THE DUSTON SCHOOL
Knowledge itself is power

GCSE Drama Knowledge Booklet

Component 1
Designers

Name:

Class:

MUSIC & PERFORMING ARTS

GCSE Drama

Context

Component 1 - Devising
Students are required to create their own play, complete portfolio describing the process and perform their play. Both parts will be marked by your teacher and then sent to the exam board for moderation.

Component 2 - Text based Performance
Students are required to perform two extracts from the same play text either monologues or duologues. Both performances will be performed to a visiting examiner and graded.

Component 3 - Written Exam
This is in two parts.
Part 1 Students will be required to evaluate a Live Theatre performance they have previously watched.
Part 2 Students will be required to respond as a director and a designer to two questions focusing on how they would create a performance of a previously studied play text.

Overview - Component 1

This component deals with **devising**, which is an **exciting** and **challenging** opportunity to **work collaboratively** with others to **explore** a range of **stimuli** in order to **create** an **original performance piece**.

Devising is essential for the **development** of **new theatre** and **performance**; it allows for **personal development** and **exploration**. It allows both performer and designer the opportunity to **stretch** the limits of their **creativity** and **imagination**, while **exploring** a **theme** or **topic** of interest to you and your **intended audience**.
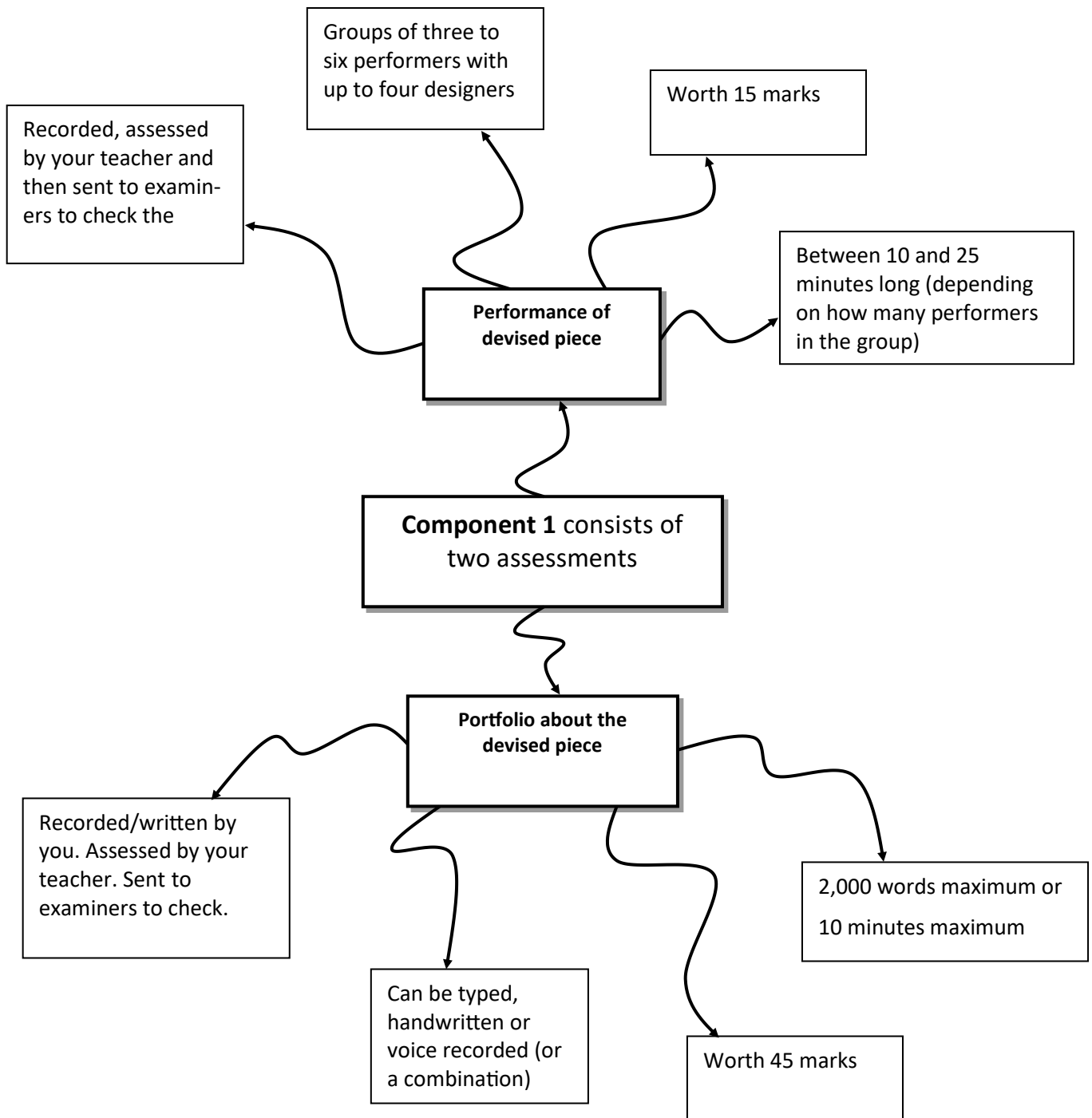
You will **develop skills** in group work, **research** and **negotiation**, while also developing **creativity**, **performance** and **design skills**. You will consider the **impact** you can make on an **audience**, as you develop the **ideas** you want to **communicate**.

GCSE Drama

Big Questions

1. What is going to be our stimulus and what are our initial responses?
2. How can we practically and physically explore our ideas?
3. How can we consider Genre, Style and Form/Structure for our devised performance?
4. How can we develop our ideas for our characters for our devised performance?
5. What are our intentions for our devised performance?
6. How can we formulate initial ideas and create areas of research for a chosen design element?
7. How is my design going to be affected by the physicality of the actors?
8. How can a design element intensify characterisation?
9. How can we develop our communication to an audience?
10. How can we refine our realisations of our designs to improve the devised piece for a final performance?
11. How do we write our portfolio?
12. How do we analyse and evaluate our devised performance?

Component 1 - Overview

Groups of three to six performers with up to four designers

Worth 15 marks

Recorded, assessed by your teacher and then sent to examiners to check the

Performance of devised piece

Between 10 and 25 minutes long (depending on how many performers in the group)

Component 1 consists of two assessments

Portfolio about the devised piece

Recorded/written by you. Assessed by your teacher. Sent to examiners to check.

2,000 words maximum or

10 minutes maximum

Can be typed, handwritten or voice recorded (or a combination)

Worth 45 marks

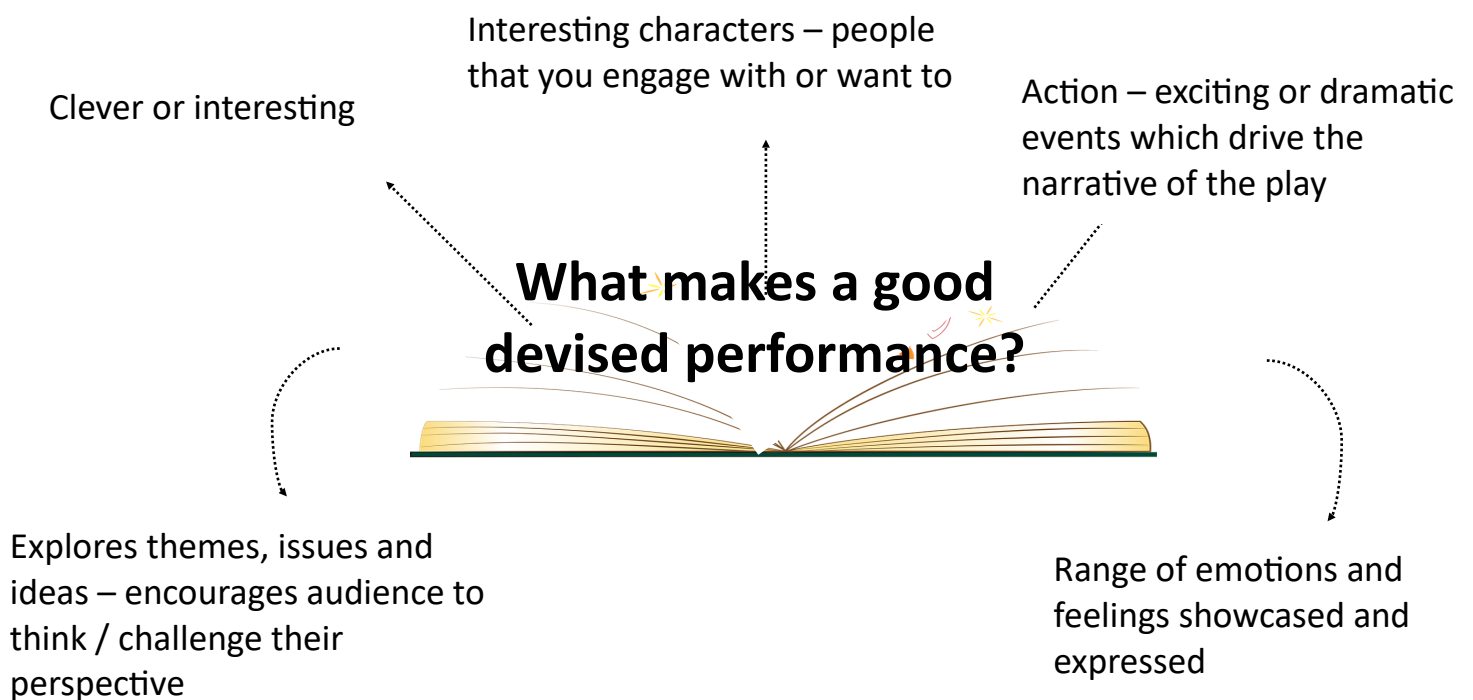| **Assessment Criteria AO2** **(15 marks)** Apply theatrical skills to realise artistic intentions in live performance.	**Assessment Criteria AO1** **(30 marks)** Create and develop ideas to communicate meaning for theatrical performance	**Assessment Criteria AO4** **(15 marks)** Analyse and evaluate own work

Students will select a stimulus and use the stimulus as a starting point to devise their own performance piece.

Students will need to produce a 1500-2000 word portfolio which details how they have devised their piece from responding to the stimulus, creating ideas, incorporating the techniques/styles/skills of their chosen practitioner, key moments in rehearsal, their own contribution to the devising process and evaluate their final performance.

❖ Students must work in groups of between 3 - 6 students.
❖ Students will perform their devised piece which will be videoed and submitted as part of their coursework.
❖ The portfolio and final performance will be marked by your teacher and then a sample will be sent to the exam board for moderation.
❖ Group sizes and performance timings:
   Groups of 3 - 4—10-15minutes
   Groups of 5 - 6— 20-25 minutes
Each group can have a design student attached to them focusing on Set or Costume/ Make-up.

Clever or interesting

Interesting characters – people that you engage with or want to

Action – exciting or dramatic events which drive the narrative of the play

What makes a good devised performance?

Explores themes, issues and ideas – encourages audience to think / challenge their perspective

Range of emotions and feelings showcased and expressed

Genre, Style, Form/Structure

Genre	Style	Form/Structure
COMEDY	NATURALISM	EPISODIC
TRAGEDY	REALISM	FIVE-ACT PLAY
HISTORICAL	STYLISED	ABABA
HORROR	CLASSICAL	REPETITIVE
MELODRAMA	MUSICAL THEATRE	FLASHBACK
POLITICAL	PANTOMIME	FLASHFORWARD
SATIRICAL	EPIC THEATRE	CLASSICAL DRAMATIC STRUCTURE
TRAGICOMEDY	THEATRE OF THE ABSURD	NATURALISTIC STRUCTURE
THRILLER	COMMEDIA DELL'ARTE	THREE-ACT PLAY
	THEATRE OF CRUELTY	ONE-ACT PLAY
	EXPERIMENTAL THEATRE	

Common Features - Genres

Common features of a comedy	Common features of a tragedy
A confusion of some type, perhaps over mistaken identities, sometimes as the result of using a disguise.	Central character has a fatal flaw which leads to their eventual downfall.
Clever servants and stupid masters.	At least one death.
Forbidden love, which results in a happy ending.	A sense that events are controlled by fate and are unavoidable.
Tensions over a ridiculous scenario that is resolved by the ending.	There are pressures from either, other characters or from supernatural elements.
Lots of plot lines that are interwoven.	Plot has a serious nature.
Utilises the comic rule of three.	
Use of puns.	
Slapstick-style physicality.	
A character with an absurd dream.	
'The Fool'.	

Common features of a naturalistic piece of drama	Common features of a stylised piece of drama
Believable, yet heightened, acting techniques.	Exaggerated or non-naturalistic acting techniques sometimes employed.
Dramatic structure follows real time and is generally chronological (as in a three-hour play portrays three hours in the life of a character).	May use moments of physicality, mime or movement.
Use of the fourth wall.	Time can be moved around.
Audience are expected to suspend their disbelief and believe that this is real life.	Sometimes breaks the use of the fourth wall through direct address to the audience.
Costumes, props, set and make-up are used to portray a historically accurate representation of the story and the characters shown.	Employs non-naturalistic techniques and dramatic devices such as multiroling and cross-cutting.
	Props, make-up, costumes and set may be heightened, used minimalistically, or not used at all.

Common features of an episodic structure	Common features of a classical dramatic structure
Lots of short scenes.	In a classical structure, the following order is always followed:
The scenes are linked together by a mutual theme, place or character, but they aren't all part of the same plot.	EXPOSITION: Introduction to the situation and the central character.
Bertolt Brecht famously used an episodic structure to portray a political message.	RISING ACTION: An issue arises or a problem is revealed which must be solved. Tension builds.
Scenes can be placed in any order.	CLIMAX: The highest point of tension.
There is no particular beginning, middle or end.	FALLING ACTION: What happens after the climax.
	RESOLUTION: The end of the story. Ties up any loose ends of the plot.

Performance - Voice

Clarity	How clear your voice is. Can the audience understand every word you are saying? This is vital for passing on the message of your character.
Pace	How fast or slow the voice is used. Different speeds show different emotions, moods and intentions.
Inflection	To place stress on a particular word in the sentence to change the meaning of the language.
Pitch	How high or low the voice is. The voice is higher when the character is anxious or excited; the voice is lower when the character is bored or sad.
Projection	This is vital to ensure the audience can hear you; it means to speak loud enough to be heard by everyone.
Tone	The emotion in the voice; for example, an angry tone, a jovial tone or an arrogant tone.
Pause	Pauses can be used for dramatic effect. Where you choose to place pauses is very important as it builds the subtext of what your character is saying.

Performance - Physical

Stillness	You can use stillness for a number of different effects in drama. An example of this is almost to highlight a certain moment, giving the audience time to reflect on something, or to study a certain facial expression in detail.
Stance	Another word for stance is 'posture'. It means a certain way in which someone stands. This is extremely important when working on characterisation, as each character will have a different stance.
Gesture	Using your hands and arms to help assist your character with what they are saying. Gestures are also an important part of characterisation; for example, some characters may use much smaller gestures to suggest that they are intimidated, whereas others will use much larger gestures to show that they are feeling confident and carefree.
Space	The use of space is extremely important in drama. You need to show variation in your use of space (sometimes having your actors closer together and sometimes more spaced apart). This not only looks more aesthetically interesting, but it can portray messages to the audience. It is important to be aware of the performance space and ensure you are using it to its full potential.

Design - Costume

Preliminaries	The initial designs which are then carefully evaluated as a starting point.
Production Concept	The decision made by the director; for example, to set Macbeth in a council estate. This concept would affect the costumes that were designed.
Visual Metaphor	A piece of costume that has metaphorical implications; for example, a costume with little closed daisy details could represent innocence and youth.
Dress Rehearsal	The rehearsal at which costumes are worn for the first time. The aim of this rehearsal is to see if there are any issues or amendments needed with the costumes.
Stylisation	Non-naturalistic (non-realistic) costumes that are used to symbolise certain ideas and messages.
Naturalism	True-to-life designs. These help the audience to suspend their disbelief and believe that the story they are watching unfold is, in fact, real life.
Tack	A loose, temporary stitch. Can be used to help with general sizing/fittings, or for costumes that will be transformed on stage in front of the audience.

Design - Set

Flat	A flat piece of scenery, which is carefully positioned on stage and could represent a part of a building, or could blend into the background. Actors can exit and enter behind these or hide behind them.
Production Concept	The decision made by the director; for example, to set Macbeth in a council estate. This concept would affect the set that was designed.
Visual Metaphor	A set idea that has metaphorical implications; for example, walls that are dripping in blood could foreshadow that a murder is to take place in this room.
Stylisation	A non-naturalistic (non-realistic) set that is used to symbolise certain ideas and messages.
Naturalism	True-to-life designs. These help the audience to suspend their disbelief and believe that the story they are watching unfold is, in fact, real life.
Backdrop	A piece of heavy material at the back of the stage; it usually shows the background of the scenery.
Apron	The front part of a stage that extends past a traditional stage and into the auditorium.

Portfolio

As part of your submitted work you are required to write/present a portfolio.

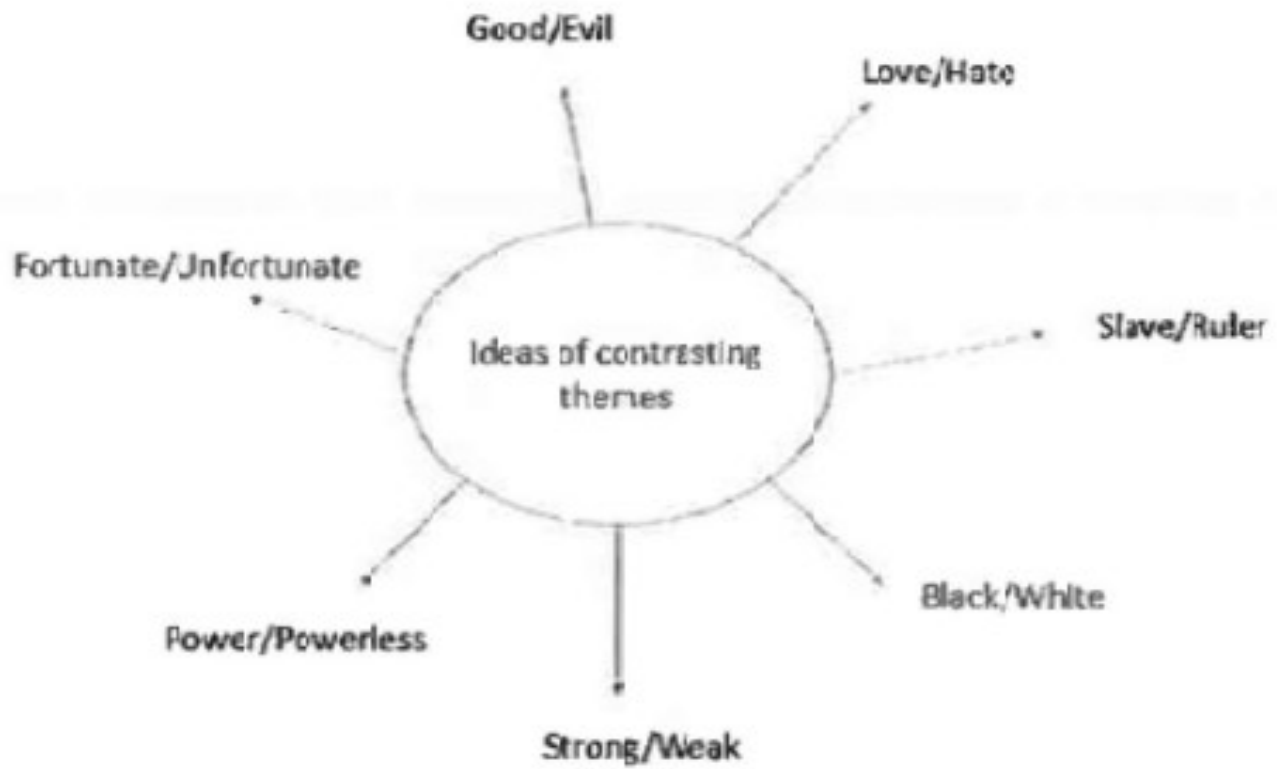Your portfolio must answer the following questions:

1. What was your initial response to the stimuli and what were the intentions of the piece?
2. What work did your group do in order to explore the stimuli and start to create ideas for performance?
3. What were some of the significant moments during the development process and when rehearsing and refining your work?
4. How did you consider genre, structure, character, form, style, and language throughout the process?
5. How effective was your contribution to the final performance?
6. Were you successful in what you set out to achieve?

Portfolio - Exemplar

What was the initial response to the stimuli and what were the intentions of the piece?

My group's stimulus was a short extract from the book 'Noughts and Crosses'. It gave our group the idea of slavery and racism, but we wanted to reverse it so black people rule over white people, as they do in 'Noughts and Crosses'. Our super-objective was to challenge the audience on their perception of racial discrimination. We wanted to show that we are all equal and that inequality and slavery can happen to any race. We had to show that there was no real difference between the black and white cultures and how people are treated differently just because they are seen to be less important than others. We wanted our piece of Drama to show that slavery is unfair because the characters who are the slaves are desperate to be treated equally. The shock of the slaves being white helped to show that there shouldn't be two sides.

Good/Evil

Love/Hate

Fortunate/Unfortunate

Ideas of contrasting themes

Slave/Ruler

Power/Powerless

Black/White

Strong/Weak

What work did the group do in order to explore the stimuli and start to create ideas for performance?

I wanted to be a costume designer because the stimulus gave me lots of ideas for costumes and what type of colours and styles I could use to create the piece and make it come more realistic but also have a meaning. I wanted the shirts to illustrate the contrasts dramatically for the audience. I did that by adding bold colours which contrasts with each other. I decided on black, red and white which would contrast each other well.

Our piece was based on the book "Noughts and Crosses" and we wanted to see how the audience would take to the idea of racial discrimination. In order to show the audience how different people are treated by their race I had some ideas which includes uniforms for characters in power and ragged torn clothes for the lower classes. I also thought about using Nazi armbands (which are called also brassards).

A Nazi brassard (armband)
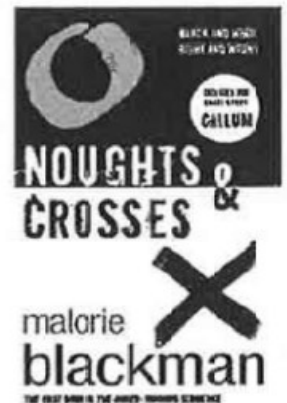
The cover to 'Noughts and Crosses' by Malorie Blackman

I was also interested in the the noughts and crosses symbol on Malorie Blackman's book jacket because of the boldness and how it shows there is two sides the powerful and the less fortunate which I wanted to show through my costume design. The cover design is very simple by using a red nought and a black cross and it's also effective using contrasting colours which creates a powerful impact for the audience and shows the divide between two people. The colour red suggests blood and that can show how the slaves have no power and work hard as for the colour black suggests power.

So I knew from the start that I wanted a simple design with maybe a military feel but using contrasting simple colours.

<u>What were some of the significant moments during the development process and when rehearsing and refining work?</u>

The first scene we created was a slave auction scene where Tony and Alisha were auctioneers auctioning Jack and Abby as 'white slaves'. I wanted the audience to be able to see that the auctioneers had power but that Jack and Abby were powerless, through my costume choices. I attempted to make armbands/brassards but it wasn't ideal as the armsband weren't comfortable and the actors had to keep pulling them up.

When we did a work in progress' performance of our piece, the audience couldn't always see who is a nought and who is a cross and the group had some problems with the brassards because they kept falling down and would twist round at times.

They also didn't show as clearly as I wanted under the stage light and the red on black didn't work very well - the audience could not see them clearly.

I decided to change my costume design to something different. I wanted to stay with the noughts and crosses symbols but wanted to change to T-shirts. I bought these cheaply from a high street shop and went for white shirts for all the actors. In my first design, I first used poster paint to stencil a small symbol on the front of each shirt and I used red and black paint to make a contrast for the noughts and the crosses. But then when the actors tried these on, I realised that the design was too small to be very effective under the light, and the paint was not bold enough to have a strong, impact.

I decided to make all the designs bigger and darker for my final design. I switched to Acrylics and a bolder design to make the designs stand out under the lights. I used a roller to make the crosses (instread of stencil) and also used larger stencils for the noughts which was really effective. On the noughts shirt, I created some rips and tears to make them look ragged and I added blood spatter to show the pain and the suffering that they had gone through.

You can see this through the shirts as Tony and Alisha have bold shirts with a large cross rollered on, while Jack and Abby have ripped/ distressed blood-stained shirts with a nought stencilled on. For Example in the kidnap scene because Tony and Alicia used mime to kidnap Jack. The shirts were effective to show the two sides and the power between them. They were also effective because the scene involved so much movement that the costumes needed to let actors can move easily and this worked well.

These looked really effective under the lights.
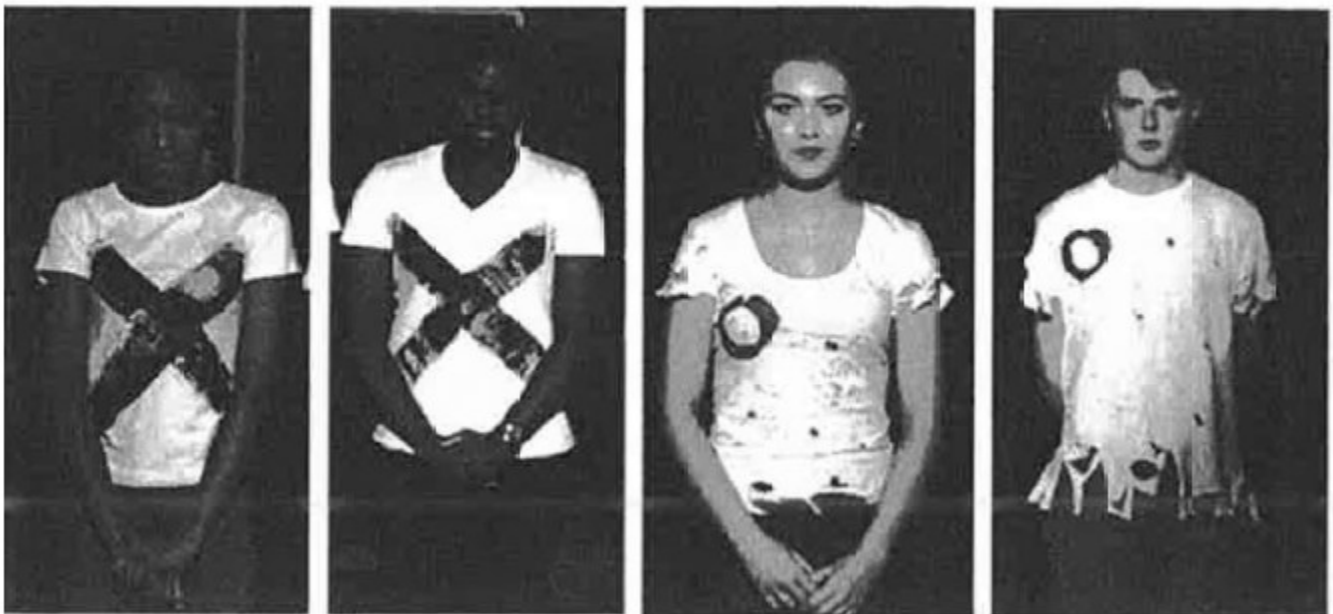
My final design worked a lot better than my initial design the brassards and my 1st t-shirt design as the actors could move comfortably in them, without anything falling off/ coming loose and the designs clearly showed the two different groups of people in the play: noughts and crosses.
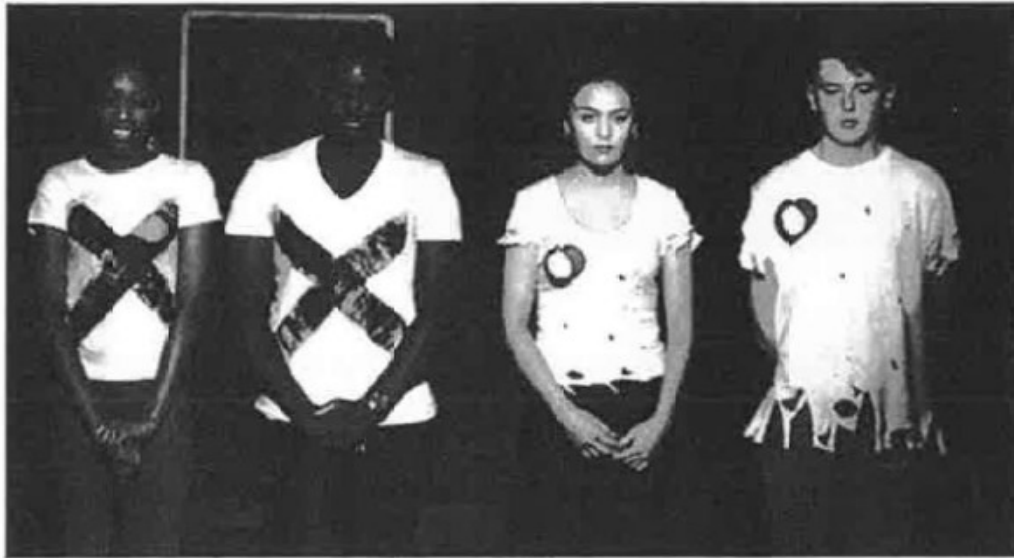
How did you consider genre, structure, character, form, style and language throughout the process?

The **genre** we chose was docu-drama and the **style** was brechtian which fitted with my costume because it's a style that relies on the audience being detached rather than emotionally involved. The style and genre had a big impact on the costume and the designs because I had to still show the audience the contrast between the noughts and crosses but had to make sure the shirts allowed the actors to multi-role. I used **form** when thinking about what costumes I wanted to make. I wanted them to be flexible so wouldn't get in the way of the acting and the different forms used for scenes such as the slave advert scene and the movement jail break scene. I also didn't want to slow the pace down with lots costume changes.

The **structure** of the piece was non-linear (mostly) and because it was based around a multi role style, my costume had to reflect this. Each actor played more than one character but they wore the costume of the role that they played the most. Because the costumes were coordinated (they all looked similar) it didn't matter if an actor briefly played a role which didn't fit their costume, the actors changed their voice and movement to make the role change clear.

The costumes made the **characters** and their **language** clearer to the audience because of the colours and the way I had customised of the shirts. For example, I ripped/ distressed with scissors the slave/ noughts' tops and added a 'blood' design on them using poater paint and splatter effect but I left the powerful characters wearing un-ripped tops and a bold cross in black design to show what side they are on. The actors used language to represent status and classI. They would change their

language to show status as a nought or a cross and my costumes helped them to feel more like either anought or a cross so helped with their language

How effective was your contribution to the final performance?

I think the costumes made the piece effective because they made it clearer who is on what side. The contrast seems to stand out to the audience and was effective to show that the slaves don't get treated well - the cross from the noughts and crosses logo suggested authority and the blood spatter showed abuse and racist treatment of the noughts. The design was effective because the design wasn't just on one side of the top so when the performers turned around you could still see the design on the back to help it be more effective.

I think the tops and designs worked really well practically and in the performance of the play. To improve my contribution, I could have worked on make-up for each character, for example I could of put face paint on the actors with the design of the side they are on. If I was to do this I would use a bright red for the noughts people so it is easy to see under the light and can be effective. Same with the crosses but I would use a white because it would easy to see not only by the light but against their skin colour.
I could also have looked at using trousers or leggings with the same designs for the 'noughts' and the crosses' for example the blood spatter for the noughts which would have an affect

Were you successful in what you set out to achieve?

I think that it did help with the impact of of the final piece as the contrast was clear and people in the audience said that you can tell who is on what side. I used form for a lot of the idea of the shirts and i think it was successful because it let the actors play multi-role but you could still tell which side they are on.

Health and Safety

I had to consider health and safety fitting the costumes and make sure that the T-shirts were flexible so the actors could move OK. I was pleased that the final T-shirts were good for health and safety - they were stretchy and flexible for the performers, and did not get in the way during the performance. I also had to make sure the actors wore appropriate footwear rehearsing and in the performance, for example, the actors wore trainers on stage so they are comfortable and safe in shoes that aren't slippery.

Word count: 1750

Student D: Costume Designer

Total: 29 marks

Word count: 1,750 words

AO1 (Level 4): 19 marks

AO4 (Level 4): 10 marks

- **AO1:** secure engagement. Secure and <u>generally</u> sustained explanations and refinements. <u>Generally</u> sustained creative intention with a focus on the impact on the audience. Secure drama terminology. Health and safety section. ALL ADDITIONAL DOCUMENTATION INCLUDED.

- **AO4:** evaluates through the Portfolio Evidence. Some moments would benefit from more analysis and examples to justify the evaluation; however, still evidence of Secure analysis and evaluation throughout the Portfolio Evidence.

Student D: Question Breakdown

- Q1: this response is much shorter; however, it still makes it clearer what the student's initial response to the stimuli was and the intentions for performance were. (Some Q1 will be short to allow for more detail responses later in the evidence).

- Q2: instantly makes their role of costume designer clear. A range of ideas and initial thought are explained and evaluated. Some research into book covers to inspire the creative ideas. Planning for an audience reaction.

- Q3: secure and sustained explanation of the ideas and how when tested on stage and under the lights, changes were made. Sustained explanation of refinements and creative intentions with some analysis and Evaluation. Secure terminology in terms of paints, stencils etc. appropriate to the student's role.

- Q4: secure explanation of the impact form and style had on the costume designs and considerations. Does cover all areas with connections to costume. Evidence of evaluative comments and reflections.

- Q5: does evaluate; explains the student's contributions 'their skill' costume designer. More justification would have improved this response.

- Q6: disappointing response to this question which does impact the AO4 mark; however, there is some secure evaluation in other areas of the portfolio that must be considered when awarding the mark, also other sections do address this question.

Marking Criteria - We Aim for the Best

Level Mark Descriptor (AO1) Create and develop ideas to communicate meaning for theatrical performance

Level 5 25–30

Offers **comprehensive explanations** of the **creative intentions** for the performance.

Assured and comprehensive practical creation, **development** and **refinement** of **ideas** from the stimuli to **communicate meaning**.

Demonstrates **confident engagement** with the process of **collaboration**, **rehearsal** and **refinement**.

Confident and accomplished use of **appropriate drama terminology**.

Low (25–26 marks) Qualities of level are **partially met**

Mid (27–28 marks) Qualities of level are **mostly met**

High (29-30 marks) Qualities of level are **convincingly met**

Level Mark Descriptor (AO4) Analyse and evaluate own work.

Level 5 13–15

Assured, fully-balanced and considered **analysis** and **evaluation** of **personal contribution** to the **creation, development** and **refinement process**.

Assured, fully-balanced and considered **analysis** and **evaluation** of **decisions** made regarding **content, genre, structure, character, form, style,** and **language**.

Comprehensive, fully-balanced and considered **analysis** and **evaluation** of **individual performance/design skills** demonstrated in the performance.

Demonstrates **accomplished comprehensive ability** to **analyse** and **evaluate** the **realisation of creative intentions** within the performance, with **fully-balanced analysis** and **evaluation.**

Marking Criteria - We Aim for the Best cont'd

Level Mark Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)

Level 5 13–15

Creates an **assured design**, demonstrating an **accomplished ability** to **employ** and **combine skills**. All aspects of design are **highly engaging**, **dynamic** and **skilful**.

Comprehensive and **skilful** use of **visual**/audio **elements** to **enhance mood**, **atmosphere** and **style** and create **impact.**

Comprehensive and **skilful** ability to **design creatively** within time and resource constraints.

Accomplished ability to create a **design** that supports the **communication of creative intent** to the audience, with **comprehensive attention** to design considerations that that are **integral** to the **production value**. **Assured design** shows an **accomplished** level of **refinement** and **innovation**.

Design shows a **comprehensive understanding** of the **practical application** of **materials** and **production elements** in performance.

Homework

1. Carryout research into one of your responses to your stimulus (this could be a theme, an idea or a character) and complete the 'Response Research Sheet' on the next page.

   Due lesson 5 Actual Date _____

2. Consider your ideas for your devised performance. Complete the 'Theatrical Elements Sheet' on page ? Of this booklet.

   Due lesson 12 Actual Date _____

3. Learn all your line for your 1st extract. (Be able to perform without your script)

   Due lesson 18 Actual Date _____

4. Complete the 'Dramatic Intentions Explanation Sheet' on page ? of this booklet.

   Due lesson 24 Actual Date _____

5. Learn all your lines for your 2nd extract. (Be able to perform without your script)

   Due lesson 30 Actual Date _____

6. Complete the 'Dramatic Intentions Explanation Sheet' on page ? of this booklet.

   Due lesson 36 Actual Date _____

Homework 1 - Response Research

Select one of your responses to the stimulus and carry out some research (this could be a theme, an idea, a character).

Area of research _____

How was your research carried out? _____

_____

What did you discover/learn from your research?
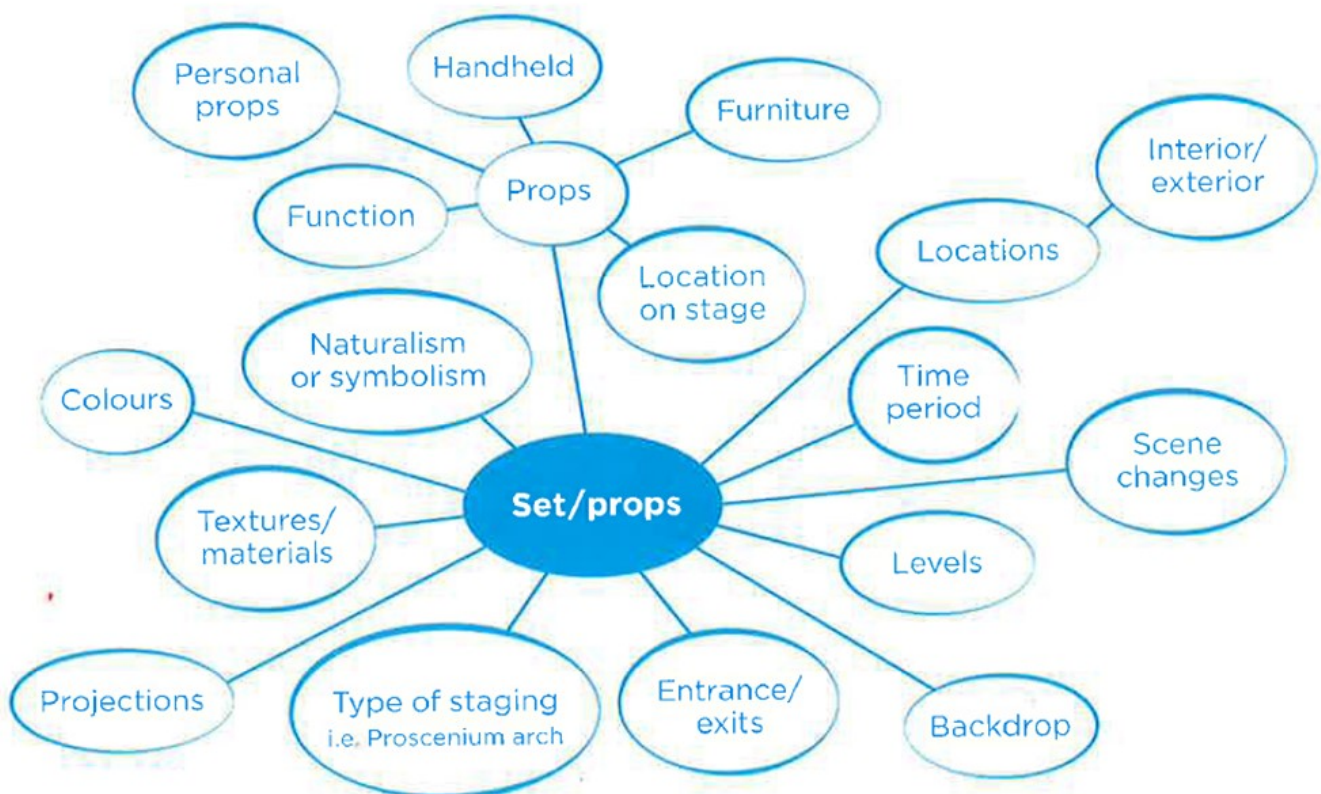
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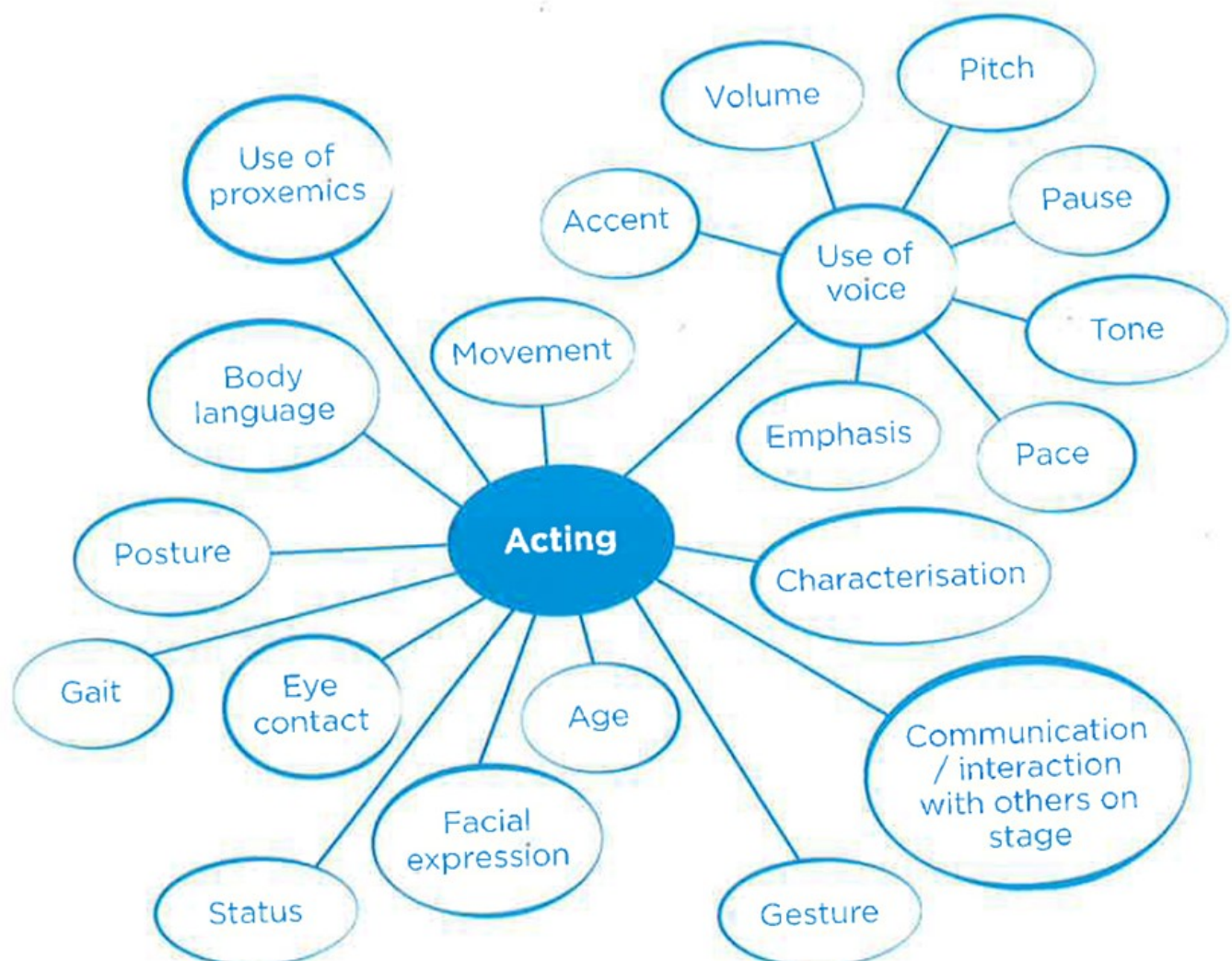# Homework 1 - Response Research cont'd

<u>Use this space to stick in any research printed</u>

Homework 2 - Theatrical Elements

Use the diagrams below to make notes on how you plan to use the dramatic elements in your performance.

Costume

- Style
- Symbolism
- Detail
- Masks
- Symbolic
- Fabrics / materials
- Symbolism
- Make up
- Naturalistic
- Colour
- Accessories
- Fit
- Style
- Time period

Set/props

- Personal props
- Handheld
- Furniture
- Interior/ exterior
- Props
- Function
- Locations
- Location on stage
- Naturalism or symbolism
- Time period
- Colours
- Scene changes
- Textures/ materials
- Levels
- Projections
- Type of staging i.e. Proscenium arch
- Entrance/ exits
- Backdrop

Music/Sound

- Rhythm
- Atmosphere
- Mood
- Tempo
- Volume
- Repetition
- Style
- Symbolic
- Live
- Pre-recorded
- Location specific
- Linked to time period
- Natural sounds
- Direction of sound, panning

Acting

- Use of proxemics
- Body language
- Movement
- Posture
- Gait
- Eye contact
- Age
- Status
- Facial expression
- Gesture
- Accent
- Volume
- Pitch
- Pause
- Tone
- Pace
- Use of voice
- Emphasis
- Characterisation
- Communication / interaction with others on stage

Homework 3 - Portfolio Question 1

1. What was your initial response to the stimuli and what were the intentions of the piece? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMs.

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Homework 4 - Portfolio Question 2

2. What work did your group do in order to explore the stimuli and start to create ideas for performance? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMs.

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Homework 5 - Portfolio Question 3

3. What were some of the significant moments during the development process and when rehearsing and refining your work? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMs.

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Homework 6 - Portfolio Question 4

4. How did you consider genre, structure, character, form, style, and language throughout the process? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMs.

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Homework 7 - Portfolio Question 5

5. How effective was your contribution to the final performance?

Use the space provided or tick here ☐ to indicate you have completed this task in TEAMs.

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Homework 8 - Portfolio Question 6

6. Were you successful in what you set out to achieve?

Use the space provided or tick here ☐ to indicate you have completed this task in TEAMs.

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Use this page to note any other ideas you have for your performance. (This will not be marked)

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Wider Reading and Viewing

Links to youtube videos of professional performances/interviews/resource pack of potential texts.

Blood Brothers - https://www.youtube.com/watch?v=A9mbfRiZ2Bk&t=4s

Things I know to be True

Mark interview - https://www.youtube.com/watch?v=8xxfd2Lyz0M

Rosie interview - https://www.youtube.com/watch?v=E7CrbmIbhSo

Pip interview - https://www.youtube.com/watch?v=u-JX8ynDL-w

Ben interview - https://www.youtube.com/watch?v=CX9_Ll1MVlE

Mum and Dad interview - https://www.youtube.com/watch?v=xAKW22m35N4

Scott Graham (Artistic Director) https://www.youtube.com/watch?v=nVs_-Rq3BT0

The Directors - https://www.youtube.com/watch?v=tEqYKXvt6s8

The resource pack - https://www.franticassembly.co.uk/index.php/actions/tools/tools/download-file?id=1793.