can easily be adapted to accommodate the quick transitions between scenes.

5. The opening scenes of *The IT* (pages 9-13) suggest different locations. As a designer, create a set for these scenes using a *traverse* stage. Explain your choice of style, set and props, use of colour, fabric and style and how these choices create atmosphere. Also explain where you would position the actors, giving reasons for your choices.

## Lighting

Lighting was used in the original production to highlight the character of Grace and to symbolise how colour was being drained from her and the world around her. Lighting, music and sound are pivotal in helping to create atmosphere and the variety of different locations and to contribute to the transitions between each episode of Grace's mental deterioration.

### Task

1. Look at the following images, which use lighting effectively.

With a partner, discuss the effectiveness of the lighting in helping to create atmosphere in these scenes. Explain the atmosphere and meaning that the designer is trying to convey to the audience.



As a designer, choose one extract from The IT. Explain how you would use lighting to create atmosphere. Think about:

- intensity/strength of lighting
- focus
- special effects
- colour
- gobos
- types of lanterns.

### Music/sound

1. In groups of four, record a soundscape that could be used for the opening of the play (pages 9-11). Decide at which points in the scene it would be played to help create atmosphere and location. Create a cue sheet showing where it would be faded in/out, the intensity of volume, etc.
2. Choose a piece of contemporary music or a song that could be used for the opening of page 11/Student 3: 'My dad is mates with Grace's dad Matt'. Explain the reasons for your choice.
3. Choose a piece of music or a song that could be used as the 'theme' for Grace and played at key moments when she appears. Explain the reasons for your choice.
4. Choose one scene from the play and create a list of sound effects you would use. Explain how and why the SFX you have chosen could be used to create atmosphere and location and to suggest the period of the play, etc.
5. Click on the following link to see some of the songs/music that were used in the original production:

<https://open.spotify.com/playlist/3aqXAfbkmRsHHtYHa2TPJm?si=096cd851d3154a10>



## Task

With a partner, look at the images below showing how the character of Grace and the chorus were portrayed in different productions of *The IT*.



1. Explain the costume choices each designer has made. In your answer, consider the following:

- the period of the play
- choice of material/fabric
- garments
- colour
- accessories
- hair/makeup
- style.

2. As a designer, create the costume for one of the characters for a contemporary production of *The IT*. Explain the style, garments, colour, fabric, accessories, hair and make-up you have chosen and the reason for your choices.

## Task

1. As a designer, create a mood board for the costume of Grace.
2. Using this [template](#), design the following:
  - suitable stage makeup for the character of Grace
  - an expressionistic mask for the character of Grace.

## The structure of the play

- The structure is how the plot or story is laid out, including a beginning, middle and end. The structure of *The IT* could be described as **story theatre**; characters stand back and comment on the action as well as take part. They share their thoughts and feelings, comment on events, provide transitional information from one episode to another and help to cover the expository material handled in the narrative.
- **Story theatre** tends to use very little set and few props (these will be carefully selected and designed). The action can proceed quickly without elaborate set changes.
- **Story theatre** is highly episodic, with the action taking place in a variety of places in the course of many scenes. Each episode gives the audience an insight into characters and events that have played a significant part in Grace's life and how they contributed in helping to create the 'It'.
- The **episodic structure** allows different events to be viewed by the audience, e.g. scenes in school and the reaction towards Grace from her peers.
- The structure is also **non-linear**. The play moves back and forth, focusing on a number of key events, e.g. the news item on pages 29-31 that eventually contribute and culminate with Grace's breakdown at the end of the play.
- The fragmented structure allows two stories to be told. Grace's story, which is told by her, and other stories and viewpoints, which are told by the rest of the characters. This allows two different perspectives to be seen and the audience is left to decide whose version of events they trust.

## Task

1. Choose one of the episodes from the play *The IT*. Explain the function of that episode in the overall play.
2. Look at the opening of the play (pages 9-11). Describe which techniques the playwright uses to present this scene. Explain how effective each technique is from an audience's perspective.

## The style of the play

*The IT* falls into a number of possible styles.

- The style has been described as '**direct to camera documentary**'. The play uses reports and media material, e.g. the lesson (pages 31-33), and interweaves them with events from Grace's life. Documentary theatre often works off the continuous tension and juxtaposition of the actual situation; *The IT* interweaves these situations so they become a major influence on Grace's mental health, continually feeding the 'It'. There is also the effect of direct address 'to the camera' as both Grace and other characters comment on these events and their views/feelings.
- Grace's story is unfolded using **narration and storytelling**. The playwright uses the characters to tell the story of what is happening, e.g. pages 20-21. This is a quick and highly effective way of giving us information and moving the plot quickly and efficiently.
- There are elements of **epic theatre**. This is a type of political theatre that addresses contemporary issues. Bertolt Brecht developed it, although later in his life he preferred to call it dialectal theatre. Epic theatre uses a number of techniques to distance the audience, allowing them to remain objective so they can make rational judgments about any social comments or issues. There are a number of techniques associated with epic theatre that are used in *The IT*, e.g. minimal setting, clear political point or focus, direct address to the audience, episodic structure and multi-roling.
- There are also elements of **realism** as the characters, situations and events mentioned are relatable and true.

## Task

Use the following Brechtian techniques to explore how this style is used.

1. Choose an episode and a significant prop for one of the characters in the scene. Explore how the item can be used in a variety of ways. Explain its dramatic effectiveness.
2. **Gestus** is a clear gesture or movement used by the actor to capture a moment or attitude. Can an audience tell what is happening in a scene solely based on the actor's gesture? Choose one scene from *The IT* and explore a suitable **gestus** for each character. Explain what information it gives the audience at that point in the play.

3. A placard is a sign or additional piece of written information presented on stage. It can be as simple as holding up a handwritten sign or using a multimedia or PowerPoint slideshow. Choose one of the scenes and explore where you could use this technique. Explain what format it will take, e.g. projected images, and the dramatic impact you want it to have.
4. Compile a list of scenes from the play. In groups, create still images of each key moment within each scene. Give each scene a caption.

## Task

1. In a group, choose one scene and do the following:
  - Decide on the **minimal** amount of set that is required to create the world of the scene.
  - Explore the different practical techniques the actors would use to create the world of the scene, e.g. use of mime.
  - Explain the relationship you want to create between the actors and audience in the scene.
2. In groups, read pages 22 and 27 and make notes on the following:
  - What information do we learn about each of the characters?
  - What is the tone of this scene?
  - What is the style of this scene? Give reasons for your choice.
3. Click on the following link to watch the trailer for a short film which uses a documentary style:

<https://www.youtube.com/watch?v=moekzAxXe0o>

Choose one of the scenes from the play and record it using some of the techniques of docu-drama.

## Character work

For Component 3, you should focus on:

- the function of a character within an extract
- how meaning is interpreted through an actor's vocal and physical interpretation
- character interaction
- the relationship between performer and audience.

## Tasks

Use the following exercises to familiarise yourself with the characters within the play and how they could be interpreted in performance.

1. Create a list of the named characters within the play (e.g. Sam). Decide on three words that you think best describes each character.
2. Working in groups of four, create a mood board for four key characters within the play. Look for pictures, poems, lyrics, artwork, newspaper cuttings, etc. to give you an understanding of each character and their personality. Knowing basic details about each character that you can reference on your board will keep you focused. It will also help you understand the different facets of their character because it will help you to focus on small details.
3. In groups of six, create a character poster. Choose one word to describe the character and a quote from the play to justify it. Each group should choose a different key character from the play and then share their resource with the rest of the class.
4. The function of a character within an extract refers to their special purpose or why they are in that specific scene. For example, the function of Local Mother on page 30 is to provide tension and highlight the worries and concerns for young people. This ultimately contributes to Grace's awareness and growing anxiety.

Look at pages 28-29 with a partner and discuss the function of Sam in this scene. What does this scene and the character contribute to the play as a whole?

The **Component 3** written paper will focus on the three acting skills – voice, movement and interaction – and how these skills can be used by an actor to communicate their character to an audience.

## Vocal work

Below is a glossary of key terms relating to voice.

<b>Pitch</b>	Speaking in a low, high or natural voice.
<b>Pause</b>	A dramatic pause or silence at a key moment can build tension and emotions such as fear.
<b>Tempo or pace</b>	The speed in which someone speaks.
<b>Tone/expression</b>	This suggests your mood and your intention towards the listener.
<b>Volume</b>	The effect of a character speaking loud, quiet or using a stage whisper.
<b>Accent</b>	Indicating where someone is from or their status in society.
<b>Emphasis</b>	The pressure on certain words to make them stand out.
<b>Intonation</b>	The rise and fall of your voice. Intonation helps us to say what we mean.
<b>Subtext</b>	The underlying meaning of the words that are being spoken.

Actors and directors make creative decisions regarding what type of vocals they are going to use to interpret a character for an audience.

## Task

1. Look at the scene between Grace and Barrister on pages 17-18. Explain what vocal choices you would make to communicate the characters to an audience. **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**
2. In a group, choose two contrasting scenes from the play. Explore the vocal choices you would make for each character within the scene. Make notes on how successful your vocal choices were.
3. Look at Student 7 on page 20. Explain what the speech tells the audience about the character and their mood. What vocal choices would you make to communicate the character to an audience? **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**



## Elements of movement

- **Posture and stance:** the position in which a character holds their body, e.g. when they are standing or sitting. A very confident character may dominate the space, holding a very upright posture.
- **Pace of movement:** for example, does a character move quickly or slowly? A queen might enter moving slowly, highlighting their status and power to the audience. The pace of a character's movement will change according to the scene.
- **Gait:** a person's manner of walking will form part of their characterisation, e.g. the character of Winston in the play *1984* will walk in a very slow, deliberate way.
- **Quality of movement:** for example, a performer playing the role of a victim might move with very light movement to indicate they are trying to avoid attention, whereas a more aggressive character might move with very heavy, definite movement.
- **Gestures:** the way people communicate with their hands or other parts of their body. For example, when Winston is being questioned by O'Brien in the play *1984*, the gesture he might use is the clenching of his fists to show his tension.
- **Body language:** it may be the way the message is conveyed to an audience or it may add an added layer to the words that are spoken.
- **Facial expressions:** how the face is used to convey an emotional state.
- **Eye contact:** the state in which two people look into each other's eyes. This could be used to establish status, control or passion.
- **Proxemics:** how the space is used on stage to establish relationships and mood.
- **Levels:** these can make a scene look visually interesting but the positioning of characters on different levels can also suggest social status and create atmosphere.

## Task

Look at the images below and answer the questions that follow each of them.



1. Describe the **posture and positioning** of the characters. What does it communicate to the audience about the relationship between Grace and her peers at this point in the play?



2. What does the **body language, facial expressions and proxemics** of Grace and the other students communicate to the audience about their relationship and state of mind at this point in the play?





- At which point from the play do you think this image is from? Explain your choice. Describe the relationship of the characters based on the **proxemics, posture and facial expressions**.

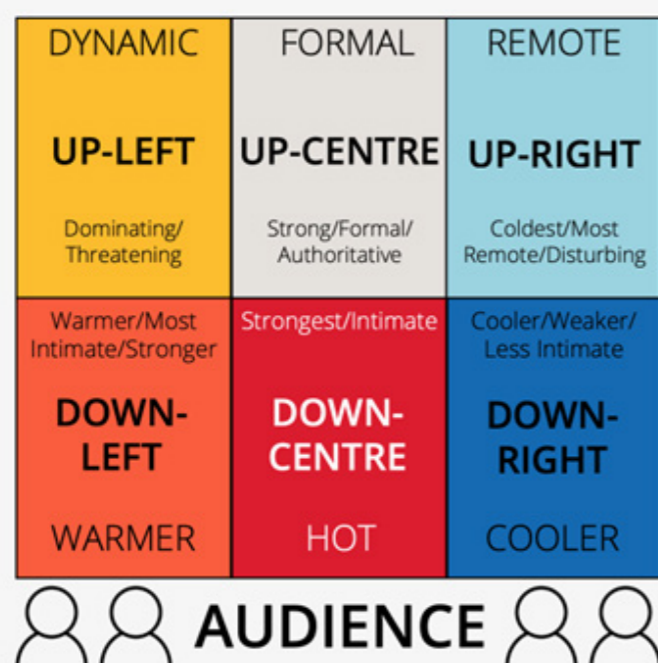


- What does Grace's **posture, gesture and facial expression** communicate to an audience about her mood and character at this point in the play?

## Tasks

The following questions examine how you can use space to explore character relationships.

Look at the diagram below which explores the positioning of characters and the semiotics of that position.



- Look at pages 17-18 (the assembly scene). In groups, explore where you would position the characters to explore the changing relationships and atmosphere within the scene.
- As a director, choose three rehearsal techniques you would use to explore the relationship between the characters within the assembly scene.
- With a partner, choose a scene between Grace and the Chorus. Using the diagram above, explore how the status between the characters changes throughout the play.
- In groups, create an improvised split scene based on pages 46-47 (two scenes that are performed on stage at the same time). One student is Student 22, who is discussing their reaction to the situation and Grace; the rest of the group are the students discussing the events on the school field. Explain how effective this technique is.

## Key themes

### Mental health

The play focuses on how the life of an average teenager can suddenly be destroyed by deterioration in their mental health. It highlights how quickly anxiety issues can appear and how quickly a number of factors can contribute to making these issues worse until, eventually, it is brought to a head. Throughout the play, both the adults and the other young people seem incapable of understanding or helping Grace and their actions and words make things worse. Grace, through fear, is unable to accept help even when it's offered, causing her to become more and more isolated. At the end of the play, when Student 22 begins to experience the same feelings, she begins to empathise with Grace who, having been through the experience, is in a position to understand and help her through it.

### Pressure

The theme of mental health is interwoven with the different types of pressures that could contribute to the deterioration of a young adult's mental health. Grace is put under pressure from her parents to work hard and perform her very best, the school initiates motivational talks to encourage students to achieve their very best and to 'harness their power', the need to conform and fit in and how a failure to achieve this can lead to ridicule even when you excel at something, e.g. *'The fastest tits in the borough'*, etc.

### Impact of the media

Much of Grace's anxiety is fuelled by events that she cannot control but is aware of because of the media that surrounds her. World and local events are a source of worry and concern for Grace as she becomes aware of suffering, destruction, death and decay. Each time she hears about these events it 'feeds' the It. She is powerless to escape; it's on TV, social media and discussed in school. Juxtaposed with the negative images of contemporary society are the 'ideal images' of some lives, e.g. page 15, which make Grace's life seem even more dull and colourless. Slowly but surely, all these never-ending cycles of information and consumed media contribute to Grace's rage and anger. The students use social media to ridicule and isolate individuals (page 19), but the adults are also incapable of using social media

effectively. Grace's father posts a video, which is supposedly 'funny', that foreshadows Grace's anger. The comments on the post by adults further divide the generations, with other parents commenting 'give me that over a teenager any day' whilst the students consider a contrary opinion, 'It's not a very adult grown-up thing to do'.

## Isolation

Although the play focuses on Grace and her growing isolation, the play alludes to other students who feel equally alone. Riley Miller, Sam and Student 22 all struggle to fit in but put on a brave face or just 'drop out'. Grace's breakdown allows her to be noticed and brings the knowledge that it is important to realise you are not alone, that everyone needs help to deal with issues as they go through life.

## Tasks

1. Working with a partner, compile a list of scenes where the theme of **pressure** is explored.
2. Using the rehearsal technique of **hot seating**, prepare a list of five questions for Riley Miller and Sam that explore their experiences of growing up and feeling isolated.
3. In groups, create three still images that illustrate the themes of isolation and pressure in the play.
4. Working with a partner, choose a scene which illustrates the theme of the impact of the media. Compile a list of sound effects and music you would use and decide at which points you would use them to help create atmosphere.
5. Using the same scene that you chose for the previous question, compile a list of images that could be used as projections to highlight the theme of the impact of the media for a contemporary production in a studio space.

Motifs are recurring structures, contrasts and literary devices that can help to develop and inform the text's major themes, e.g. The It is a monster that symbolises Grace's growing rage and anger.

1. Make notes on what other motifs are explored within the play and the dramatic effect they have.
2. As a set designer, compile a mood board based on **one** of these motifs for a forthcoming production of **The IT**.
3. The influence and impact of the media is particularly relevant in the 21st century. Use the internet to find an example of the impact of the media on an individual's/a group's life. In groups, devise a piece of theatre based on your findings. Explore:
  - the style of your performance
  - the techniques you will use to tell the story
  - staging
  - themes and messages.

## Contemporary staging of the play

Tim Howe directed the first production of *The IT* in collaboration with The Sherman Youth Theatre. He discusses his approach to the play and how they arrived at the final product:

*At the heart of Sherman Theatre's output lies its work with young people. This is something I'm incredibly proud to be leading in my current role as Creative Engagement Manager. Our youth theatre in particular places a great emphasis on nurturing the development of the future of the arts sector. This is not just about the makers (Directors, Actors, Designers, Stage Managers and Technicians) but also about the backroom staff (Finance, Marketing, Front of House, Box Office) and most importantly of all, the audiences of tomorrow. How do we achieve this? For me it is all about valuing the work and creating a symbiotic respect between the young people and the professionals within the building, thereby promoting professional values within the process and production. This begins by ensuring that all the work we do encourages them to see the whole creative process, and the multitude of roles that involves.*

*For instance, our National Theatre Connections group takes a guiding role in the creation of the project. I say guiding as we cannot expect young people to lead – they do not yet have the skills to do so – but they can point us in the direction that they want to go. For their production of *The IT*, by Vivienne Franzmann (in the 2019/20 Connections cycle), the young people guided a whole range of production choices. We led sessions that allowed them to create a poster image (which was later shot and used as the marketing image - featuring them), using approaches familiar to any professional rehearsal room they undertook to mine the text for design choices from set and costume, right through to lighting and sound. One of most successful elements of this was also one of the simplest. We asked the young people to create a Spotify playlist of songs that they felt embodied the themes and emotional story of the production. They gathered 120 songs which the directorial team could then select from for transitions. Any that were not deemed suitable for this were then used as pre and post show music. The joy on the young people's faces when their songs would come on in rehearsal room runs and technical rehearsals validated this part of the process for us all. Empowering them then to tell us the volume they wanted and which parts of the track were key to continuing their artistic involvement, with every adult involved from chaperone to Lighting Designer allowing for these moments, the professionals supporting the young people's vision; respecting and valuing. The team of adults was there to serve their vision, and because we respected them, they respected us, the process and ultimately increased their investment in their performances and production.*

*Of course, it is somewhat easier to achieve these results across the disciplines when working in a leading producing house but it is about scale. The key thing for me is to empower the young people to guide those creative choices. This is quite simply done through the encouraging of group discussions and really listen to what the young people have to say. It is all too easy to listen and ignore – not maliciously of course – but simply because time and budget do not flex enough to encompass all the decisions. So be honest about this. Make sure you can track back your final production choices for the children to understand why you have reached the decisions. The dialogue should remain open throughout. As theatre makers and teaching artists this is something that we are really good at doing but keep the checking in present in all areas. "Are we happy with this?", "Any thoughts on this moment?", "I'm struggling to see where we are – does anyone in the group know?", "What would you do?" are some of my key questions when rehearsing. These questions should never stop, simply evolve at each stage of the rehearsal process, right into the technical rehearsal where young people can often feel like they no longer*



*'own' their work. Keep asking. Keep enquiring. Keep empowering.*

*Ultimately this is my process of working and it may not work for all. But if we as professionals do not value and respect the work the how can we promote that in the young people we come into contact with, both as audiences and artistic contributors? Respect promotes a value, a value produces pride and pride produces respect – for life.*

*We can but hope.* (Mark Crossley, 2021)

Below is another extract from the play's programme by Tim Howe.

*The IT is a curious play. On first reading it panders to all the stereotypes that we have come to accept about today's young people within the 'woke' society; slaves to social media profiles and obsessed with their followers. But at the real heart of this story is a young woman who is angry – scratch that – furious with the adults who run and have ruined her world, adults who will not stop talking about her future, a future which they have already destroyed for her. Our young company have thrown themselves into this play and its myriad of themes and emotions with gusto and an emotional maturity that frequently displays an understanding beyond their years. The production you see before you is a culmination of their ideas from the set and costumes, through to movement and sound choices this play is entirely their creation and celebrates their uniquely individual and group creative voice. It is fair to say that we may have created some dangerously opinionated theatrical minds, but I hope that you can be as in awe of their achievements both as creatives and young people as we all are. Enjoy the show.*

## Task

With a partner, choose one extract from the play and do the following:

1. Explain your production concept, e.g. your design and overall vision of the play, based on an interpretation of the script, e.g. where it is set.
2. Explain what type of stage you have chosen.
3. Explain your choice of set, props, lighting, sound and costume.
4. Explain how your production concept will influence how you will portray the characters.

## Acknowledgements

1. [Image](#) by Sherman Theatre / Shermantheatre.co.uk
2. [Image](#) taken from a screen shot from Royal & Derngate's YouTube / YouTube.com
3. [Image](#) by Uno Theatre / unothegateway.com
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