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27 MAY 2023

MELBOURNE THEATRE COMPANY

SOUTHBANK
THEATRE

A man in a red beanie and a woman in a white and blue sweater are embracing. The man is wearing a green jacket and a blue scarf. The woman is wearing a white and blue striped sweater. They are both looking down and smiling.

I WANNA BE YOURS

BY ZIA AHMED

DIRECTED BY TASNIM HOSSAIN

EDUCATION PACK – PART B

Contents

- 3 Introduction
- 4 Cast and creatives
- 5 Acting skills
- 7 Composition and sound design
- 10 Lighting design
- 13 Safe and ethical working practices
- 16 Theatre technologies
- 17 Glossary
- 18 Analysis questions

Look out for these icons for opportunities to learn more:



Activity



Discussion



Reading



Video

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Melbourne Theatre Company acknowledges the Boon Wurrung and Wurundjeri peoples of the Kulin Nation, the traditional custodians of the land on which we work, create and gather. We pay our respects to all First Peoples, their Elders past and present, and their enduring connections to Country, knowledge and stories.

We accept the invitation of the Uluru Statement from the Heart and support a First Nations Voice to Parliament enshrined in the Australian Constitution.

Introduction

The *I Wanna Be Yours* Education Pack B is designed to help you unpack the performance after watching it onstage. This pack should be used in tandem with Part A, the pre-show resource. The interviews in this pack are intended to help you understand the creative intentions behind the work, and give you a more sophisticated understanding of the production. However, it is ultimately your experience of the live production that matters most, and hopefully this resource will transport you back into your seat at the theatre. Also included are some analysis questions for you to consider as you reflect on the production, but always remember to consult official VCAA documents when preparing for VCE assessments and examinations.



Eleanor Barkla and Oz Malik



Revisit Part A

Download Part A of this resource for information about context, characters and direction. Reflect on your predictions and expectations now that you've seen the production.

Cast and creatives

CAST

Ella Eleanor Barkla
Haseeb Oz Malik

CREATIVE TEAM

Director Tasnim Hossain
Set & Costume Designer Kat Chan
Lighting Designer Rachel Lee
Composer & Sound Designer Mufeez Al Haq
Voice & Dialect Coach Geraldine Cook-Dafner
Dialect Coach (UK) Gurkiran Kaur
Movement Consultant Jonathan Homsey
Intimacy Coordinator Isabella Vadiveloo
Stage Manager Zsuzsa Gaynor Mihaly
Assistant Stage Manager Brittany Stock
Creative Development Stage Manager Jess Keepence
Robert McDonald Award Directing Attachment Sabina Donato
Rehearsal & Production Photographer Tiffany Garvie
Marketing Campaign Photographer Jo Duck



Eleanor Barkla and Oz Malik



Read the programme

Explore the digital programme for this production to read about the cast and creative team, and see more photos from the rehearsal room.

Acting skills

Learn more about how Oz Malik creates the character of Haseeb onstage in this interview.

From the script, we can infer that Haseeb grew up in London and is of Pakistani heritage and Muslim faith. He has sisters and a brother, and his father has passed away. Haseeb works in a factory, is a spoken word poet, likes football and lives in Cricklewood in North London. He hasn't had a relationship before Ella.

How do you use your voice to play your character?

A significant aspect of this show is the dialect of each character. For my character, Haseeb, I focused on a specific dialect of North London, known as Multicultural London English or MLE. In preparation for this role, I watched a lot of films and shows that featured the dialect, listened to music and had the help of a dialect coach. The interesting aspect of the accent was the idea or analogy of code-switching, depending on what the scene was: 'backyard voice' is very casual, 'house' is casual and mixed voice and 'front yard' voice is formal.

How do you use movement to embody your character?

I use movement to feel connected with the set on stage and create my world. Because we are creating a theatrical show, inviting the audience imagine seeing London streets, bedrooms, and train stations in the set is vital to tell the story. A note would be 'if you can see the architecture, they will see it'. I have also changed my body movement to appear more comfortable when I am in 'my area' – North London – Cricklewood, compared to Hebden Bridge in Yorkshire.

When is a moment you use silence and/or stillness and why?

Stillness and silence are important however they can be overused sometimes. Making sure they are earned and truthful for that scene is something the director indicates to the actor. In *I Wanna Be Yours* we see stillness and silence when Haseeb and Ella deeply connect with their love, and when something is unsaid (e.g. topics of race and religion) or after a tragedy, such as when Haseeb enters the mosque to pray.



Oz Malik

'In *I Wanna Be Yours* we see stillness and silence when Haseeb and Ella deeply connect with their love.'

OZ MALIK



Acting skills

Analyse how Oz Malik used voice, movement, gesture, facial expression, stillness and silence to embody Haseeb onstage. Make a table with acting skills in one column and examples from the production in another column.



MLE

Research tutorials for the dialect Oz Malik references, Multicultural London English (MLE), on YouTube. Consider the nuances of voice demonstrated in performance, e.g. code-switching.



Stillness and silence

Think specifically about moments of stillness and silence in the production. What is unsaid in these moments? Think about the moment when Haseeb enters the mosque to pray.

Learn more about how Eleanor Barkla creates the character of Ella onstage in this interview.

From the script, we can infer that Ella grew up in Hebden Bridge in Yorkshire and now lives in Dulwich in South London. Ella has a brother, James, and is close to her Mum. Ella studied drama and she is an actor. Ella has three jobs: she works in a café, a call centre and as a nanny for a toddler named Toby.

How do you use your voice to play your character?

In terms of character, I adopt a specific Northern English accent to communicate where Ella is from (Hebden Bridge). This accent also gives her colour and personality. This accent includes a lot of vowel sounds that differ from an Australian accent, as well as changes in tone and intonation. For example, when answering a question, Australians may answer with a rising inflection, whereas a person from Yorkshire will descend in pitch, meaning they often sound quite direct to an Australian ear. In terms of performance, this piece is very text-heavy and is spoken only by Oz and I. On top of this, we are not using microphones, and so we're required to use good vocal technique to ensure that the audience can hear us and we maintain our vocal health for the entire run. This includes thorough warm-ups and cool-downs before and after shows, as well as resting voices when able, hydrating and getting enough sleep!

How do you use movement to embody your character?

As the show takes place over a couple of years, I get to explore a few different rhythms of Ella. When Ella and Haseeb first meet, I would say I'm quite light on my feet – maybe a bit shifty or wandering – as Ella and Haseeb explore the early flutters of new love. I may nervously shuffle back in a scene if Ella has said something cringey, or avert my gaze. This rhythm may return later in the show if Ella finds herself in an uncomfortable situation. An example of this, is when Ella goes to dinner at Haseeb's house for Eid. She feels nervous and vulnerable, and we see this in my physicality. As we move further into the relationship, I'm able to ground Ella a little more. I may be sitting or even lying down on our set, and stretching myself out to convey that Ella is now very much at home with Haseeb. An example of this is Haseeb and Ella's second Valentine's date, when they're at home filling out job applications at the kitchen table. I sit very openly and comfortably, as Oz comes and sits closely beside me.

When is a moment you use silence and/or stillness and why?

Because Zia Ahmed's text is so full of imagery and life, there's a lot of room for stillness within this piece. We often see Ella and Haseeb in little snippets of life – sitting on a bus, lying in bed – which sit quite comfortably in stillness. There's also a significant amount of 'direct address' or 'breaking the fourth wall' when we talk directly to the audience. In these moments, we can enjoy the stillness, as the words paint the picture for us. An example of this is Ella's monologue in which she talks about seeing another interracial couple ('a couple that looked like us') who have had a baby together. In that moment, I simply sit on the set, and tell the audience what I have/Ella has seen. Being still in this moment allows the words to sing. Silence is less common, but there are a few moments, particularly in fights between Ella and Haseeb, where the silence between them speaks volumes.



Acting skills

Analyse how Eleanor Barkla used voice, movement, gesture, facial expression, stillness and silence to embody Ella onstage. Make a table with acting skills in one column and examples from the production in another column.



Rhythm

Discuss Eleanor Barkla's comments about the various rhythms of Ella. Where did you see different examples of pace, timing and tempo in her performance? Use the production photos throughout this pack to jog your memory.



Eleanor Barkla

'When Ella and Haseeb first meet, I would say I'm quite light on my feet – maybe a bit shifty or wandering – as Ella and Haseeb explore the early flutters of new love.'

ELEANOR BARKLA

Composition and sound design

Learn more about Mufeez Al Haq's composition and sound design for *I Wanna Be Yours* in this interview.

How would you describe the composition and sound design you've created for *I Wanna Be Yours*? What is the world of this play?

The sonic landscape of this play is designed to place the audience in London. The composition and sound design is heavily derived from the perspectives of Haseeb and Ella, rather than the generic overview of the worlds mentioned.

A significant amount of thought was put into the kind of music they would listen to and how it influences those who connect with it, along with the overall mood of the locations and settings mentioned in the play. One of the major themes that was explored was the meaning of 'home' and what the opposite of that would sound like.

I Wanna Be Yours is made up of layers of complex emotions that are very subjective, as can be noted with the varying experiences of the two characters. Therefore it was crucial to ensure that the sound wasn't too didactic, but rather be more open to interpretation within the context it was used in.

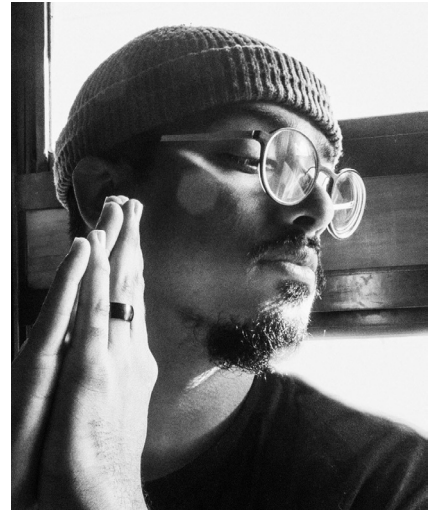
Where do you draw inspiration from when creating your music for this show?

I draw inspiration from so many places, so I may only touch on a few here. Naturally, I'm inspired by the setting. Plenty of inspiration comes from artists and genres that originate in the UK from different eras. Some examples include Brian Eno, The Beatles, Wiley, Beyoncé, Backstreet Boys and Noisia.

Additionally, as a producer I usually take note from composers from different industries as well, such as the film or gaming industry artists like Hans Zimmer, Sarah Schachner, Sieber, Kammen Fulton, and Schatz come to mind. A few genres I studied were 60s rock, Northern Soul, 90s pop, Grime, EDM, Hip hop, Ambient music, and R&B.

How does music help with the transitions between scenes?

I feel like music plays a massive role in gluing the show together. The play is quite fast paced, quickly moving from one scene to another, often with each scene being placed in very different locations. The cast also plays with a relatively minimal set design, so the sound/music (and lighting) aids immensely in gently introducing the audiences to different locations and feelings present within the show. This makes the scenes flow seamlessly and helps fill up the empty spaces that are not literally referred to within the script.



Composer & Sound Designer Mufeez Al Haq

'I heavily rely on pianos to communicate the emotions of love within the play. I also dabbled with other instruments to convey varying emotions such as orchestral music for drama, acoustic for the more delicate emotions, and electronic sounds to demonstrate the cold, dark and distorted aspects of the play.'

MUFEEZ AL HAQ



Oz Malik and Eleanor Barkla

What kinds of instruments/sounds are you using in your design?

I heavily rely on pianos to communicate the emotions of love within the play. I also dabbled with other instruments to convey varying emotions such as orchestral music for drama, acoustic for the more delicate emotions, and electronic sounds to demonstrate the cold, dark and distorted aspects of the play. In the more metaphorical scenes, I've used layers of organic sounds and morphed them to create new yet familiar sounds.

How do you create a sound design that has variation but is also cohesive?

This is such an interesting question. Probably best answered with an example – the piano is consistently present during the scenes that involve some form of love or affection. It's the same piano with a similar softness to it that is present through the majority of the compositions I've written for 'love'. So the cohesiveness comes from the instrument.

The variation, however, arises in the way the composition changes. In 'love', for instance, the main factor that changes is the intensity of the emotion that I was trying to illustrate.

Are there any recurring themes or motifs that we should listen out for?

Beyond the theme of love that is overly present throughout the play, a few other example of recurring themes would include Haseeb's darker emotions, which consist of moments where he goes into a specific headspace and that is represented by a repeating motif. Another example of a motif would be the character of Andre, which builds over the entirety of the play.



Eleanor Barkla and Oz Malik

Piano

Based on Mufeez Al Haq's comments above, and your own memory of the production, discuss the effect of piano in the music for this play.

Lah-di-dah

Throughout the play, Ella and Haseeb sing lyrics from the 1967 song 'Lah-di-dah' composed and performed by Jake Thackray. Listen to the song on YouTube and listen for the excerpts sung in the play. The lyrics juxtapose 'dry observations about his true love's gruesome family set against the beautifully arranged strings' Jeremy Allen (The Guardian, 2015). Reflect on its inclusion in the script, and how it was realised onstage.



Oz Malik and Eleanor Barkla



Babuji Dheere Chalna

In the play, Haseeb and Ella speak lyrics from the 1954 song 'Babuji Dheere Chalna' performed by Geeta Dutt. Listen to the song on YouTube, and read the English translation of the Urdu lyrics below.

ella: it's not about me
haseeb: *aap ko samajh nahin aayeh ghee* (You don't understand)
ella: i gota leave the room
haseeb: *mujhe samajh nahin aati hai* (I don't understand)
ella: no i gota stay
haseeb: *mein ne meri zabaan ko katil kiye* (I bit my tongue)
haseeb: *kyunkay mein angrezi bona chahta tha* (Because I wanted to speak English)
ella: i gota listen
haseeb: *mein angrezi nein boon* (I don't speak English)
haseeb: *nah hi mein chahta hoon* (Neither do I want to)
ella: try to understand



Listen to VERTEX

Listen to more music created by Mufeez Al Haq under his alias VERTEX on Spotify, including the song 'High/Down Below' featured in the video trailer for *I Wanna Be Yours*.



Speaker placement

Do you recall the sounds that played when Andre the elephant appeared? An ominous drone comes from a subwoofer placed underneath the seating bank. Discuss how sound is being used to manipulate variation in the production.

Lighting design

Learn more about Rachel Lee's approach to lighting *I Wanna Be Yours* in this interview:

How would you describe the lighting design you've created for *I Wanna Be Yours*? What is the world of this play?

My lighting design evolves around setting the atmosphere and bringing into focus each character's internal monologue as they navigate through their evolving relationship with each other. In many other productions, lighting has been used to detail locations and a real-world sense of time. However with this work the text and physicality of the actors does so much of that, which allows the lighting to build the theatrical world of the play.

One of the many overarching design threads that was discussed across the team was how we wanted to focus on what's not being said – on what the characters are feeling rather than saying.

I chose to hone in on feelings of tension and pressure as well as the intimacy between characters. Being able to constantly shift the composition of the space allows me to pull and push these characters towards and away from each other. The tension building between the two characters can be broken down into external and internal, in a literal or abstract sense. Lighting shifts with those changes; blurring the lines eventually.

How do you light a set that moves?

The design team had extensive discussions about when, where and how the set pieces were going to move. One of the key elements that helped me was clear communication, so I was able to design and plan in advance.

For this work, I considered the set's starting point, its transitional journey and its destination. For its journey, the focus starts more on the cast so I mainly use side lights to highlight the bodies in space while the trucks transform into a mountain. Once the mountain appears, the focus shifts momentarily to the set on its reveal before balancing out between the characters and where they are in their reality. The angular nature of the set really helped me to transform the way it's perceived as it moves through the lights.

How does lighting help with the transitions between scenes? Can you give an example?

Most of the transitions in this work are quick ones with the exception of when the mountain gets revealed. I used the shift in lighting as a vehicle for pacing and to get the characters from one place to another even though the locations are not specific.



Lighting Designer Rachel Lee



Oz Malik and Eleanor Barkla

One example is using these shifts as an indicator of time. You might have noticed that between some scenes, the shifts are immediate and drastic from one scene to another. These snappy changes are used to indicate that the characters are in a very different location and doing very different things from their previous scene. Whereas, in a scene where Ella and Haseeb were taking a walk before going to the pub to meet Haseeb's friends, I used a slow crossfade between lighting states to give a sense of continuity as well as a sense of a little time passing.

How are you using the set electrics – the lights inside the trucks?

When the director and I first chatted about set electrics, we talked about what the intention could be when thinking about lights through a window or a frame. Windows have a relatable symbolism of being watched, as well as the feeling of living it up in the city or the feeling of aspiration, depending on how you want to look at it. There is also a sense of warmth that comes from inviting someone in and sharing a space with them. Dramaturgically, I use these lights to emphasise and draw focus to the tension within and between these two characters internally, as it subtly shifts throughout the work.

The lights are grouped in a way that allow me to create different combinations of windows in different moments. They can also shift in colour temperature, which allows me to play with warmth and coolness. The smaller windows provide a gentler sense of those growing emotions while the bigger windows tend to give off a harsher sense of those feelings. Through the use of different combinations and colour temperature, I can create a narrative of change in a tangible way for the audience.

How do you create a lighting design that has variation but it also cohesive?

I always try to have overarching design themes and the big piece in mind to keep me grounded in the intention of the design. It is also about designing and working within lighting systems (front lights, side lights, back lights etc.) that can work well with each other but are also versatile.

So much of the lighting designer's job happens outside of the theatre, and for the most part it involves discussions with the director and interacting with what happens in the rehearsal room. These conversations and spaces are important to the lighting designer. For example, for this production they helped me to understand what my lighting rig required to achieve my design.

'Windows have a relatable symbolism of being watched as well as the feeling of living it up in the city or the feeling of aspiration.'

RACHEL LEE

Oz Malik





Eleanor Barkla

What are some examples of fixtures or technologies you're using in your design?

My lighting rig consists of conventional and LED lights. Within those umbrellas are an array of different kinds of fixtures. Each provide different quality of lights. Conventional lights use tungsten halogen light bulbs and are mainly used to provide warmth and softness, while LEDs are mostly (not all are!) colour-changing lights that are mainly used to provide quick colour-changing abilities on this work.

I use conventional profiles for my side lights as they give me the softness I need while giving me control over the shape of their beams using shutters.

With colour, I use secondary and tertiary colours to blend and shift, as many of these changes are subtle and unconscious. I then use LED backlights to provide contrasting primary colours in specific scenes.

The LED backlights also create depth and variation within a frame, as they create shadows as well as allowing me to colour shadows in.



Set electrics

Recall when the windows were lit up and how they manipulated the mood onstage. Discuss Rachel Lee's creative intention with the set electrics.



Building the mountain

Discuss Rachel Lee's comments about the moment when the trucks are moved together to create the mountain. How does lighting design enhance this moment? How does lighting manipulate rhythm in this moment?

Safe and ethical working practices

To create a safe and ethical work environment, the *I Wanna Be Yours* team includes a variety of specialist roles such as Intimacy Coordinator, Movement Consultant and Voice & Dialect Coaches. These roles work with the creative team to ensure the cast are maintaining safe practices during the developing and presenting theatre stages of the theatre production process.

Melbourne Theatre Company is committed to providing a safe and accessible work environment for all of our staff, crew, cast and creatives. The responsibility to ensure a safe and ethical work environment is a whole company approach. Learn more about our policies and commitments that shape the way we work at mtc.com.au/company-documents



INTIMACY COORDINATOR
ISABELLA VADIVELOO

My job is to make sure the actors, and everyone involved in the show, is comfortable with how touch is being used. I also work closely with the director to establish what the symbolism of the touch and intimate moments is conveying, and what it needs to communicate about the narrative and the characters. At the core of what I do is empowering actors to engage in meaningful conversations about consent, representation, cultural and emotional safety and boundaries. This makes the show better, and the process way more fun!



MOVEMENT CONSULTANT
JONATHAN HOMSEY

I am a choreographer by trade, but we are not outright dancing in this play. We are, however, looking at how these characters would move in this world that is directed by Tasnim Hossain. We are consulting with the cast and crew about how they should move, not telling them what to do. As they work in a regimented way with the text and the accent work we need the movement to feel free and intuitive, like riding a bicycle.



VOICE & DIALECT COACH
GERALDINE COOK-DAFNER

The dialects in this production are South London from a Pakistani heritage for Haseeb, and West Yorkshire for Ella. The dialects are very important to this piece and we had assistance from a UK Dialect Coach, Gurkiran Kaur, who worked more with Oz Malik while I focused on Eleanor Barkla. Voice and dialect work are strongly connected to culture, so it was important that someone from Haseeb's cultural background worked with him to develop authenticity in that character's dialect.

In rehearsal

INTIMACY COORDINATOR ISABELLA VADIVELOO

Intimate moments on stage are very tightly choreographed. We choreograph the quality of touch, exactly how many counts it will go for, how the actors will breath, where they will look and what they are communicating. Once they have this choreography memorised, they can find some flow, and explore the performance they layer on top. We'll then keep playing and tweaking the work until it feels natural and communicates what we want to say.

Each session we do together starts with a boundary check in. We call boundaries 'fences' and so I ask, 'Where are your fences today?' We then have a great conversation about where the actors are happy to be touched, and what they are happy to talk about. A boundary can change at any time, so it's important we check in every session to make sure we're on the same page, and can keep the work we do physically, emotionally and culturally safe.

MOVEMENT CONSULTANT JONATHAN HOMSEY

The accents the cast use in this work are very bespoke. We want to explore how it feels to perform these accents: the sensation in the mouth, the feeling as the sound travels, the vibrations alongside the throat trailing into the oesophagus. We start with those sensations and see how that extends out from our centre into our limbs. Working with a specific accent can activate certain sensations in the body; it is a great place to start from.

As someone that centres the body, the word safety has a lot of weight. How do we get performers to feel safe in their nervous system, performing material that requires intensity and intimacy? Each person is going to have their own thing. I honour that first and then we can get into physical exercises. We always start with safety in our nervous system and branch out from there in a web-like process. Thus, when we are warm we are like a web, feeling safe in all directions.

VOICE & DIALECT COACH GERALDINE COOK-DAFNER

One example of an exercise we do in rehearsal is a breathing exercise. Breath is the key to all voice and dialect work and it's very simple to engage the breath very quickly. If the actor is not using their breath correctly, vocal strain and fatigue can occur. So, march vigorously on the spot for at least a minute making sure your arms and knees are being raised up. Then, suddenly stop and put your hands on the parts of your body where you feel the breath. Initially, it will be in the upper part of your body, but then it will drop down to the belly near the diaphragm and the breath will slow down and become calmer. This is the place where we need to speak from.

Oz Malik and Eleanor Barkla



In performance



Oz Malik and Eleanor Barkla

INTIMACY COORDINATOR ISABELLA VADIVELOO

I recommend the cast do a boundary check-in before each show, and a quick run-through of any moments of intimacy in the show, especially if they are performing in a new venue. I also encourage them to de-role after each performance. De-role exercises remind us, both consciously and subconsciously, that we are different people to the characters we play, and we don't need to carry their troubles or experiences back into the real world with us. Some examples are:

- Have a bit of a dance or shake to a song you like
- Name three facts about yourself that are different to your character
- Introduce yourself to the other members of the cast after the show – 'My name is ... and I play ... I am not my character, I am an actor called ...'
- Have a shower and imagine the character washing off you

MOVEMENT CONSULTANT JONATHAN HOMSEY

This isn't a dance thing but it's something I do a lot which Director Tasnim Hossain has shared with the cast: journal! When we are focusing our movement with sensations, it is sometimes hard to describe. It is great to immediately draw, journal or scribble nonsense afterwards. Get that sensation out on paper. We can never replicate the same moment twice, but we can observe patterns in our body, mind and spirit to help us be the best performers we can be.

VOICE & DIALECT COACH GERALDINE COOK-DAFNER

One thing I encourage the cast to do during the performance season is to do a daily warm-up before each performance. I provide a warm-up at the beginning of rehearsals.

Theatre technologies



Eleanor Barkla and Oz Malik

SET ELECTRICS

Each of the three trucks (rostra, or platforms on wheels) that make up the set design have electrics hidden inside. The windows in the trucks are acrylic windows with LED lights behind. The acrylic is coated with hairspray to soften the light. The lighting effects are operated through a program called QLab.

The two downstage trucks also have automatic brakes to ensure the set is safe to climb over during performance. During the transition into the Iceland scenes, cast flick a switch that activates wheels inside the trucks. The wheels push down, slightly raising the trucks off the ground so the cast can push them together. Once the trucks are in position, cast flick a switch again to raise the wheels so the trucks once again sit securely on the stage floor.

The trucks contain batteries that power the electrics, which need to be recharged between performances.

SNOW ROLLER

A PVC pipe with holes in it (called a snow roller) is filled with fake snow (a product made from plastic, designed to mimic snow onstage) and fixed to the grid above the stage. This snow roller is operated remotely. When the roller turns, snow gradually comes out the holes and gently falls to the ground. The snow in this production has been recycled from previous Melbourne Theatre Company productions.

Oz Malik and Eleanor Barkla



Analyse theatre technologies

Choose one moment from the production when each theatre technology was used and analyse how it was used to manipulate emphasis.

Glossary

A quick guide to some terms and phrases used in the play that may be unfamiliar.

BOMBAY BICYCLE (p. 22)

Referring to the Bombay Bicycle Club, an English indie rock band named after a chain of now-defunct Indian restaurants in North London.

BRADFORD (p. 45)

A city in the northern English county of West Yorkshire. In July 2001, intense rioting in Bradford occurred as a result of heightened tension between the large and growing British Asian communities and the city's white population, escalated by confrontation between the Anti-Nazi League and far-right groups such as the British National Party and the National Front.

BROOCH (p. 15)

An ornament fastened to clothing with a hinged pin and catch.

CONKER (p. 35)

The hard, shiny nut of a chestnut tree.

EDL (p. 55)

The English Defence League (EDL) is a far-right, Islamophobic and generally xenophobic organisation in the United Kingdom.

ETON (p. 16)

Eton College is a boys' boarding school in Eton, Berkshire, England. Founded in 1440, graduates of this prestigious school include prime ministers, actors, authors and princes.

GLORY HUNTER (p.12)

An individual who supports a football club because of their success, as opposed to personally identifying with it.

HALAL (p. 13)

A term for food that is 'permissible' or was prepared in accordance with Islamic laws.

ICELAND (p. 74)

Officially Iceland Foods Ltd, this British supermarket chain sells mainly frozen food.

LASSI (p. 11)

An Indian yoghurt-based beverage.

MANCHESTER UNITED (p. 12)

A professional football (soccer) club that competes in the Premier League of England.

MD (p. 18)

An illegal recreational drug.

M&S (p. 51)

Short for Marks and Spencer, M&S is a major British retailer that specialises in selling clothing, beauty, home products and food products.

MORLEY'S (p. 25)

A large UK fast food chain that specialises in fried chicken. They are popular in the South, but there aren't many in the North.

MUMMERS (p. 42)

Mummers' plays are folk plays performed by troupes of amateur actors, traditionally all male, on various holidays.

OVERGROUND (p. 18)

A suburban rail network serving most London boroughs. Distinct from the Tube which mostly runs underground serving central London.

TORY (p.16)

Slang to refer to a member of the British Conservative Party.

RED STRIPE (p. 68)

A Jamaican beer that rose in popularity after it was sold at a major venue for touring indie bands in the 90s.

SAM'S CHICKEN (p. 25)

A British fast food chain.

STEVE GUPPY (p. 53)

An English football (soccer) coach.

ZONE 1 (p. 5)

The central zone of transport in London, containing the central London districts and most of the major tourist attractions.

Oz Malik and Eleanor Barkla



Analysis questions

The following questions are designed to help you investigate moments in *I Wanna Be Yours* through the lens of VCE Theatre Studies. Remember to always consult official VCAA documents when revising for VCE assessments and examinations.



Oz Malik and Eleanor Barkla

YOU EAT CHALK?

- Discuss how each actor manipulated two acting skills in this scene.
- Analyse the interrelationship between acting skills, set design and motion in this scene.
- Discuss how cohesion is manipulated in set and costume design with reference to this image.
- Explain how one theatre technology is being manipulated in this moment.



Oz Malik

I SLIT MY GRIEF MY GRIEF I SLIT UPON MY SLITTED GRIEF I SIT

- Analyse how Oz Malik manipulated facial expression, gesture and silence in this scene.
- Discuss how the theatre styles implied in the script were interpreted in this scene.
- Analyse the interrelationship between set design and lighting design in this scene.
- Discuss the actor-audience relationship in this moment.
- Evaluate the rhythm (pace, timing and tempo) within this scene.



Oz Malik and Eleanor Barkla

IT'S STARTING TO SNOW AGAIN FILLING UP PATHS WE LEFT

- Discuss how motion was manipulated in this scene.
- Evaluate how each actor used two acting skills interpret this moment.
- Analyse how acting and one or more areas of design (costume, make-up, props, set, lighting, sound) conveyed the intended meaning of the play in this scene.
- Analyse how a theatre technology was used to enhance this moment.



Oz Malik and Eleanor Barkla

WE GO TO THE LAKE. WE TAKE ANDRE

- Discuss the metaphor of Andre, the elephant in the room.
- When Ella and Haseeb address Andre, they look out into the audience/place him in the audience. What might this imply?
- This moment is towards the end of the play. Analyse other moments when Andre appears and discuss how cohesion is manipulated across these moments in the production.
- Analyse how a theatre technology was used to enhance this moment.
- Identify the first moment when Andre comes to life in the script and discuss how it was realised onstage.

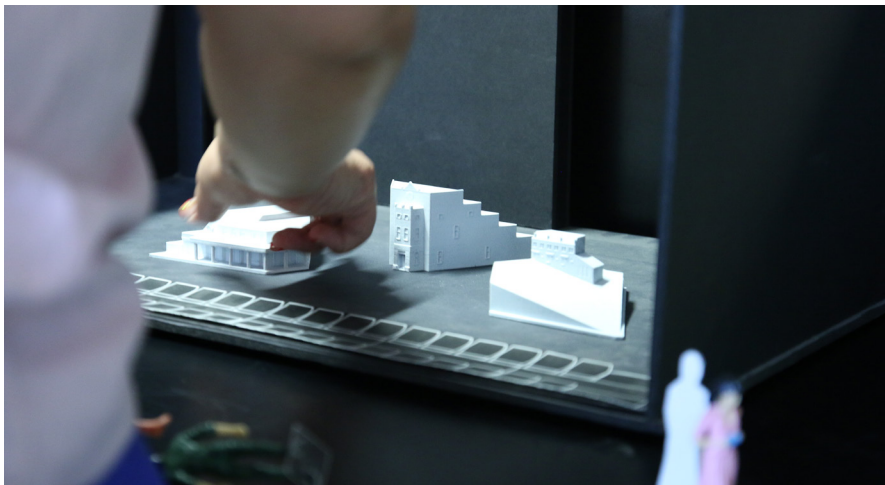
Learn more



PRODUCTION GALLERY

See more photos from *I Wanna Be Yours* onstage in this photo gallery.

View the gallery at mtc.com.au/education



SET & COSTUME DESIGN

Read the interview with Set & Costume Designer Kat Chan, and see her design drawings, in this interview.

Read more at mtc.com.au/education



DIRECTING Q&A

Learn more about Melbourne Theatre Company Resident Director Tasnim Hossain's approach to directing *I Wanna Be Yours* in this interview.

Read the Q&A at mtc.com.au/education