Airdrie Academy

Drama Department

**Production Skills**

**The Steamie**



**Name:**

**Class:**

What will I learn?

I will be able to work collaboratively. When participating in group discussion I will be able to contribute by clarifying and expanding ideas**.** *EXA 3-15a*

I will demonstrate a use of characterisation techniques to improve and deepen the portrayal of character. *EXA 3-12a*

I will be able to reflect effectively on ideas, including ideas for using production skills in relation to, for example, lighting, sound, props, make-up, set design, costume. *EXA 3-14a*

I will be able to present a drama to an audience effectively portraying a character through a range of voice and movement techniques. *EXA 3-12a*

**The Steamie**

'The Steamie' conjures up a nostalgic view of a disappearing Glasgow in the years after the Second World War.

The four contrasting women are immediately recognisable as types, the dialogue and vocal repartee is sharp and the mood is poignant and hilarious by turns. The practical business of the night – the washing and drying – is fascinating on stage.

Set on Hogmanay in a wash house, the four women in the play represent the different generations of women and how their attitudes of life and love are changing in an ever changing world. The play is a commentary of the struggles faced by women but how this is overcome by resolve, humour and most of all friendship.

It also deals with the post war policies of inner city clearances and the building of new towns such as Castlemilk and Drumchapel, the dreams of a utopian modern brave new world soon dissolved into the reality of isolation from families, lack of community spirit and a new concrete prisons which quickly turned into slums.

Tony Roper weaves his magic into a comedy escapade which uses recognisable Scottish slang, place names and plenty of good old fashioned nostalgia. (Scotland’s favourite pastime)

220 SCOT-FREE

MAGRIT: Peter’s a bit like that, except he has wan twice a year … see the boys … they’ll no wash themselves. It’s a fight tae the death every night. Ye want tae see their shirt collars, ye could plant tatties in them.

DOLLY: Aye men are aw clatty ion their persons.

DOREEN: That’s what ah want eventually. A hoose wi’ a bath.

MAGRIT: Ah like the sprays better, ah never have a bath in here, ah always go tae the sprays.

DOLLY: Naw ah like a bath.

MAGRIT: Ah always think you’re lyin’ in yer ain dirt wi’ a bath.

DOLLY: But it is yer ain Magrit, it’s naebody else’s.

MAGRIT: Naw ah prefer the sprays.

DOREEN: See in America, they’ve aw goat them in the hooses but they call them showers.

DOLLY: Is that no jist in the pictures they have them?

DOREEN: Naw. Aw the hooses have goat sprays, and washin’ machines and aw.

MAGRIT: And thon refrigerators, and they’ve aw got telephones as well.

DOREEN: And televisions tae.

DOLLY: Mah sister’s Jenny’s daughter’s husband’s bought wan o’ them.

DOREEN: Whit a television? Have ye ever seen it?

DOLLY: Naw, but Jenny’s seen it. She says it’s great.

MAGRIT: Ah know some ae the big hooses in Dalmeny Crescent have them, ye can see yon big things sticking oot the chimney pots.

DOLLY: They cost a fortune.

DOREEN: Aye, but ye’d save money, ye’d never need tae go oot.

221 THE STEAMIE

DOLLY: Oor Jenny says that, says they never go oot, cause they used tae visit her quite a loat but they never come near her noo.

DOREEN: See that’s what ah mean, ye’d save a fortune.

DOLLY: She’s goat tae go roond there noo, and she says naebody talks while it’s oan.

MAGRIT: Christ, that wouldnae suit you Dolly, eh?

DOLLY: Naw … I like tae hear people talkin’. Mah Alex says it’s a wonder mah lips are no’ frayed at the edges, ah’d be as well talkin’ tae maself as tryin’ tae haud a conversation wi’; him though.

DOREEN: Whit kinna things dae they see on the television?

DOLLY: Ah couldnae tell ye hen.

DOREEN: That’s mah dream, a hoose in the country wi’ a television, a bath, and a phone, an’ a garden as well.

MAGRIT: Christ yer no wantin’ much are ye?

DOREEN: Ah’ll get it eventually Margrit, ah’ve put ma name doon fur a hoose in Drumchapel.

DOREEN: *sings ‘Dreams Come True’.*

DOLLY: Oh she’ll not be talkin’ tae us Magrit eh?

MAGRIT: Between being oot in the gairden, watchin’ the television and havin’ baths. She’ll no have the chance tae talk tae anybody.

DOREEN: Course ye’s could aye phone for an appointment.

MAGRIT: Aye right enough, eh … wait a minute (*Crosses to* Dolly’*s* *stall, she* *mimes dialling on an imaginery telephone*.) Bring, bring, bring, bring, she’s no in Dolly.

DOLLY: She might be oot in the garden Magrit. Keep trying.

DOREEN: (*affected voice*). Hello-o . . . Drumchapel 3776.

222 SCOT-FREE

MAGRIT: Oh hello, this is Magrit McGuire here. I was wondering if I could perhaps have a word with Mrs Dorren Hood.

DOREEN: I am her maid. I think Mrs Hood is in conference with the workmen who are putting in the new .*terrazo marble* floor in the big room.

MARGRIT: Well I don’t want to disturb her. If you could just say that one of her old friends from the Carnegie Street Steamie called I’d be most grateful.

DOREEN: Oh just a moment, I think you’re in luck, Mrs Hood has in fact just entered through the *French windows*. I’ll see if she’s free.

MAGRIT: Thank you you’re very kind.

DOREEN: Hello-o.

MAGRIT: Hello-o is that Doreen Hood of the Willows, Drumchapel.

DOREEN: Yes this is her speaking to you *personally.*

DOLLY: Is it her? We were lucky we goat her in.

MAGRIT: This is Margrit McGuire, we used to be friendly . . . *in the old days.*

DOREEN: Oh yes. (*Non committal.*)

MAGRIT: I don’t suppose you’ll remember me?

DOREEN: No-o.

DOLLY: Ask her if she minds o’ me, she’ll remember me.

MAGRIT: *gives her a quizzical look*.

DOREEN: Eh. Do you have an appointment?

MAGRIT: I’m afraid not.

DOLLY: Gie it tae me, let me speak to her.

DOREEN: Is there someone with you?

223 THE STEAMIE

MAGRIT: Yes, another chum of yours, a Mrs Dolly Johnson.

DOREEN: Dolly Johnson, now just a moment, eh does she have bowly legs?

MAGRIT: *is starting to laugh.*

DOLLY: (*serious*). Ah tell ye she’d mind o’ me, gies the phone.

MAGRIT: There is’ nae wan.

DOLLY: Ah know that, ah know that (*Excitedly.*) . . . but gies it anyway.

MAGRIT *and* DOREEN *are both astonishedly amused, or laughing.*

DOLLY: Hello Doreen, are you up to yer ears in it hen?

DOREEN: Oh goodness me yes. What with the workmen being in and everything.

DOLLY: Aye they’ll cause an awful stoor.

DOREEN: Well it’s been one of those days, Mrs Johnson.

DOLLY: (*fully into it*) Mhmm mhmm.

DOREEN: You see, John and I are going to the opera tonight, and I went and dropped my tiara on the bathroom carpet, and of course the *pile* on the carpet is that *thick* that it took me ages to find it.

DOLLY: Zat right hen.

MAGRIT *is in silent torture trying not to laugh*.

DOREEN: Oh yes Mrs Johnson and of course this *terrazzo marble* just arrived from *Italy* this afternoon and when the workmen were carrying it in they nearly broke the *television set*.

DOLLY: Oh.

DOREEN: But fortunately the *display* *cabinet* got in the way.

DOLLY: Aye oh aye.

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DOREEN: And they only just missed the *radiogram* too.

DOLLY: Oh that was lucky eh?

DOREEN: I’ve just sat them all down in the kitchen, and told them to help-themselves from the *refrigerator*. I just hope the noise from the *washing machine* doesn’t disturb them too much.

DOLLY: Aye, D’ye no mind o’ Magrit McGuire Doreen? Her maiden name’s Docherty, but she goat married oan tae Annie McGuire’s boy Peter.

DOREEN: I don’t think so (*She can’t believe this*.)

DOLLY: Ye must know Annie McGuire, her uncle used tae work in the fish shop at the coarner o’ Balshagry Crescent.

DOREEN (*to* MAGRIT) Ah cannae keep this up.

MAGRIT: (*holds an imaginery phone up to her ear*). Hello-o is that Dolly Johnson?

DOLLY: Is zat you Magrit? (*Incredulous.)*

MAGRIT: Yes . . . I would just like to say that if you don’t get off the phone ye’ll never gat your washin’ done the night.

DOREEN collapses laughing.

DOLLY *gets off the sink and says to* MAGRIT.

Research

With your partner you should now research the play ‘The Steamie’ find out as many facts about the play and characters as you can. This can be anything from where it is set to the playwright.

You will then present your findings back to the class.

Findings

Findings

Evaluation of Presentation

How effective was the content of your presentation? Explain your answer.

How did you make good use of my voice when presenting? Use correct voice terms.

How did you make good use of my movement when presenting? Use correct movement terms.

What would you change about your presentation to improve for next time?

Rehearsal

You will now have a period of rehearsal. You will be given 10 minutes at the end of this period to complete your rehearsal log.

What did you achieve during this rehearsal?

What did you contribute to today’s rehearsal?

What did not go well during today’s rehearsal?

What is your target for the next rehearsal?

Character Card

You will now complete a rehearsal activity called a “Character Card”. Complete the page based on the character you are playing with as much detail as possible.

Name:

Age:

Occupation:

Appearance:

Personality:

Family Background:

Relationships:

Likes/Dislikes:

Set Design

You are going to create a ground plan for your scene. A ground plan is a birds eye view of you scene.

Key:

Taking into account the time is which the play is set and where it is, write a few sentences describing key aspects of your set and how you would like it to look.

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Rehearsal

You will now have a period of rehearsal. You will be given 10 minutes at the end of this period to complete your rehearsal log.

What did you achieve during this rehearsal?

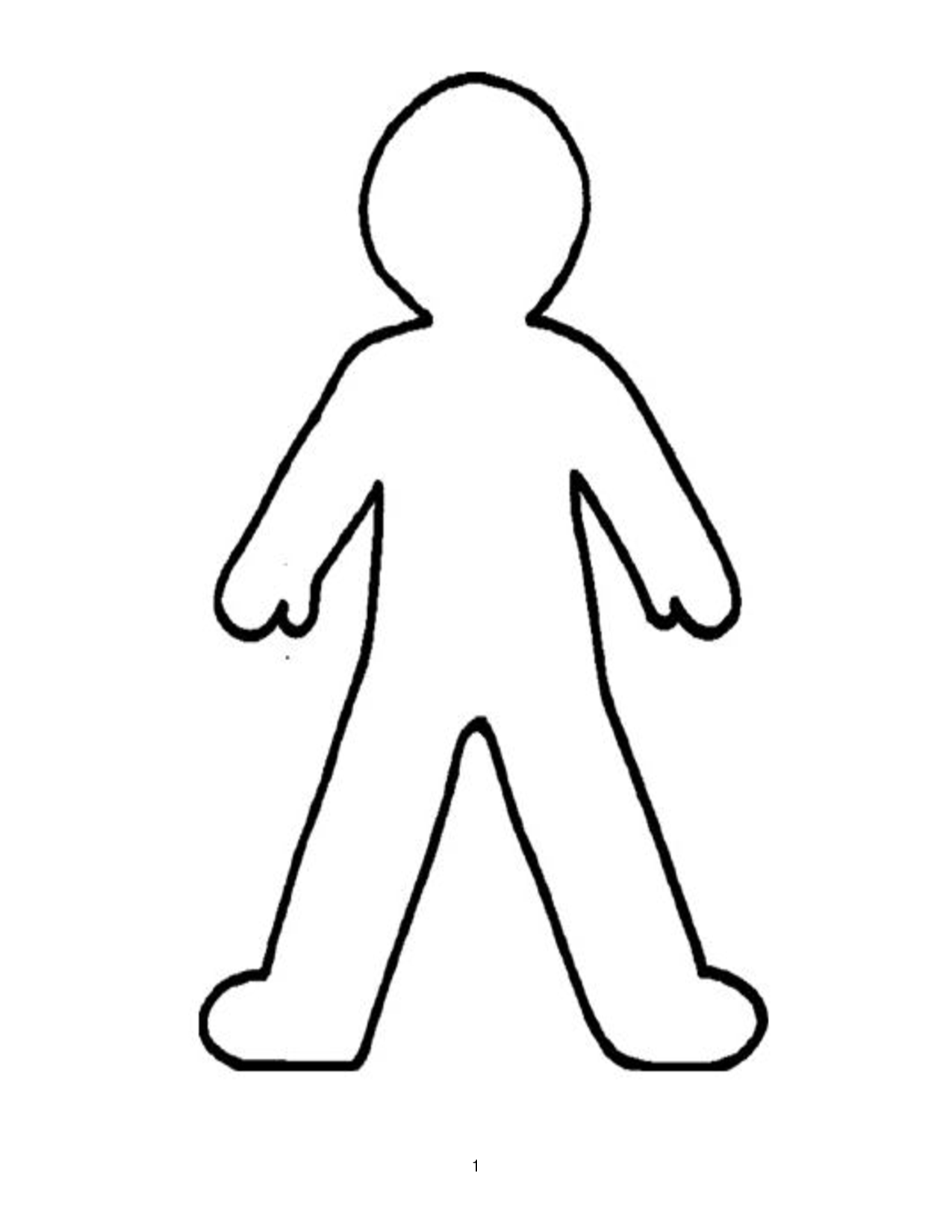
What did you contribute to today’s rehearsal?

What did not go well during today’s rehearsal?

What is your target for the next rehearsal?

Role on the Wall

You should now complete the “Role on the Wall” exercise about the character you are playing. The characters own thoughts, opinions, personality should go on the inside. Other characters thoughts and opinions about your character should go on the outside.



Props

You should now think about all props that are in your scene. You can get clues for props used both in the stage directions and dialogue between characters. Feel free to add in any props that you feel would enhance your performance.

|  |  |  |  |
| --- | --- | --- | --- |
| Prop | Personal | Hand Held | Pre Set |
|  |  |  |  |

Rehearsal

You will now have a period of rehearsal. You will be given 10 minutes at the end of this period to complete your rehearsal log.

What did you achieve during this rehearsal?

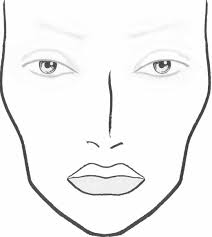
What did you contribute to today’s rehearsal?

What did not go well during today’s rehearsal?

What is your target for the next rehearsal?

Make-up

You should now create a make-up design for your character. You will need coloured pencils, do not use pen. The most important part of a make-up design is explaining you design. When you are finished make sure you have labelled and justified your decisions around the design.



Writing in Role

You will now complete a diary entry as your character, you should write in the first person. Your character is reflecting on their day – therefore reflecting on what happened in you scene. You should write in as much detail as you can and include the characters thoughts, opinions, and feelings.

Dear Diary,

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Signed…………………………………………………

Rehearsal

You will now have a period of rehearsal. You will be given 10 minutes at the end of this period to complete your rehearsal log.

What did you achieve during this rehearsal?

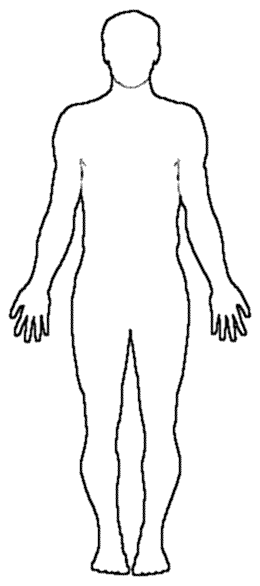
What did you contribute to today’s rehearsal?

What did not go well during today’s rehearsal?

What is your target for the next rehearsal?

Costume

You will now design a costume for your character. You just label and justify your decisions around your design.



Hot Seating

Write down 10 questions that you will ask your partner in role. Your questions should be open ended questions.







10.

Rehearsal

You will now have a period of rehearsal. You will be given 10 minutes at the end of this period to complete your rehearsal log.

What did you achieve during this rehearsal?

What did you contribute to today’s rehearsal?

What did not go well during today’s rehearsal?

What is your target for the next rehearsal?

Lighting Cue Sheet

Example

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Cue Number | Scene | Cue Point | Lights | Intensity | Instructions |
| LX1 | Page 1 Scene 1 | Opening Scene | 1,3,5,9 | 90% | Warm wash of orange slowly fades up to 90% to indicate morning. |
| LX2 | Scene 1 Page 2 | “Stop it” | 4 | 100% | Snaps to red spotlight |

You should now create a Lighting cue sheet for your own scene. Lighting is a great tool to enhance our performance. It can separate different sections of the stage and also change the mood/atmosphere.

Lighting Cue Sheet

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Cue Number | Scene | Cue Point | Lights | Intensity | Instructions |
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Sound Cue Sheet

Example

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| --- | --- | --- | --- | --- | --- |
| Cue | Scene | Sound | Recorded/Live | Intensity | Instructions |
| SFX1 | Scene 1 Page 1 | Theme from Titanic | Recorded | 100% | Fade in Slowly over 10 seconds. |
| SFX2 | Scene 1 page 2 | Girls Scream | Live | 100% | Heard off stage when actors on stage sit down. |

Now you can create your own Sound Cue Sheet for your performance. Sound can be a great tool to enhance our drama. It can change the mood/atmosphere through atmospheric music or it could add a sense of realism to your performance for example, thunder and lightning to indicate the change in weather.

Sound Cue Sheet

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Cue | Scene | Sound | Recorded/Live | Intensity | Instructions |
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Dress Rehearsal

You will now have a period of rehearsal using a collection of the Production Areas. You will be given 10 minutes at the end of this period to complete your rehearsal log.

What did you achieve during this rehearsal?

What did you contribute to today’s rehearsal?

What did not go well during today’s rehearsal?

What is your target for the next rehearsal?

Performance Evaluation

Give a brief description about your performance.

Using the correct movement terms, describe 3 ways you changed your movement when acting?

Using the correct voice terms, describe 3 way you changed your voice when acting?

How did you contribute to the rehearsal process?

How did you effectively use sound?

How did you effectively use lighting?

How did you effectively use make up?

How did you effectively use costume?

How did you effectively use set design?

How did you effectively use props?

Evaluate your partner’s contribution.

Describe at least 2 challenges you faced during the rehearsal process and how you overcame these challenges.

What went well during your final performance?

What did not go well during your final performance? How would you prevent this from happening again>