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Does money truly buy happiness?

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Element 1 - Research

Introduction:

Throughout my independent project I will be answering the question ‘Does money truly buy happiness?’. I will explore this by creating a short play inspired by The Penrhyn Quarry Strike that took place in 1900- 1903 in a small village named Bethesda in North Wales. Discussing the workers' hardship and unfair working conditions I will be able to construct a storyline revolving around one of the workers working there in these terrible conditions. The main character ‘Sion’ will be challenged with the choice of joining the strike with his fellow community or choosing to stay in the bad working conditions in the Quarry, this will test his friendship and loyalty towards his community and utterly give himself the question of ‘ does money truly buy happiness?’; I will explore the working conditions of this time period and choose to revolve my play around this to give a more realistic feel to the play to ensure that the play is not only fictional but factional as well. I will also research into the time period of the strike and see what the laws were at this time to ensure that I understand the conditions thoroughly enough to be able to revolve my play around it. Throughout this module I will explore new ways of theater and costume from that time period and look closely on how I can incorporate this into my play. I will work with my cast to present a final production of this story and hope to bring the history of the play to life through theatre.

Proposal:

I propose to address the communities welfare in the Penrhyn Quarry Strike in 1900 - 1903 and explore the hardship and mistreatment they experienced in the time before and during the Strike. Following one character in particular, the story of the play will show his hardship of choosing between trying to stay stable for his family or keeping the friendships and his loyalty towards his community in the end. I will research into the working conditions of this time and use this in my play to show the contrast between now and then in the community. Looking closely at the quarrymen and the community I will be able to create a realistic view on the Strike while stating real facts that happened in that time to educate the audience on this matter through a piece of theater. I believe this will give the audience an insight into the quarrying world and show the change that has happened there over the past hundred years. Proposing that I use the time period of the strike I will be able to show the contrast in theater nowadays such as through costume and set. I plan to keep the set quite minimalistic and use dark colors and similar fashion choices of those times for my cast as costumes to show the difference between modern day and the past. To achieve this I intend to create a condensed play that is fifteen to twenty minutes in length that will show the clear story of the main character 'Sion Jones' who is a Quarryman in this time going through the struggles and uplift through the strike.

Literary Review:

During the height of the Industrial Revolution, North Wales was the largest global producer of slate. With quarrymen working long hours to provide one of the highest quality of slate in the world. Looking at the overall view on The Penrhyn Strike in 1900 - 1903 which is located in a small village named Bethesda in North Wales. Researching into how the workmen had dissatisfaction, the working conditions affected the community and the overall quarrying industry in Ogwen Valley. This literary review will focus on how the workmen were treated, the effect poverty had within the community, workplace and on the families, as well as drawing upon previous research which has been done on this topic. From the 1900s to the modern day we have seen a drastic change in the working conditions and the overall view on Quarrying itself and can now look back on how the conditions have changed for the better in previous years.

Physical conditions in the late 1800s were harsh and involved a high degree of danger in the workplace. The workers would dangle on ropes from the top of the quarry and would use tools such as hammers and chisels to hack away the slate from the inside of the Quarry. As stated by 'Heritage roofing group' "The slate was nearly always damp and slippery, there could be rock falls and the ropes often broke." This shows that working conditions for quarrymen were treacherous and posed a risk to their safety and wellbeing, which clearly wasn't a concern to their employers and Lord Penrhyn himself. If any accidents occurred in the Quarry they would be dealt with by an on-site medical facility which was run by volunteers, with the majority being miners. This suggests that employers didn't care about the wellbeing of their workers as they would have hired professionals and clearly only cared about what the workers were producing for the company. In relation to this, 'Slatesite' conducted research which looked at the number of deaths relating to danger in the workplace at this time. The evidence shows that during 1880-1910, 10,000 men and boys were killed in the workplace due to dangerous working environments. Both articles have shown a relation in how poor the working conditions were for the quarrymen and demonstrated that things needed to change, prior to the strike. In addition to this 'Lagan Building Solutions' who took over The Penrhyn Quarry Estate in 2007 has produced a video stating how the Quarry has changed in the past decades and how it has evolved from what it used to be. Showing clear evidence on how the workplace and the Quarrying industry has changed for the better. One example is that Penrhyn Quarry used to provide slate that could be up to 38 inches long that would be dealt with by hand by the quarrymen which made it very difficult to handle. Nowadays the standard size of a slate would be 20 inches by 12 inches which is much easier to handle. Penrhyn Quarry still does provide a larger slate but is mostly handled by bigger machinery to ensure the best quality slate is produced. By researching 'The Lagan Building Solutions' it is evident that the workplace is a much safer and happier environment for the workers and still providing the same quality slate as they did hundreds of years ago.

By researching into the community of Bethesda it was clear that the living situations for the quarrymen were not adequate for the work they were doing. Most of the houses in Bethesda were built by the quarrymen on land which was owned by Penrhyn Estate, meaning that they had to pay rent to live there. As there were over 1,600 quarrymen living in this estate it meant that if the quarrymen left to work elsewhere they would automatically lose their homes, as the landlord would take ownership back of the property. This left the quarrymen in a predicament of either living with the conditions of the quarry and keeping their homes or alternatively leaving

and therefore becoming homeless. This resulted in the workmen having no choice as they had to provide for their families in such tough conditions. Tecwyn Parry, an old quarry worker for Penrhyn Quarry once said “the oppression of paying £120 ground rent and then when the lease comes to an end the landlord claims everything as his own property; and there is all his labor and pain gone to enrich the landlord.” This quote shows that the quarrymen were working their hardest in order to provide for their families but ended up with all their hard earned money going straight back to the corporate, therefore making the Penrhyn Estate richer than ever. Compared to modern society it is evident that the living conditions in this community have changed drastically with most workmen not relying on The Penrhyn Estate for their housing situations. In the modern day Penrhyn Estate does not provide a housing benefit system anymore for their workmen but I believe this is much better and works in the communities favor as the workers can now benefit from working in the Quarry without having to worry about their living situations coinciding with their jobs.

Prior to the Strike as said by a thesis written by the University of Warwick ‘the slate quarrymen dominated a cluster of communities in North and West Wales; stamping them with their own distinctive marks.’ This suggests that most of the villages near the Quarry were in fact populated by the Quarrymen and their families due to Penrhyn Estate owning most of the land in Bethesda which is spoken about in more depth in the previous paragraph . This gives the impression that the workers were living a life of constantly stuck in their workplace, meaning that their whole life revolved around the Quarry and were suggestively trapped in that environment. As said in the thesis “The slate Quarries themselves were responsible for forging much of the quarrymans identity” this suggests that the quarrymen had no choice when it came to working under these conditions in the Quarry due to the Penrhyn Estate basically owning their entire lives such as homes and the village, Bethesda. This gave the community a meaning but also a struggle as everything they knew was down to The Penrhyn Estate.

A piece called ‘The Art to help heal Penrhyn Castle’s skate strike pain’ was written by The BBC News in 2017 showing the dark past of Penrhyn Castle and Quarry. As stated ‘thousands of men were locked out of Penrhyn slate quarries in Gwynedd after a mass walkout in 1900.’ BBC also stated that ‘Records show that George Sholoto Gordon Douglas - Pennant earned £133,000 in 1899 from his slate quarry operations’ which is about £13.5 million in today's value’ showing a clear understanding that Pennant was living a very luscious life while his workers

were living in the slums after barely earning enough to feed their families after paying their rent and taxes back to Penrhyn Estate. As a result of this it caused a great walk out where around 2,800 workers in Bethesda left the workplace on a strike due to working conditions and wanting pay rises. This divided the community as half stayed working and others refused. Those who refused to work would display a placard outside their homes declaring “does dim bradwr yn y ty hwn” meaning “there are no traitors in this house”. After the ongoing dispute between Lord Penrhyn and the workers for years on end, the strike finally ended in 1903 with a failed dispute as Lord Penrhyn refused to amend the workers demands. Most of the men returned to work with nothing different to how they left causing the community to break even further as most families relied on Penrhyn quarries work that they offered to provide for their families. As said by members of the local community in modern day “The pain from over 115 years ago is still felt within the community, it really tore this community apart through the suffering and the deprivation”. This statement is evidence that the community of Bethesda and other quarrying communities are still suffering and talking about this event decades later and shows how much it did affect the communities years down the line.

All of my above research supports the fact that the workers in Penrhyn Quarry in the late eighteen hundreds to early nineteenth century were in fact not treated correctly. With the working conditions poorly managed and the community living very poorly the average worker was not treated and supported correctly. Penrhyn Quarry in the modern day is a much better working environment for its workers, providing the same standard slate as they did hundreds of years ago but with much better standards for its workers health and lifestyle. I believe Penrhyn Quarry has learnt from their mistakes and now provide a much happier and safer environment for their workers and continue to grow further in the industry. This research can provide clear evidence for my initial idea for my project and can be useful to help to grow my characters backgrounds into creating a more realistic feel to the play overall.

Element 2 - Development

Stimulus:

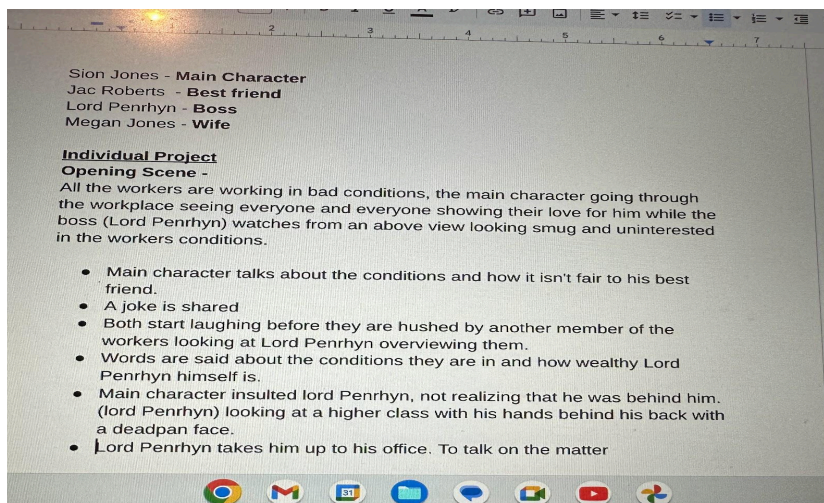
My process began with a search for a stimulus that could inspire me to create a storyline for my play and characters. For me this started from school, as i am originally from the village where

the Penrhyn Strike went ahead, i would learn about the strike in school and this meant a lot to me as it is very close to my community and i know many people who went through the hardship of the strike so i believe it gave me inspiration to create a story surrounding this piece of local history. From school I only knew the basis of the stories so I was eager to learn more to help encourage me to look further and find a way of creating a script with it. I drew inspiration from this by researching videos and looking at imagery of the past state of the quarry. I find that I draw to things that I find interesting and I found that I enjoyed learning about this in school as it was history from my community and I wanted to look upon this further and potentially create a piece of theater through it. Throughout the stimulus I found that I had already decided on the inspiration of the play early on in the process so I was eager to see how I could incorporate the piece of history into my storyline. I enjoyed researching different themes and finally decided that I wanted my Independent Project to be a short dramatic play.

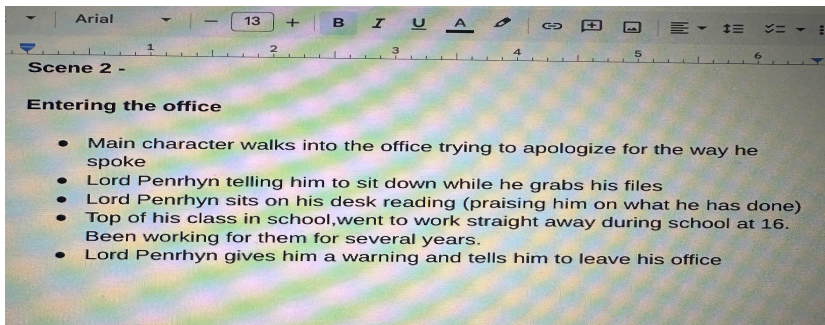
Initial Plot Summary

A play that explores the life of a Quarry worker in the early nineteenth century, following him on his challenges throughout a community strike in a Quarry. He is challenged with choosing between staying with his community and striking or providing for his family and staying to work, but then looked down upon by the community for doing so. Finally having the choice in the end to stay happy and work elsewhere but will lose his job he's known his entire life or stay in a bad working environment but able to provide for his family. The overall question of what will he choose?

Writing exercises



I chose to take myself through several writing exercises as I am usually an overthinker when it comes to writing a piece of script so I decided to give myself tasks in order to know exactly what I want to write and how I want it to sound to ensure that i won't be wasting any time when it comes to the writing element of my project.



The first section of my exercise was to create a draft plan for each scene in order to know exactly what I wanted to come across and to ensure that I am moving the story forward as the play goes on. Firstly working on the plot I decided to work on the start, middle and end, ensuring that I know

exactly where I want the story to go. I believe this helped me a lot as I knew where the story was heading. I was able to create smaller scenes to move the story along quite easily which helped me to then tie each scene together to create one final product. Working with a plan helped me to ensure that I was getting all the factual information across and spread evenly throughout the scenes to ensure that I am not overpowering the story with too many facts. I create key points in each scene as seen in the images which I wanted to be a key aspect in every scene. This gave me the space to be able to make any changes while writing and be able to ensure that I don't repeat anything. I believe this was an effective way of working for me as I got a lot more of the scripts finished whilst being able to look back on my plan.

The second section of my writing exercises was setting a 20 minute timer for myself to write each scene without overthinking and just writing whatever came to my head at that time. I believe this helped me a lot as I surprised myself in writing a lot more than I thought I could whilst being able to be factually correct. This exercise enhanced my ability to write quickly and efficiently and was able to make a great start on my script work. I would repeat this method on each scene to see where my creativity would go. Using techniques that I learnt in acting classes I was able to create a checklist of different questions I needed to answer in each writing piece in order for the story to move along. One prime example is the Stanislavski seven questions.

Stanislavski 7 questions checklist - 05/04/2024

- Who am I?
- Where am I?
- What time is it?
- What do I want?

- Why do I want it?
- How will I get what I want?
- What must I overcome to get what I want?

This checklist gave me a clear idea of what I needed to include in each scene in order for it to work. Using this technique it would also give each character a clear view on what they need to feel and see for each scene which helped my cast and myself whilst in rehearsals. Using this technique it also allowed me to dig deeper into research for my characters. For example 'Lord Penrhyn' was a very high ranking person when it came to wealth and didn't care much for his workers. Using this technique it allowed me to see where I wanted this character to go and how he developed as the show went on.

Example of using the 20 minute writing exercise

"Jac: Good morning everyone, we are here today to bring upon the unfairness and the mistrete that we have called our workplace for many years now. We have worked way too hard for many years now with what to our names? This vicious circle where it makes the rich richer and the poor poorer. They own our houses, they own our land we are stood on, they even own our children's schools. Everything we ever know is owned by them and what do we get in return? Nothing. We get a loving member of our community dying every month due to a broken rope hanging in the quarry, we get children working for hardly nothing in the hospital house with no idea what they're doing, we get someone critically ill or dying because of all the gasses and smoke there. What do they actually provide for their men? The answer is nothing.

Jac: Do they give us enough money to actually earn a living? NO. Do they ever show any remorse over the men that have been killed in their workplace? NO. Do they ever provide compensation to the families of those who have been lost. NO. Do they make them move out of their homes once their husband or father has died? YES. Do they show any sympathy? NO. Do they replace that worker the next day with a new number in their book? YES. You see, we mean nothing to these people.

All they care about is how much profit they make and their next job. We all know this and we've known it for years! Well that is all going to change! It has to. We want more money, we want them to show us remorse, we need better working conditions and we need a better workplace all together. And we WILL get it! This person who's coming up next is my trusty best friend that we all know and love. He has worked here since he was 15 years old and knows the place like the back of his hand. He is looked up to by everyone and we all wanna hear what he has to say. Ladies and gentleman, Sion Jones!"

The first monologue I wrote was a speech clearly stating all the things that the Quarry did not provide for their men. The exercise allowed me to write freely and ambitiously, being able to share whatever I thought in that moment about the conditions they went through. I decided to take it from a workers point of view, showing anger and disbelief that this is how they were being treated. Knowing I needed to be factually correct, my Literary Review helped me to provide the information needed to make a clear statement from the character. I believe this exercise enhanced my abilities to write quickly without thinking too much on what I was saying but more by bringing across what I was feeling instead.

Whilst creating my plan I was drawn to researching the working conditions at the time to ensure that I completely understood what the workers were going through and was able to use this as inspiration for my piece later down the line of writing. Being able to create a more realistic view on the story I was able to create character profiles which I would then advance once I had finished writing the play.

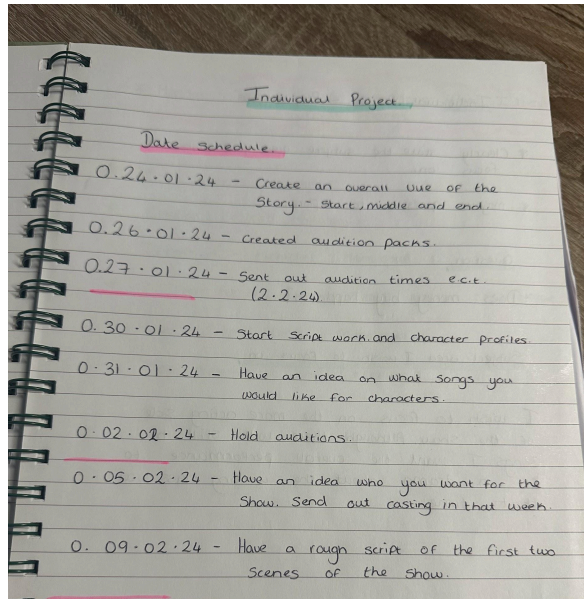
Opening Scene first draft script

<https://docs.google.com/document/d/1YP4HK86kdcLzO1axufgplpDCyPjFovN6WQ5PfJPWm6c/edit>

My next piece of script was a duologue between the main character 'Sion' and his best friend 'Jac' where they were opening the show in the Quarry. This scene was very important as it gave way to information of the working conditions and set the standard for the show. Before starting the 20 minute exercise I decided to look back on my plan and my research to know exactly what

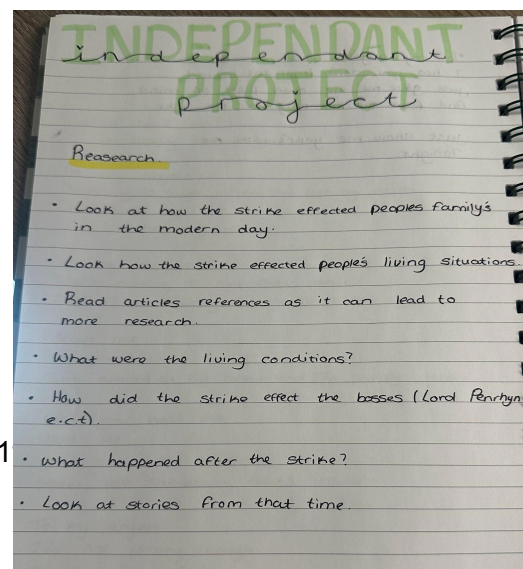
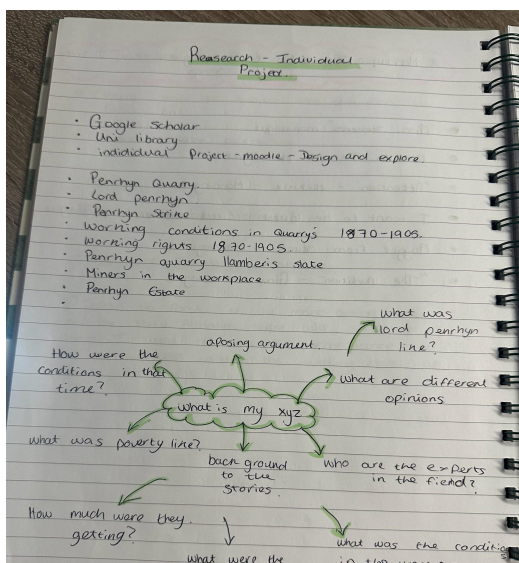
I wanted to share in this scene. I found these very useful as it gave me a clear idea of every part of the show.

Script Development

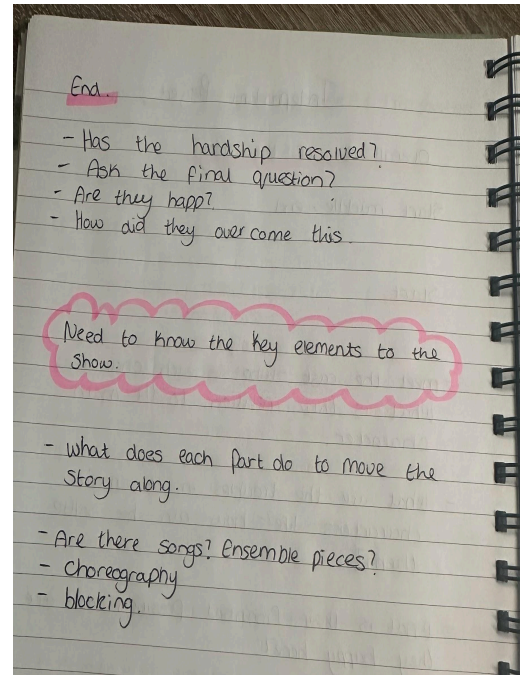
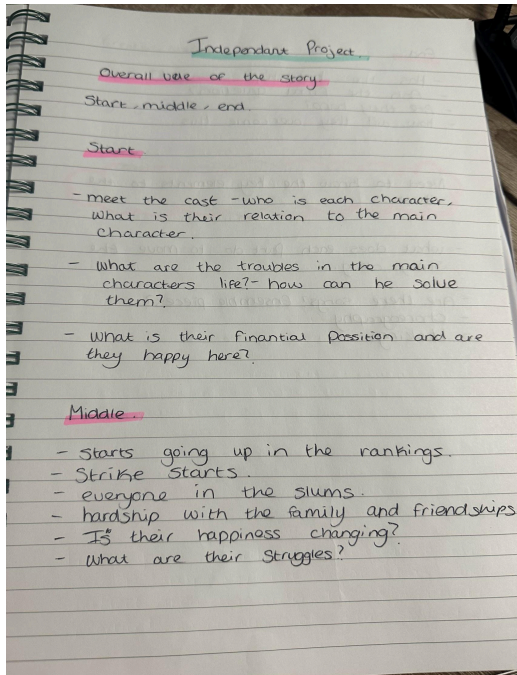


To ensure that my script was developing I decided to create a schedule for myself to ensure that I was hitting certain deadlines for each piece to be done efficiently. This tool was used in one of my acting classes which I found effective for me personally as I tend to leave work until the last minute and end up stressing myself out more so I decided that this was the best way for me to hit certain tasks effectively knowing that I needed them done by a certain date. This tool can then be used as a checkup on myself that I am getting my work done effectively and not falling behind on

myself. Many of these deadlines worked very well for myself as I was able to get a lot of them done quickly and efficiently but others I did struggle to hit the deadline. For example writing the ending of my play as I kept differing on how I wanted it to end. But overall I believe this method worked very well for myself and it enabled me to not be as stressed over my work later down the line. I then went on to give myself plans of what I needed to include and any ideas I may have had for my play. I created mood boards and idea sheets for researching to ensure that I knew what I wanted to include in the play itself. I found this very useful for myself as it gave me starters for research and was able to find a lot of information through doing this.

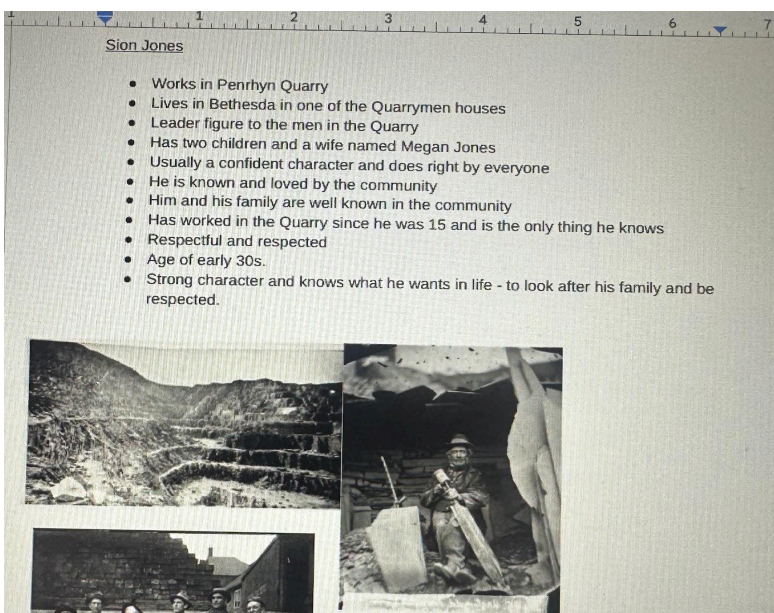


After gathering all my research I decided to create a plan of questions for each section on the play in order for me to bring everything across appropriately. I recently used this method in our Collaborative Project where we needed to create a storyline effectively by asking questions to ourselves knowing what the protagonist (main character) was doing. I found this really helped me get each point across and know what I needed to include in each section of the script.



Character breakdowns - 21/04/2024

Once I had a clear plan on where I wanted the play to go and used all my writing exercises I was able to create clear character profiles for each character which I could then share with my cast to further their understanding of each character.



Each character profile provides clear information that is needed to be able to understand each character's emotions and how they would hold themselves in a room. For example 'Sion Jones' character profile provided that he works in the Quarry, confident, leader

figure ect. This can then give my cast a clear understanding of their character and then will be able to make decisions through the characters eyes whilst performing a piece of script. I also provided costume ideas for each character on what I would think they would wear in this time and to show a clear difference with wealth rankings through their costume. One prime example of this is the difference between 'Jac' and 'Lord Penrhyn's' costume. Jac would be in workers uniform, quite dirty and common clothing for this time whilst 'Lord Penrhyn' would be in a suit and look much cleaner overall.

Jac Roberts

- Best friends with Sion.
- Very confident character
- Works in the Quarry with Sion
- Grew up with Sion like a brotherly figure
- Wants to do right by everyone
- 'A lads lad'
- Has a partner but no children
- Lives on the same road as Sion in the Quarrymen houses
- Looks up to Sion
- Age - late 20s -early 30s
- Very blunt and to the point in certain situations

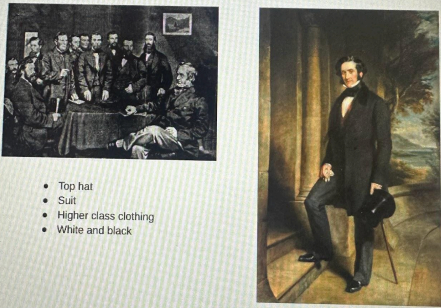


- Oversized jacket - preferably brown?
- Working trousers
- Boots
- Gloves?



Lord Penrhyn

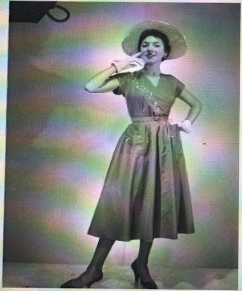
- Boss and owner of Penrhyn Quarry and Penrhyn Estate
- A clear hierarchy
- Higher class
- Very sophisticated
- No clue of the actual conditions of the Quarry
- Doesn't care for the Quarrymen
- Sees a part of himself in Sion so gives him a chance
- Grew up very wealthy
- Doesn't understand banter ect.
- Shows his higher class in the way he speaks and carries himself.
- Age - 40s



- Top hat
- Suit
- Higher class clothing
- White and black

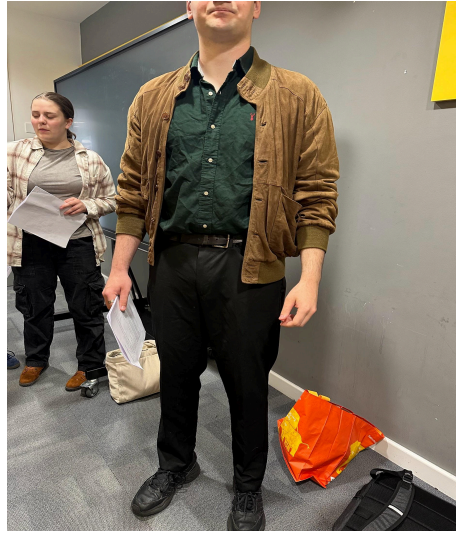
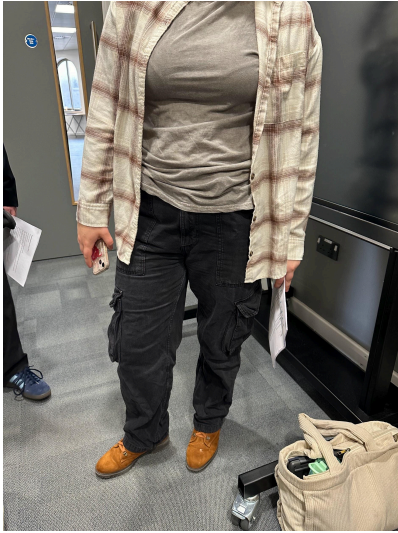
Megan Jones

- Wife to Sion
- A motherly figure
- A loving mother to her children
- Sticks by Sion no matter what his decisions are
- Still in love
- Kind, caring, respected by Sion
- Age - early 30s
- A wise person - knows right by wrong
- Always wants the best for everyone



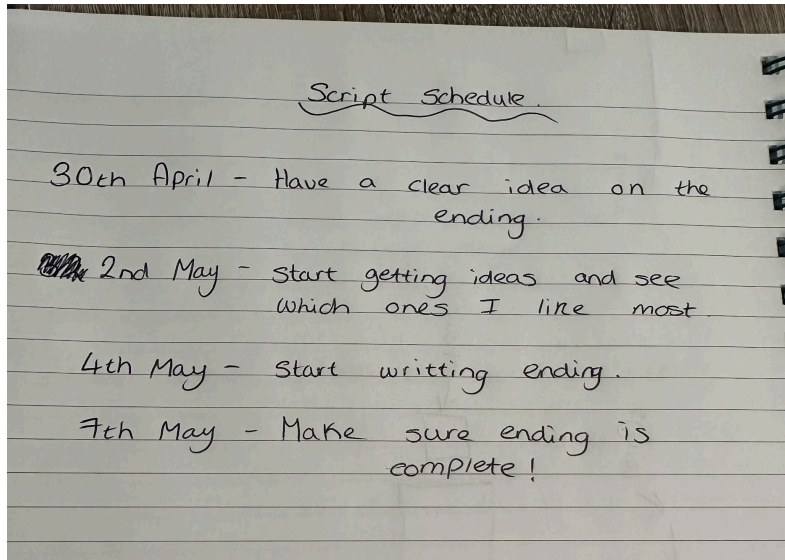
- Sun dress
- Brighter colors
- Apron
- Heels
- Tights

I decided that the theme was going to be set in the early nineteen hundreds, this meant that I needed to make specific decisions on costume and set as it is a different time period. Through researching fashion in the early 1900s it was evident that each piece of costume needed to fit a specific mark throughout history. As my budget was quite low for the production I decided to look through the costume cupboard in Hayward House for inspiration and to see if I could find specific clothing for my characters. I found that I needed to change some of the clothing due to the lack of sizing and what I could find in the room. With that said I believe I found very similar styles to what I was after overall and was able to use this for my characters in the show further down the line.



Through trying to find my cast I struggled to get a discussion back and forth over email with the first years. As a result of this I wasn't able to hold auditions as I would have hoped but with the help of my tutor Elen Bowman I was able to secure three cast members from the first years that were eager to help in my project, Gruff Owen, Seren Williams-Turner and Lucy-Jo Evans. After securing my cast I decided to hold a meeting to give an introduction on my project. I had previously given a brief run down over email but I thought it would be appropriate to hold a meeting to show what I had so far and what I was expecting from the cast. In the meeting I talked about my idea for the play and a detailed view of the inspiration of the show. This gave my cast an understanding of where I was hoping the story would go and then they would be able to work on their characters in their own time whilst i finished the writing. I asked the cast what their way of learning was as I know this is very important as a director to know how my actors learn and approach pieces of work. For example I am a 'visual learner' so I need to drill scenes in order to progress and learn. Whilst talking to my cast I found that Gruff and Lucy are visual learners and that Seren learns by going away and thinking about it in her own time. This was very useful for me as I could then see how I as a director can teach and direct appropriately with their needs in the rehearsal room. During the meeting i then set out who each cast member would be playing, i gave the main role 'Sion' to Gruff as i thought he was best suited for that character and did fit my ideal description of him well, Lucy-jo then got given the character of Sion's best friend 'Jac' and then finally, i had decided that i would need to multirole as i didn't have enough cast members but as two of my characters never meet in the play i decided to give both roles 'Lord Penrhyn' (Sion's boss) and 'Megan' (Sion's wife) to Seren as i believe she could take on both roles well and be able to handle both characters. At this point of writing the play I hadn't created an ending yet as I wasn't sure where I wanted the story to go yet. Whilst

talking to my cast it came to my attention that I wanted to finish the writing element of the show to enable me and my cast to fully understand the characters and the story line whilst in rehearsals. After the meeting I gave myself a schedule of how I was going to finish the script in time for rehearsals the following week to ensure that I was not wasting any valuable time from rehearsals still writing.



I gave myself time frames to work to ensure that I got work done in that week ready for the rehearsals the following week with my cast. Setting clear dates that work needed to be done by myself to ensure that I allowed enough time to finish the script.

Throughout this week I went through many ideas on how the play's ending would be. Each idea

was very different but I decided to go in the path of a not so happy ending but in the limelight the audience would see that it was the best thing for the main character as he was happy overall and evidently answering the question 'Does money truly buy happiness?'. I decided to make the ending a duologue between the main character 'Sion' and the boss 'Lord Penrhyn'. In the scene we see 'Sion' tell 'Lord Penrhyn' that it is his duty to be concerned about his workers welfare but in the end 'Lord Penrhyn' shows zero sympathy as he did in the real life strike in the nineteen hundreds. I believe this ending doesn't give the audience what they want, which is a happy ending but makes them think about the main character's happiness in his life rather than staying to work somewhere where the conditions are bad and he is unhappy. In the end we see the boss 'Lord Penrhyn' alone wondering if he could have done better. I believe the ending switches the higher and lower archy as we see 'Sion' happier now that he's leaving surrounded by his community and friends and 'Lord Penrhyn' with no one beside him in the end.

Final Scene Script

(set in Lord Penrhyn's office)

(knock on the door)

(We see Lord Penrhyn doing work)

Sion: Sir.

Lord Penrhyn: Ah Sion, what is it?

Sion: Can I have a word Sir.

Lord Penrhyn: Yes what about

Sion: Well I appreciate all that you've done for me here. I really do with my promotion and keeping me on but it's painful to say that it's not enough.

Lord Penrhyn: What isn't enough, a roof over your head?

Sion: No it's not that sir, it's just the other men/

Lord Penrhyn: What other men

Sion: The men that striked Sir

Lord Penrhyn: they are none of my concern

Sion: Well shouldn't they be?

(Lord penrhyn looks shocked)

Sion: These men have worked for you for years and all they wanted was better working conditions/

Lord Penrhyn: and what's wrong with the conditions now

Sion: Well sir, when you have a member of your workers dying or being critically ill because of the smoke in their lungs or a rope snapping, would you not think that something is wrong?

Lord Penrhyn: I guess i've never thought of it that way

Sion: Well, isn't that the problem? The men who striked loved working here but if nothing changes I'm afraid I'm gonna have to go too! I can't work like this, its too much/

Lord Penrhyn: I'm sure we can work something out, another pay rise?

Sion: I'm sorry sir but my happiness is worth more than your money. I'm not happy here anymore.

Lord Penrhyn: I'm afraid there is nothing i can do then

Sion: yeah i thought you'd say that.

Lord Penrhyn: well is that all

Sion: Yes, it was nice working with you Sir. And thanks again

Final plot summary - 08/05/2024

Looking through the story of 'Sion Jones' going through The Penrhyn Strike. Sion is challenged between looking after his family and staying working in the Quarry or striking and risking becoming jobless and homeless to stay with his community's beliefs of the strike. Sion is then challenged with staying happy with his family and community and risks losing his job or staying in an unhappy and dangerous workplace just to have money to keep their home. The simple ending of what Sion decides to do. Does he decide to be happy with no job? Or does he decide to stay in his job unhappy but with money in his pocket?

Schedule

Once the final scene was finished I was then able to create a schedule for my cast for rehearsals, this entailed character work, scene work, notes and transition work. To ensure that I got enough time with my cast I hoped to meet with them a few times a week for a couple of hours as I knew they were in the middle of other projects as well as mine. I needed to create a schedule where they were all free to rehearse together. I did find trying to get my cast all together was rather difficult as they all had different schedules with other projects so I tried my best to be able to work with them separately and together.

Schedule - week 1

Week starting - 13th of May

Rehearsal 1 - 14th May - 9am - 11am
Location - The Parade

Rehearsal 2 - 17th May - 2pm - 4pm
Location - The Parade

Week starting - 20th of May

Rehearsal 3 - 20th of May - 11am - 5pm
Location - Hayward House.

Rehearsal 4 - 22nd of May - 9am - 11am
2pm - 5pm
Location - Hayward House in morning.
- Parade - after noon

Rehearsal 5 - 23rd of May - 11am - 5pm

Throughout the process of rehearsals I did find it difficult to manage to see all my cast at once as

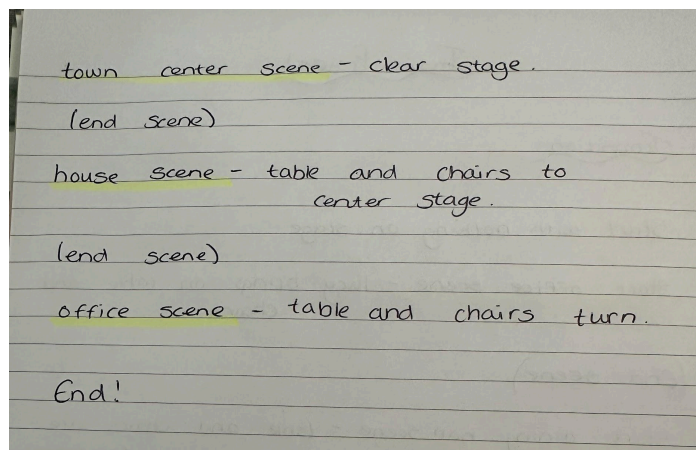
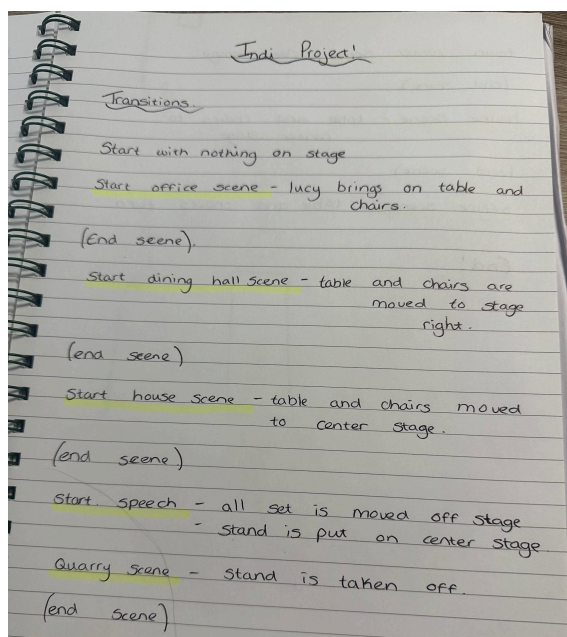
sometimes my main character wouldn't show up and I found this quite frustrating when I had planned to do certain tasks in the day. With that said I believe I handled this well as I would work with the people who were there on the day and work on their scenes together. I would also fill in if one of my cast members wasn't there so that the others could still have the rehearsal and go through notes with them to ensure that work was still being done.

Week 1 rehearsals

For the first rehearsal it was mainly for seeing how I wanted to set each scene up and know exactly what I needed for each scene. In the rehearsal I decided to make the set very minimalistic as there are a lot of scenes in the play. I needed the cast to be able to strike and set them quickly so I decided to make the creative decision that the only set I needed was a table, two chairs and a music stand. This gave my cast an easy set to move around and I believe it looked more slick when it was moved and used effectively. During the rehearsal I gave my cast the final script and talked them through the ending of the play to ensure that they understood and they could ask me any questions they needed. I believe this rehearsal went well considering I only had two cast members at the time so we used the time effectively without the main character.

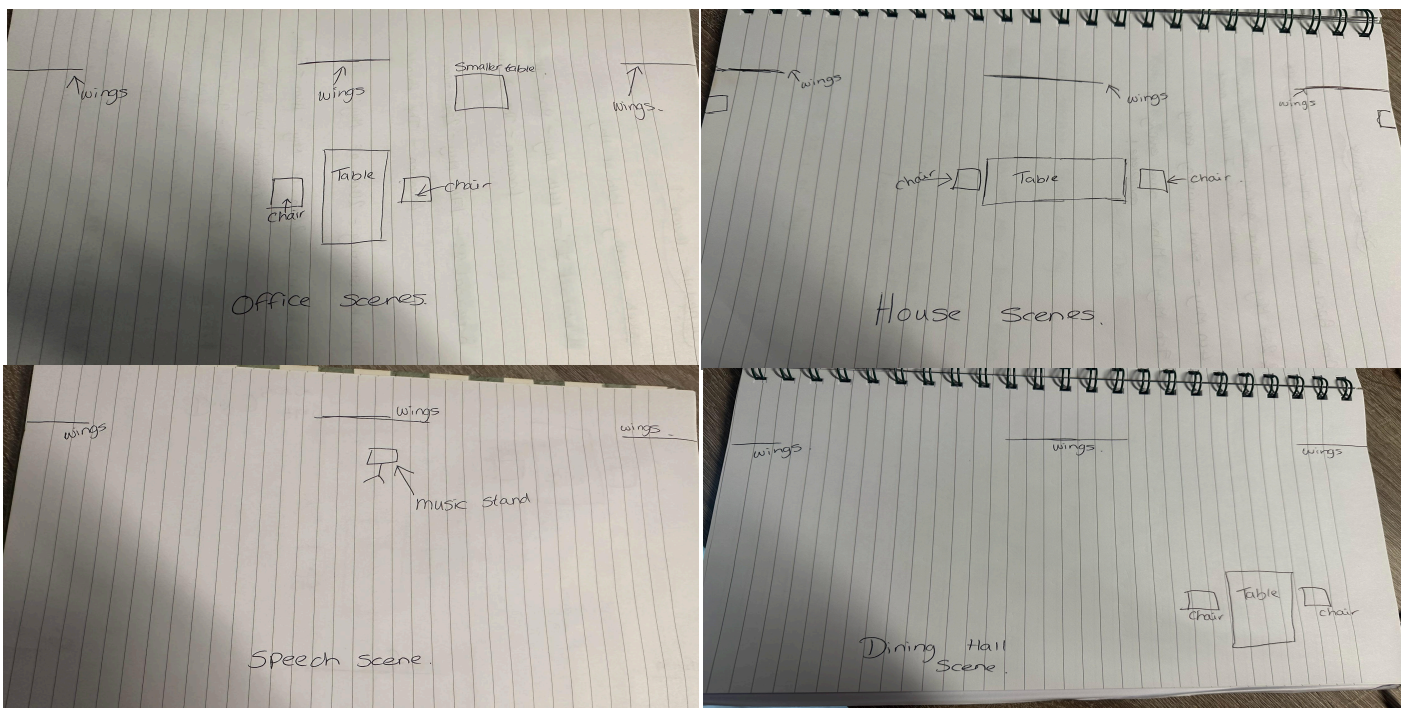
To set each scene I created a draft transition schedule to know where each piece of set would be at all times and to ensure that I could make any changes needed once I started the scenes with my cast. As I know there were quite a few scenes, I believe it was evident that I created a transition sheet so that my cast knew what was going on at all times to ensure that there was no confusion.

Transition Schedule - Draft 1



After creating a draft plan of what I needed for each scene I created diagrams of where each set needed to be to ensure that everything was set correctly for each one of the scenes for example the office scene (Penrhyn's Office) would be set as a table long ways towards the audience with both chairs on each side and then a smaller table on the right hand side of the middle wing. I then proceeded to make diagrams for each scene so that my cast and myself knew exactly where each piece of set needed to be for each scene.

The second rehearsal I planned to work on the first three scenes which were the opening scene in the quarry work area, Lord Penrhyn's office scene and then the dining hall scene.

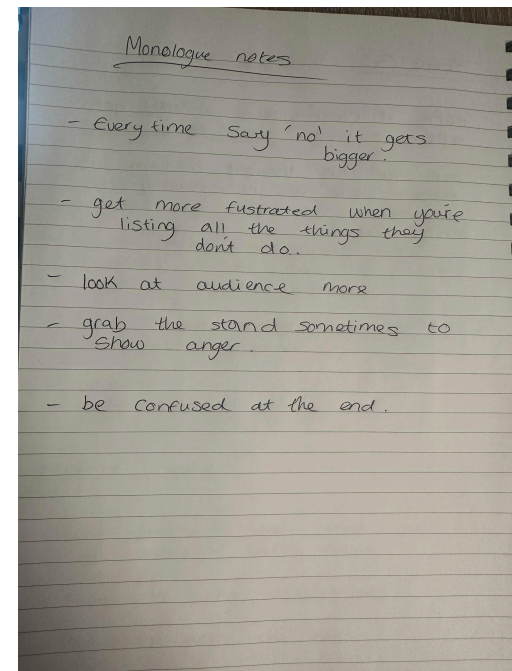
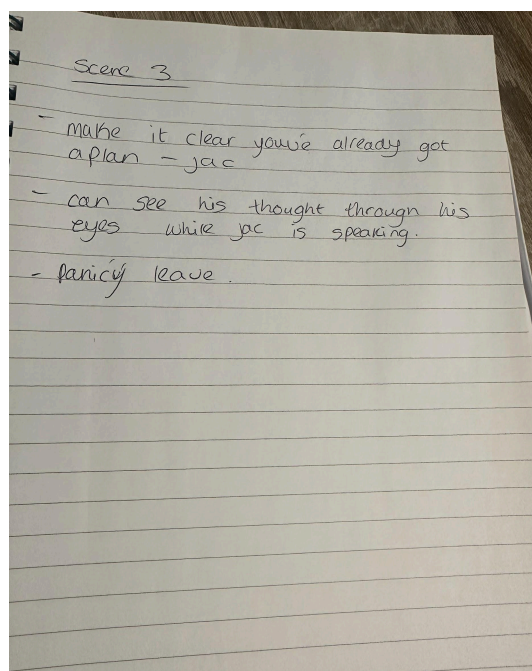
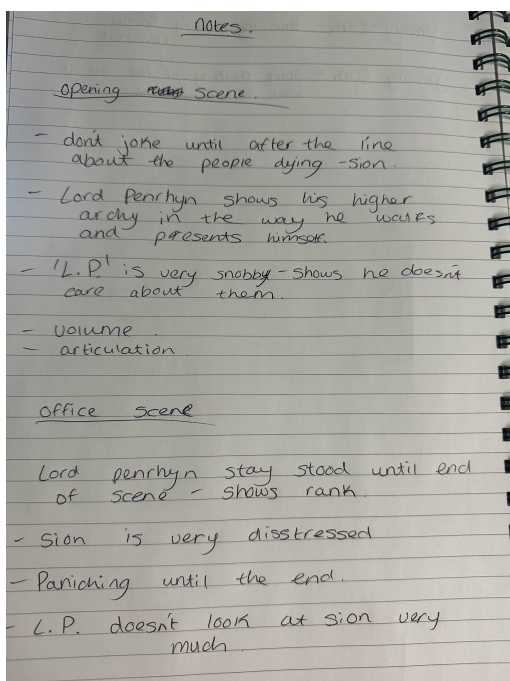


Unfortunately I did not have my entire cast for this rehearsal but fortunately I could still work on a few of the scenes without my character 'Jac'. As a result of not having my entire cast all the time in rehearsals, the scenes we were working on were not in order as I would have liked but I believe me and the cast worked very well on working on the scenes individually. For this rehearsal I worked with Seren who is playing 'Lord penrhyn' and 'Megan' and then Gruff who was playing the character 'Sion'. At the start of rehearsal I thought it would be a good idea to do a full read through, taking on the role of reading 'Jac's' lines so that it was fair to the others to understand exactly what was going on in each scene and to hear it out loud. Working on each

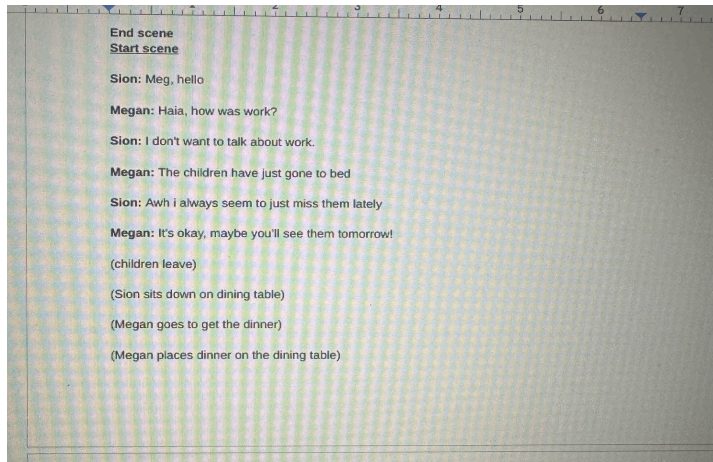
scene in the rehearsals I believe my cast worked very well with taking notes and using their own creative ideas for each character which I was very happy about.

Directors Notes

Throughout the rehearsal process I took notes for myself and the cast each time we went through a scene to ensure that I was giving direction when needed and to ensure that each scene was coming across the way I had imagined while writing the play. All my notes were creative feedback for my actors and then I would work on the notes with them in each rehearsal to make sure that they understood what I mean each time and how I would like it to be shown. My cast through the rehearsal period was very easy to direct and I am very grateful that they were happy to take notes and ask any questions they may have had in and out of the rehearsal area. I also gave them creative freedom to use Meiners way of improvisation when it came to certain scenes to see where they would go with it. I believe this worked well for my actors as it gave them the chance to make decisions for their characters and to be less robotic when it came to actually presenting the scene.

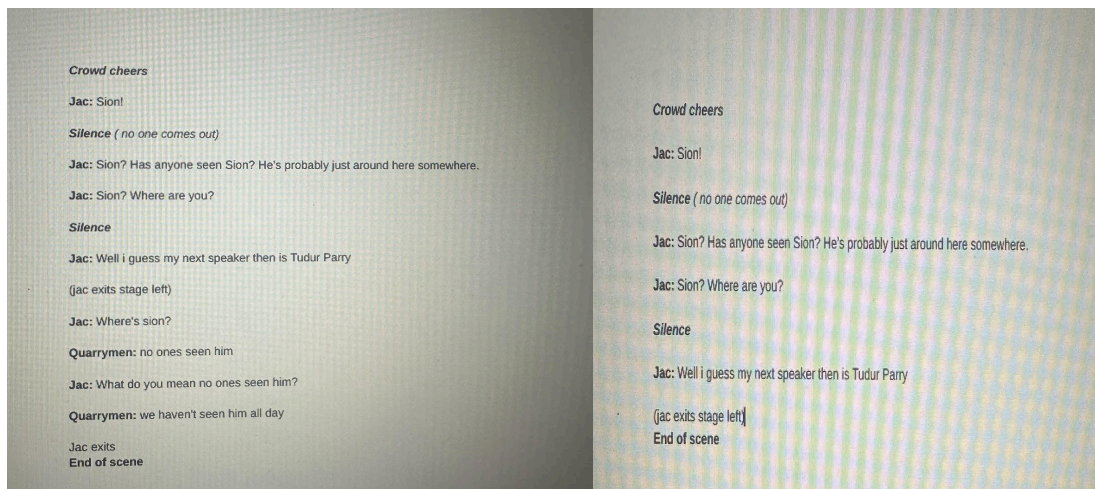


Throughout the rehearsal process I edited and amended scenes as we went on as once they were up on their feet some felt unnatural and there were some pieces missing that I hadn't realized until the scene was up on its feet. One example of this is when we got to the house scene i had created lines for children to be a part of but when we got to the scene i wouldn't have been able to include them as i didn't have any more cast so i needed to edit this out and create another scenario in order to still include that the main character had children.



As you can see in the photo I needed to get rid of the children in the scene so I decided to cut them out and to add lines that they had gone to bed and that the character 'Sion' hadn't seen them in a while since he was working all the time. Whilst cutting parts of this scene i think that it worked better in my favor because we as an audience could then feel sympathetic for Sion as he didn't get to see his children

very often due to work.

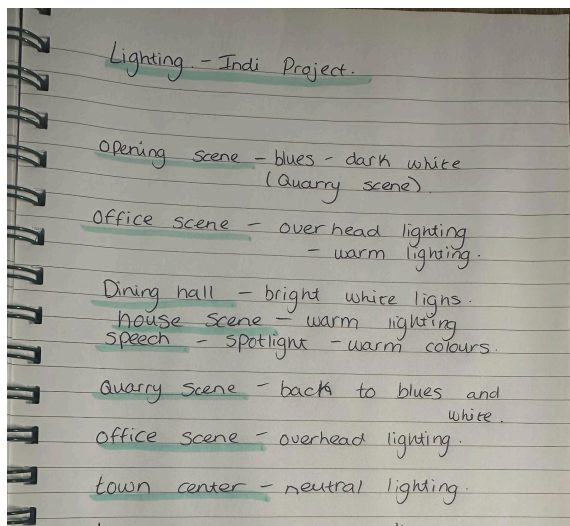


Another example of this is in this piece of text i didn't have the cast to be able to have another Quarryman so i needed to cut the lines in order for the scene to move forward without this character.

Moving forward in rehearsals I found that my character all had a lot of lines and I decided to make the decision that they did not need to know them off script for the showing as i didnt think it was fair for them to learn the entire script with not much time left until the showing. With That decision being made I still expected my cast to be very familiar with the script so that we could see their acting and not just read out a script. My hopes for the showing were that my cast were able to apply notes to their scripts to remember when performing the play so that nothing came to a surprise to them once we started in tech week.

Tech Week

During tech week I held three rehearsals before going into tech on Thursday. In each rehearsal I wanted to ensure that my cast knew exactly what they were doing and we could work out any tweaks to the scenes that needed looking at. This week it came to my attention that the play was running at twenty four minutes long, I knew this was a problem as the overall time limit on each project was twenty minutes long so I needed to cut some things in order for me to not be marked on the length of the show. This did worry me as I had been rehearsing with the cast on the longer side of the show which I was worried if I cut text that it would confuse them. My cast members were very understanding and even helped me to cut certain lines that didn't necessarily need to be there in order to shave down the time of the play. For example we cut a few lines in the duologue between Jac and Sion in the town center scene which worked well as a lot of the lines were similar as they were in an argument at this stage in the show. We also then worked on the transitions to try and shave down some time that it took to do each transition. By the end of the week we were able to make the timing of the show to twenty one minutes in total which was much better than the original time.



This week I also needed to think about the lighting element of the show and how I wanted each scene and transition to be lit. I decided to create a lighting board so that when it came to going into tech i knew exactly what i wanted each scene to look like. For the most part i used dark blues and warm lighting as

I believe this fitted the theme well and was able to draw the audience into the scene more effectively.

During my tech session Nick was very helpful as I wasn't very familiar with the lighting table so he was able to help out in that aspect which I was very grateful for. Lily Ireland was then my sound and lighting helper which she would then cue Nick for each button to be pressed, I did find that finding sounds was quite difficult for me as I needed quite specific sounding such as a crowd cheering and shovel noises as background noises for some of the scenes but Nick was very helpful in showing me where to find certain sounds for my piece .

The Showing

I believe that the showing went well overall, as one of my cast did lose his page in the final showing. I was quite panicked as he did lose his way with the lines but as the scenes went on I believe he brought himself back up again which I was grateful that he carried on like a professional. If I were to do anything different next time I think it would be to allow myself more time with my cast as it was quite difficult to have them all in a rehearsal space together as they were onto other projects. With that said I was grateful for the time I had with them and they were all a pleasure to work with and I hope to work with them further in the future!

Element 3:

Link to full Script:

https://docs.google.com/document/d/19NFpOFA2e5sPxzx8ecy5egj8ypZ_Nvj0myvk4qEMBHs/edit

Link to full script plan:

https://docs.google.com/document/d/19NFpOFA2e5sPxzx8ecy5egj8ypZ_Nvj0myvk4qEMBHs/edit

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