

# FEUP STAND UP!

THE BOB MARLEY  
MUSICAL

## EDUCATIONAL PACK SECTION 2 (*CLASSROOM ACTIVITIES*)



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# THREE LITTLE BIRDS

## INTRODUCTORY ACTIVITIES (FOR ALL SUBJECT AREAS/PSHE)

### TEACHER'S NOTE

When setting up an installation, prepare the activities in an interesting/interactive way to instil excitement amongst the class and freedom to explore the themes of the production with imagination! Each stimulus and embedded questioning can be used as discussion points around the room or transferred onto a power-point presentation. The following tasks can be used for:

- PSHE projects, discussions
- Assembly presentations or House Competitions in schools
- To raise awareness of key movements and national dates, such as, Black Lives Matter, The Windrush National organisation and National Black History Month
- Devising exam pieces in Performing Arts and Drama

### TASK 1 'COULD YOU BE LOVED?'

Present students with a picture of Bob Marley's mother and father. Around the images on A3 paper, get students to discuss the following:

- Why was Bob Marley viewed as an outcast from birth?
- How does the production explore Bob's experience of 'never having a home'?
- How has society changed? If Bob Marley was born in 2022, how might his life and childhood be different? Would some elements of his life still be the same?



*Bob Marley + Norval Marley (Father) +  
Cedella Booker (Mother)*

Link to English GCSE context, ask students to study and discuss the poem 'Half-Caste' by John Agard. (Have copies of this printed as part of your installation).

What message does this poem convey about the stigma mixed race people experience?

Can students relate this 'judgement' and 'ignorance' to how Marley was portrayed in the media and judged by the colour of his skin in the play?



**"CAN'T BE BLACK  
AND GET PEACE,  
THAT BRUTALITY  
INCREASE."**

PETER TOSH

## TASK 2 KEEPING IN GOOD COMPANY!

Who was the young Peter Tosh Marley grew up with and why was Peter Tosh such an important figure for black peoples' human rights and racial equality?

Ask students to discuss why Peter Tosh is such an important figure in the fight for equality still to this day.

Discuss the following quote, how did this moment of Peter stepping up to Coxson demonstrate his passion and fighting spirit at a young age?

**"WE SING OF DI SUFFERATION OH DI BLACK MAN.  
REBEL MUSIC."**

## TASK 3 EXTENSION OF LEARNING

Give students different extracts from Rebel music and ask them to use the lyrics to create a speech for a Black Lives Matter Protest.

## TASK 4 CREATIVE ROLE-PLAY - EDUCATION WITHIN 1970S ENGLAND

Ask students to watch the following documentary. Once they have done this, they can answer the following questions:

- What was school like for black children growing up in 1970s England?
- How were black children educated about their heritage and culture?
- How is 1970s education different to modern day education?
- Why was Bob Marley's music and Reggae music educational/important for children who were not being taught about their heritage and culture in schools?
- Discuss what black representation looked like in schools, on the television, radio and within the media during the 1970s. How has this changed?

**DOCUMENTARY:** Reggae Britannia documentary - [youtu.be/wQXyK1uxTps](https://youtu.be/wQXyK1uxTps)

### SCENARIO ONE: CREATIVE ROLE-PLAY

Ask students to create a role-play that explores a scene within a school setting during early 1970s inner City London. The scene should show a 'typical' school environment, focusing on the problems and faults of the education system in being inclusive and informative for all their students, for example, ignoring West Indian history within the curriculum.

To develop this further, ask students to 'mark the moment' in their scene when a young David Hinds (David is a reggae musician from Steel Pulse, who shares his views on his culture within the documentary) hears Bob Marley's music for the first time (this could be from a small radio playing during break or when he goes home). What did he learn in this moment? Why was reggae music so important for a young black child growing up in the 70s with little visible representation of their culture and heritage within schools?

### EXTENSION TASK:

Students can develop their role-play to include a contrasting scene to explore how education has changed, to highlight inclusivity within their school and representation of different cultures and ethnicities. Students should discuss how The Black Lives Matter Movement has influenced black representation globally and specifically in the following areas:

- Education in schools
- Social media
- Media Platforms – television, radio and music

Ask students to read the values of The Black Lives Matter Movement. How does Get Up Stand Up and Bob Marley's story support the values of this movement? Why is his story and music just as important now in today's society?

**About - Black Lives Matter** - [blacklivesmatter.com/about/](https://blacklivesmatter.com/about/)

Students can write a diary entry that focuses on the experiences of school life in 1970s England from the perspective of a black child with West Indian heritage, whose parents migrated from Jamaica to the United Kingdom during the 1950s. This diary entry can also focus on how heritage was learnt through family members, friends, and music.



# ONE LOVE - 1976 WAS MARLEY A PHOTO OPPORTUNITY OR A MAN WHO UNITED POLITICAL LEADERS? HOW WAS HE EXPLOITED BY THE MEDIA AND POLITICIANS?

## TASK 1

Watch the following interview and based on this interview, discuss the following questions:

- How does Bob Marley feel about the media?
- How was he exploited in the media?
- Why did Bob Marley decide to go ahead with the 'Smile Jamaica Peace Concert' in Kingston in 1976, even though it could have risked his life?

## TASK 2

- What is happening in this image?
- Why do some people feel Bob Marley was exploited in this scene?
- How was this moment explored on stage?
- Why did Bob Marley call both leaders on stage?



**I'M NO GOOD AT TALKING BUT I HOPE YOU UNDERSTAND WHAT I AM TRYING TO SAY.  
MI TRY TO SAY...COULD WI HAVE... COULD WI HAVE...UP HERE...ON STAGE...HERE,  
DI PRESENCE OF MR. MICHAEL MANLEY ...AND MR EDWARD SEAGA.  
SHOW THE PEOPLE THAT WI GOT TO UNITE...SHOW THE PEOPLE WI GONNA MAKE THEM RIGHT...  
WI GONNA UNITE...WI GO NNA UNITE, WIT GONNA UNITE.**

**BOB MARLEY**  
HE SCREAMS FROM THE SOUL.

Watch the following clip and begin to debate WHY this was an important part of the production.

[youtube.com/watch?v=WI\\_kZiBsCx\\_A](https://www.youtube.com/watch?v=WI_kZiBsCx_A)

## DEBATE THE FOLLOWING STATEMENTS

'DID BOB UNITING THE POLITICAL LEADERS ON STAGE, HAVE IMPACT ON THE VIOLENCE BETWEEN MASSOP (SUPPORTING SEAGA) AND MARSHALL (SUPPORTING MANLEY) STREET GANGS?

'WAS BOB EXPLOITED IN THIS SCENE FOR HIS POLITICAL POWER IN JAMAICA?'  
'WAS THIS A PUBLICITY STUNT OR A GENUINE ACT OF SOLIDARITY TO STOP VIOLENCE BETWEEN GANG RIVALS?'

# LANGUAGE AND ACCENT WORKSHOP

## LEARNING OBJECTIVE STUDENTS SHOULD EXPLORE THE TASKS TO DEVELOP THEIR UNDERSTANDING OF:

- THE ROLE OF A DIALECT COACH -CREATING AUTHENTICITY ON STAGE
- THE LANGUAGE AND JAMAICAN ACCENTS USED IN THE PRODUCTION

As part of the Get Up Stand Up Process, the cast would participate in several workshops to get the dialect and accent **authentic** for the show, with the support of **dialect coaches**. For 'Get Up Stand Up' the warm-ups were led by different creative team members and the director Clint Dyer. To get the rhythm and intonation fluid and correct, the workshops were supported by **Hazel Holder** and **Claudette Williams**.

## TASK 1

Get students to discuss the role of a dialect coach and the purpose of this role in rehearsal.

## TASK 2

Get students to recreate a busy market scene in Kingston, Jamaica. **Read them the following scenario:**

*It is 12pm in the scorching sun and you're on the busy streets,  
dragging your feet. Something interests you.  
you go to take a look and haggle down a price for something nice!  
You bump into the people you know and see someone you want to avoid.  
You feel the rhythm of a group of men singing by a sound system in the distance, it effects your body, making you want to dance.*

Once you've read this scenario to the students get them to think about the different people that might be in this scenario. Break it down with a brainstorm of the following characters they will see in the show. To support with this exercise, ask students to research/ discuss the following people before they explore the characters vocally and physically.

- Bob Marley
- Mrs Grey
- Bunny Wailer
- Lee Scratch Perry
- Cindy Breakspere

## TASK 3

Ask students to pick one of the 5 characters to walk around the space as, it's important that they physicalise the character through the following:

- Rhythm and pace of movement
- Consideration of what part of the body to lead from
- Gait
- Stance
- Facial expressions
- Gestus
- Blocking of 'pretend' market scene environment

## TASK 4

Ask students to stop what they're doing and to watch this short clip on how to explore the Jamaican accent.

They can then annotate some phrases using Moses' opening monologue and to start to create some phrases for their character from task 3 in the market scene. They can then apply their phrases as an aside to an imagined audience, by freezing as their character and engaging through audience interaction. You can spotlight the students and help them to scaffold their warm-up. Also, if students speak the Jamaican dialect, ask students to lead their own warm-up, which would reflect the cast's process of drawing on individuals Jamaican heritage and research/observations of family members and personal background too.

**Clip - [youtube.com/watch?v=8QM5S9QsLYo](https://youtube.com/watch?v=8QM5S9QsLYo)**

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal black lines across its entire width, providing a template for writing or drawing. The margins are consistent on all sides.



# COULD YOU BE LOVED? (AIMED AT ALL SUBJECT AREAS WITH AN ACTING FOCUS)

**LEARNING OBJECTIVE** STUDENTS MUST USE THE FOLLOWING EXERCISES TO DEVELOP THEIR UNDERSTANDING OF BOB MARLEY, TO FOCUS ON DIFFERENT STAGES OF HIS LIFE. THEY WILL ACHIEVE THIS THROUGH USE OF: GROUP ENSEMBLE WORK AND HOT-SEATING.

## TASK 1

### CLASS ENSEMBLE BUS SCENE WHO WAS BOB MARLEY?

- Play students 'Could you be loved?'
- Ask them to discuss how this song was used to develop the narrative in the story
- How did this scene highlight Bob's insecurities as a child?
- How is the song juxtaposing?

Once students have discussed this, they must then recreate the bus ensemble scene to surround Bob Marley. The teacher can play the track in the background to ensure the students experiment with musicality and timing. Once the teacher pauses the music, students should be encouraged to all share a **thought-track** to reflect Marley's inner turmoil and uncertainty of this big move.

**Extension-** If you've students who're interested in design, they can create a series of slides/mood board to capture the environment that the 'bus' is traveling through. Ask students to reflect on how and what projections are used by **Tal Yarden** in this scene to capture the environment of Bob Marley's journey to Kingston.

## TASK 2

### EXPLORING BOB'S LIFE THROUGH HOT-SEATING!

#### Exploration of Hot-Seating:

Ask students to prepare for a hot-seating challenge, as they present Bob Marley from different time periods in the show. Depending on age and key stage, students might want to choose the following:

#### Key stage 3

Young Bob Marley before leaving his family home (1949).

#### Key stage 4

Bob Marley after marrying Rita and travelling to London (1966-72).

#### Key stage 5

Exploration of Bob Marley after surviving an assassination attempt and being diagnosed with acral lentiginous melanoma and the events between this moment and his death in 1981.

## HOT-SEAT QUESTION PROMPTS!

#### Key Stage 3 Questions

- What was life like with Mrs Grey?
- Were you told about why your father didn't come to collect you?
- When you were separated from your mother, what did you miss the most?
- How did you feel being reunited with your mother?
- How did you get involved in music?
- What's it like where you live?

#### Key Stage 4 Questions

- How's things with you and Rita?
- How did you meet?
- Your music seems to be going well, how do you feel about getting more popular in the UK?
- What do you think of Chris Blackwell?
- Are Peter and Bunny enjoying being in the UK?

#### Key Stage 5 Questions

- How did you feel after the attempted assassination?
- Cindy and Rita seemed upset, how are they now and what is your relationship like with both women?
- Why did you not seek medical advice for your injury?
- Why do you continue to make music, despite your failing health?
- We saw your argument with Rita, why were you fighting?

## TEACHER TIP

THE FOLLOWING EXERCISES ARE DESIGNED TO EXPLORE THE IDENTITY OF BOB MARLEY, THROUGH CLASS ENSEMBLE TASKS AND HOT-SEATING TO DISSECT HIS PERSONALITY AT DIFFERENT STAGES OF HIS LIFE (THIS CAN BE DIFFERENTIATED ACROSS DIFFERENT KEY STAGES).

## HOT SEATING

HOT-SEATING IS A BRILLIANT EXERCISE, WHERE THE AUDIENCE CAN ASK THE PERSON ON THE 'HOT-SEAT' SPECIFIC QUESTIONS TO GAIN A GREATER INSIGHT INTO THE MIND AND WORLD OF THE CHARACTER.

# ROLE ON THE WALL - BOB MARLEY

Read the following excerpt from Michael Duke's Interview.

How will you use this to develop your characterisation?

**Question:**

*I was talking about rhythms of people and movements of people – and how that influences the pattern of the speech that's being used and the language – did you find that difference between those two areas that you're talking about?*

Yeah definitely, we actually did quite a lot of work on that in the first week or so of rehearsals. You know looking at how people spoke, how people walked. How people just stood – people's stances are different, when they are living in the city or when they're living in the country. Do you know what I mean? Fast paced in the markets, and all those sorts of things – the attack of the speech is completely different you know? **Michael Duke (Bob Marley)**

Watch two interviews with Bob Marley and write down 3 interesting points about his energy, pace of language and physical mannerisms.

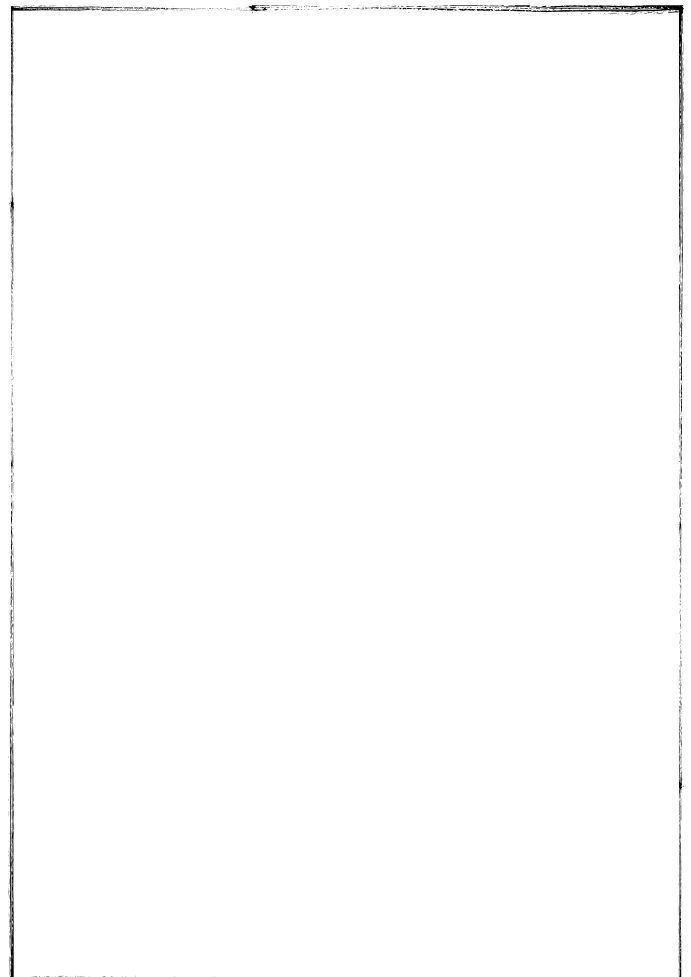
- Energy
- Pace of Language
- Physical mannerisms

*'I did a lot of watching videos of Bob Marley in all sorts of different settings, whether it's on stage, in the studio, in interviews especially – To get the sort of...His characterisation and his sort of like thoughts and what he believed in and all those sort of things. I had to get that and embody that sort of thing so...I watched a lot of documentaries, and I spent a lot of time in the mirror as well!'*

**Michael Duke (Bob Marley)**

Find an interesting picture of Bob Marley, insert your sketch here and annotate costume ideas to reflect his:

- Style
- Personality
- Confidence
- Rastafari mentality
- Jamaican heritage
- Fitting of clothing
- Silhouette
- Fabrics/materials



# ROLE ON THE WALL - BOB MARLEY

Make notes on the **vocal qualities** of the language you will explore within your characterisation. (Make reference to: vocal tone, pitch, pace of speech, patterns in the Jamaican language, phrases Bob Marley would use, enunciation, rhythm of the words used).

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What do you notice about the language?

How can you practice the Jamaican language at home or with a partner?

WI WON'T HAFFI REHEARSE INNA ONE GRAVEYARD IF WI MEK A RECARD. HIS MAJESTY HAILE SELASSIE SEH:  
**"YU ARE MASTERS OF YUH OWN DESTINY;  
IF DERE IS ANYTHING YU WANT IN DIS WORLD,  
IT IS FOR YU TO STRIKE OUT AND TEK IT."**  
BOB MARLEY





# WRITING THE PERFECT THEATRE REVIEW...

**“AS A CAST, WE’RE HERE TO SHARE WHAT BOB MARLEY HAS CREATED” MICHAEL DUKE**

**Get Up Stand Up** – Once you have watched the production, start to break down your notes into the following key areas and design elements, to prepare and plan ‘The Perfect Theatre Review.’

## P1 INTRODUCTION

### Response to the production

- Watch at least two documentaries about Bob Marley before seeing the show
- Consider the themes that are prominent within the production
- Make bold and explicit statements about Michael Duke’s interpretation of the book/real life entity of Bob Marley  
Consider referencing the ‘mood’ and ‘atmosphere’ of the show – How did the production make you feel?

- Why is this production relevant/important to a young audience?
- Try to summarise the plot in one sentence

#### Sentence Starters:

Get Up Stand Up was originally...

I watched Get Up Stand Up on...

The story follows/highlights/explores/shows...

Clint Dyer directs \_\_\_\_\_ to create...

Michael Duke’s portrayal/interpretation of Bob Marley is...

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## P2 INITIAL IMPACT/REACTION TO FIRST 10 MINUTES OF THE SHOW

### Response to the first 10 minutes of the production

- Initial thoughts about Moses’ booth and use of audience interaction
- Introduction to main characters, including the central protagonist – Bob Marley
- Pay attention to specific design elements being used
- First impressions of the set design and enlarged radio speakers on stage
- What do you notice about the colors of the lighting, how do they represent Jamacia?

#### Sentence Starters:

My initial impressions of the musical were...

I was impressed by... The use of staging allowed us to...

The use of audience interaction was effective because...

The lighting choices allowed me to...

The music made me feel...

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## P3 EVALUATING AND ANALYSING YOUR FAVOURITE

**Top Tip for your planning** - For this section, refer to key moments' worksheets (Section 3) and discuss in groups to support your understanding of how the acting and design elements supported the story.

See the example below of a scene explored through the different production elements and script segments.

### Projections – Orchestrated by Tal Yarden (Video Designer)

The projections communicate the location, thoughts and feelings of the world Bob Marley sees around him.

*'The projections work on a number of levels. They provide geographic and physical context for the action incorporating textures such as corrugated metal for Trenchtown, Shadows of palms trees, graffitied walls for London. The provided historical and dramaturgical context to help understand the complex story evolving on stage - these include images of Jamaican politics, the Jamaican experience of British colonialism and the hardship of emigration to England. We use more abstract and symbolic imagery to connect with Bob Marley's spirituality and often we use these abstractions to help broadcast the joy and power of the music. Bob Marley had such a profoundly important influence that was global and local, and at the same time, beyond the iconography, he was a real man, brilliant, flawed, emotional and a seeker of truth. The goal of the projections like every other element of the production is to create a rich, textured story worthy of Bob Marley.'*

**Tal Yarden (Video Designer)**

In this scene we see imagery of trees and leaves, moving in quick succession to reflect the speed of the imaginary 'bus'.

The trees are projected onto the back of the stage, which is a black brick wall.

What are the projections played out of?



### Physical Theatre – Choreographed by Shelley Maxwell

The ensemble are used to echo the lyrics of the song and reflect the thoughts and feelings of Little Bob as he ventures to meet with his father.

The cast rush into centre stage to form the passengers on the bus, mirroring the rhythm and beat of the song whilst pretending to be on a fast-paced bus.

**Discuss the simplicity of the choreography in this scene?**

**Why is it effective?**

**Could you be loved, and be loved?**

**Little Bob's journey sequence – What makes this effective?**

### Costume design – By Lisa Duncan

The costumes of the ensemble in this scene are muted light colours. Lighting is used to hone in on Bob Marley's thought-process of being separated from his mother and being uncertain about his final destination and meeting with his father.

**Why are the costumes less vibrant in this scene?**

**What does this communicate?**

**Make sure you're using language that analyses the key moment and evaluates how effective this is on stage.**

- ...portrayed
- ...demonstrated
- ...highlighted
- ...depicted

- ...was successful
- ...symbolised
- ...was effective in showing
- ...portrayed confidently



# SUPPORTING NOTES TO HELP WITH ANALYSING AND EVALUATING YOUR 'KEY MOMENT'

The following notes can support your key moment review in your essay. Try to not focus on just one design element but evaluate several simultaneously to focus on why this moment on stage was such a great success!

Before planning and reviewing your 'key moment from the show' try to look at the performance style and design elements involved within that moment.

Did you make notes on then following?

**Epic Theatre and Overall style/techniques explored:**

- Consider how music and song was used to 'inform' and 'educate'?
- Consider how the show explored a 'play within a play' concept?
- Consider and make notes on the simplicity of set/time and location – How was this presented through cross-cutting?

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**Acting style and interpretation of the roles played:**

- How did the actors 'represent' real people, and what idiosyncrasies or changes did they portray on stage to show this?
- Some actors played more than one character, where did you see this and what changes were evident on stage?
- What was the symbolism or reasoning behind having three Bob Marley's?

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**Musical interpretation of the songs and lyrics:**

- What specific songs stood out to you and why?
- What purpose did the song have within the context of the story?
- Can you use/ find an embedded quote of a moment that was significant to you on stage?
- How did the musicians give the impression that they were 'performing' at a Dance Hall event/Live gig?

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### Power of Projections:

- How were the projections used to inform and educate the audience? What projections were seen at the end of the production and how was this symbolic of the director's choice? Use this quote by Clint Dyer (the Director) to help you.  
*'I knew what I wanted to do with the video work at the end and nothing could compare to the sort of pairing down of his ideas and want for us to do better and to recognize the struggle. To be able to put that inside that song and then I had the idea of everyone leaving him on stage – It really felt apt and powerful. Him and his words.'*
- How were the projections used to gain a sense of journey, location and setting?
- The projections were selected through careful research by Clint Dyer and Tal Yarden– Which specific projection stood out to you the most and why?

Use the following information from Tal Yarden, the Video Designer for Get Up Stand Up to support your ideas.

How many projections are used for the show? What areas do they cover on stage and the technical language that would be used?

*We use seven projectors, LED screens mounted into road boxes and some LCD monitors in the house. All of the visuals are composed and edited in Adobe After Effects and Photoshop and then programmed in Disguise (D3) which is a software and server platform used to cue the projections and direct them to specific projectors or screens as required. The program allows us to work in a 3D virtual space with a virtual replica of the set that moves in accordance with the real set using data supplied from automation. This allows us to map the video precisely to the set and incorporate many visual lighting effects using a program called Notch and made content that fits correctly onto the set surfaces. It's a complex system.*

[illegible]

# SET DESIGN ELEMENTS

- Draw a 3D sketch of the Set Design for the show and label the sketch with the various stage directions and staging terminology
- What significance did the 'sound system' set design have and what research went into this (read the interview below with Chloe Lamford and highlight important information regarding the Set and main influences) What was the impact of this on stage and how did this create mood and atmosphere?

## SET DESIGN INSIGHT INTERVIEW WITH CHLOE LAMFORD, THE SET DESIGNER FOR GET UP STAND UP!

### CHLOE LAMFORD

CHLOE IS A TALENTED DESIGNER AND VISIONARY FOR GET UP STAND UP, WHO HAS WORKED ON NUMEROUS PROJECTS THAT INCLUDE: THE AMERICAN CLOCK AT THE OLD VIC, HILARY AND CLINTON ON BROADWAY AND THE ANTIPODES AT THE NATIONAL THEATRE. CURRENTLY, CHLOE IS THE ASSOCIATE DESIGNER AT THE ROYAL COURT THEATRE.



*Where did you get the inspiration for the 'sound system set' and how long did this take you to make and put together?*

We were designing it and building it for 10 months, the big inspiration behind it was how can we embody Bob's music and commit to that – there's lots of little themes joined together. So we created these giant stacks of speakers and sound systems so we could really sensorially feel the reggae come to life throughout the piece - And these giant speaker stacks can move, so we build up the stacks throughout the show and by the end of Act 1, we've then got 8 metre high speaker stacks that we can move around. Then we close them down at the end of Act 1, then we open them back up again. The cast climb all over them and come out of them and interact with them in lots of ways. There's also video projection worlds that are projected onto them, so you start to kind of see Bob's world come to life – they create a bed for the whole piece.

*What are they made out of?*

Well, metal work for infrastructure, and then they're all wooden – we used real speaker cloth inspired from the 70s of all different colours and tones and we tested all of those to see that you could see video projection on them. Then we used scenic paint to work into them, so they feel really old and nice. We looked at a lot of sound systems in Brixton and Nottinghill Carnival in the 70s – and I worked a lot with the Sound Designer (Tony Gayle) to check in with what felt right, there's lots of different types of speakers – so he would say you need more tweeters or more of this kind of speaker in this area.

We've hidden real speakers inside our 70s speaker world, so you can hear everything.

They were built as individual speakers that would all join together. They've got hidden ladders behind them, so the cast can appear on an upper level of speakers at the top. It took us ages to work it out, it's not a very logical set – as there's lots of sneaky little stairs and entrances around the back and a lot of automation that makes them move. We looked at a mixture of London speakers and Jamaican sound systems and looked back through lots of old archives, photographs and stole ones that we fell in love with.

*How big is that area backstage and for all your moveable props?*

The mad thing about it, is that sometimes it's big and sometimes it's really tiny because of how we move the set. So when the show starts, the backstage area is tiny, and everything is squished in, almost inside the speaker stacks. Then as the speaker stack is created on stage, you get more room backstage. So we did a lot of working out how we could sneak the radio booth on, and how it's joined to its speakers – it can fold up – there's a lot of origami involved! We also have the band on stage left, in the wing, we call it 'the Band Stand' and so all of our speakers, are stacked under the band.



# SET DESIGN 3D SKETCH

Using the following images to support you draw a 3D sketch of the set on A3 paper, with annotations using the word bank below. Try to write evaluative annotations to support your planning for your Theatre Review.

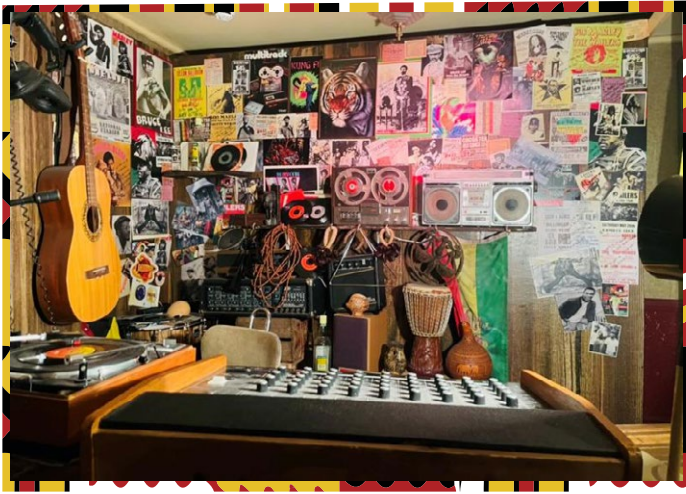


## WORD BANK

PROSCENIUM ARCH THEATRE AUTOMATED TRUCKS (MOVE THE SPEAKERS TO THEIR CORRECT POSITION) ENTRANCES AND EXITS FLY-BAR BAND STAND PROJECTIONS  
SCREENS AUDITORIUM SOUND SYSTEM SET SPLITTING STAGE FLATS GAUZE SCREEN LIGHTING STATES FLY-TOWER PORTABLE RADIO STATION RADIO BOOTH

## WHERE DID THE INSPIRATION COME FROM, FOR THE BOOTH IN THE AUDITORIUM?

So that's loosely based on Lee Scratch Perry's studio in the 70s in Jamaica and there's loads of amazing images of it – and he just had lots of amazing stuff, loads of tiny instruments and weird little symbols and stacks and stacks of photos of other musicians. And we used that as inspiration for Lee Scratch Perry's place.



### Lighting states and colours used:

- How was the lighting used to convey changes in location and setting?
- How was lighting used to create a 'live gig' atmosphere?
- How was lighting used to highlight certain emotions or important moments on stage?
- At what points could you see the colours of the Jamaican flag being used and why was this symbolic?

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### Costume interpretation:

- How did the costumes support the authenticity of Bob Marley and The Wailers/I Threes?
- What impressed you about the costumes? Can you make reference to: time period, fitting, evolution, silhouette, wigs used, colours and historical accuracy?
- Why were the costumes important to the whole context of the show?
- How did the costumes support 1960s-1980s fashion?

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### Choreography explored:

- What did you enjoy about the group ensemble dance sequences, for example, Exodus?
- How did the dance compliment the story telling?
- The I Threes had specific choreographed sections of dance, what impact did this have on stage? How did this support Bob Marley on stage?
- Why do you think the choreography was made more universal, where do you see evidence of this?

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## WRITING A CONCLUSION TO SUMMARISE YOUR POINTS

**Sentence Starters:**

In summary...

To conclude...

Furthermore...

Upon reflection...

Moreover...

In addition...

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# TRENCHTOWN ROCK – MUSIC WORKSHOP

## LEARNING OBJECTIVE

TO EXPLORE AN EXCERPT FROM 'TRENCHTOWN ROCK' THROUGH ANALYSING THE FOLLOWING:

MUSICAL SCORE | TEXTURE | MOOD AND ATMOSPHERE

## TASK 1 UNDERSTANDING MUSIC AND CONTEXT (LISTENING)

The music comes first and is paramount to the power of *Get Up Stand Up!* Listen to the opening original song of 'Trenchtown Rock'. Make notes on what you notice about the following:

- Music style
- Harmonies by Bob Marley and The Wailers (Peter and Bunny)
- Instruments used
- Pace of the song

## TASK 2 COMPOSITION

Now read the following **music score** which was arranged by Phil Bateman and **annotate** the clear differences of how the arrangement is adapted for stage and the narrative (storyline).

Also annotate where you can see **different textures** being used (homophonic and monophonic).

Score

### 3. Trenchtown Rock

Music & lyrics by  
BOB MARLEY  
Arranged by  
PHIL BATEMAN

Bob: And me mek up me own songs  
Bunny: Yeah? Sing something...

15/09/21

Moderately  $\text{♩} = 104$

Bunny: Sweet.

Bunny: "Again"

one good thing a-bout mu - sic When it hits You feel no pain I said

Bunny

you feel no pain

Early 60's Organ

Bb

Bob: "Who are you?"  
Peter: "Peter Tosh.  
Have dis, it mek it sound better"

6 3 3

### TASK 3

Read the excerpt of the musical arrangement above and make additional notes on the mood and atmosphere this creates.

How does the pitch of the Early 60s Organ support the atmosphere and effortless communication between Bob Marley, Peter Tosh and Bunny Wailer?

[illegible]



# MUSICAL INSIGHT INTERVIEW WITH SEAN GREEN, THE MUSICAL DIRECTOR FOR GET UP STAND UP!

## SEAN GREEN

SEAN GREEN IS THE MUSICAL DIRECTOR FOR GET UP STAND UP. HE HAS BEEN NOMINATED FOR AWARDS FOR HIS ROLE WITHIN THE PRODUCTION AND MUSICAL DIRECTION FOR THE SHOW. HE HAS WORKED ON VARIOUS PRODUCTIONS FROM TWELFTH NIGHT AT THE YOUNG VIC TO PRISCILLA QUEEN OF THE DESERT.



*When learning the evolution of Reggae, Sean Green explained the following in interview:*

Playing Reggae a lot, you realise how unique it is – as a musical form. It's really a collaboration and an agreement with the players. Nobody plays together, but we all play together. For instance, a lot of songs, nobody plays on beat one, for instance it is so weird for music. Also, the drums have part of the rhythm, the guitar has the two and four and the bass does the odd thing here and there – and it all fits together. It shouldn't really hold upright. It's like a ship upside down, it shouldn't stay upright but it does.

*To develop your awareness of a musical support in the show, discuss the following and what you were able to see and not see on stage. Where would the Musical Director be?*

All the musicians play at some point on stage apart from me. They have an 'off stage position' and an 'on stage position.' The guitar two and percussion only go on at the end of the show and final numbers. Everyone appears on stage at some point. When we started the show, I hadn't done a show like this where the band weren't with you. At the end of the show, the last four numbers, I only had contact with them through a microphone. I have to trust they know what's happening. The pit area where I am is completely empty, it's me in there and I can see them through a monitor and I'm playing. I can hear them but it's weird playing from a distance. I haven't done a show like this - they wanted a feeling of musicians on stage, you get the energy off of that – whether them being

somewhere and you 'hearing it.' There was talk of me playing on stage, but then what would that look like? So it's best if somebody who is in control can stay off stage at all times and is able to see everything and be in control that way.

*Read Sean Green's description of the value in Bob Marley's lyrics, what does Bob Marley mean to him?*

I grew up listening to the music from an early age, my Dad sat me down and we listened to the lyrics and he was basically teaching me life lessons through the lyrics. I will never forget certain songs and the meaning behind them. A lot of music you listen to, music sometimes takes away the meaning from the words. You hear the melody first; you don't always hear the lyrics.

My Dad sat me down, and we spoke about the lyrics and spoke about what they meant – so every time I heard it, it was like unlocking another level to his music. How could all this music come from someone so young? I thought he was in his seventies. Through doing the first show, I was also shocked at how involved he was in the politics of Jamaica, and wider – how the USA was involved. It was fascinating to read books around that, that time – he was this political figure who was feared by some people and revered and worshipped by some people.

# CREATIVE TASK – BOB MARLEY AND THE WAILERS PRESENTS – TRENCHTOWN ROCK

**LEARNING OBJECTIVE** TO CREATE A GROUP ENSEMBLE PIECE OF 'TRENCHTOWN ROCK'. STUDENTS WILL ACHIEVE THIS THROUGH: USE OF PERCUSSION INSTRUMENT | ONE KEYBOARD/BASS GUITAR FOR THE MELODY

## TASK 1 PERFORMING MUSIC (ENSEMBLE TASK)

For this group exercise put students in groups of five. Read them the follow scenario and ensure they have the 'equipment' list below which can be given to each group at the beginning of the workshop.

### Scenario:

It's Trenchtown 1962 and your group are rehearsing in a graveyard.

### Context:

This is where Bob Marley and The Wailers used to rehearse, which is seen within the show.

Your group must rehearse an arrangement of Trenchtown Rock using harmonies and the instruments listed below for rhythm initially. They must present the piece with the mindset that they are creating 'Rocksteady' rhythms with limited funding and resources to make a record.

To gain the pitch and melody for the song, one student can support the percussion instruments with a keyboard and one acoustic/ bass guitar.

## LIST OF MUSICAL INSTRUMENTS TO GIVE STUDENTS:

- Bottles: 'In Jammin it's an actual bottle that he uses in the show.' Sean Green
- Flute (this is one of the earlier instruments Bob Marley learnt to play)
- Broken guitar or with limited strings (Bunny would make his own guitars, which would only have a few strings on them)
- Congas/hand drum
- Maracas
- Pots and pans

## BOB MARLEY AND THE WAILERS HAD LIMITED INSTRUMENTS THAT THEY WERE PLAYING WITH, WHEN YOU'RE REHEARSING THAT AND BLOCKING THAT WITH PEOPLE - HOW DOES THAT CHANGE AS THE PLAY GOES ON?

*'I think because of the songs we picked at the beginning and the songs that we picked at the end – It naturally has, if you use songs from earlier in his career, they have that influence and you have that journey. But also our Orchestrator was very clever, apart from the opening number, which is conversely towards the end of the time-line, when you go back to the beginning he thins out the instruments he used. I had this discussion between him and the supervisor. That it's not the full band to begin with, the drums aren't used, it's just percussion, the brass aren't used for the first four or five numbers of Act 1 - and then you have the brass here and there - so you have the growth of instrumentation that goes throughout the show, so actually by the end everyone's playing, but actually in the opening number everyone's playing but from then on its just little bits of instrumentation that grows, which adds to that level of journey from one thing to the next.'*

Sean Green - Musical Director

## TEACHER TIPS

BEFORE STUDENTS EXPLORE THIS WORKSHOP, TRY TO ENSURE THEY CONDUCT RESEARCH ON THE EVOLUTION OF MUSIC IN JAMAICA AND HOW THIS HAS INFLUENCED MUSIC IN A MODERN DAY CONTEXT.

USEFUL INFORMATION TO SHARE WITH STUDENTS (PRINT THIS EXCERPT OUT AND USE AS A DISCUSSION POINT FOR THE WORKSHOP).

# EXCERPT FROM TRENCHTOWN ROCK TO SUPPORT WITH TASK 1 AND TASK 2

(SEE BELOW)

18 **Happily** ♩ = 78

This is Trench-town rock, don't - watch that Trench-town rock, big

Trench-town rock, Trench-town rock,

(gtr.) B $\flat$  Cm/F

22

— fish or sprat, now, Trench-town you reap — what you sow Trench-town rock, And

Trench-town rock, Trench-town rock,

on-ly Jah jah know Trench-town rock, I'll ne - ver turn my back Trench-town rock, I'll give

Trench-town rock, Trench-town rock,

B $\flat$  Cm/F

## TASK 2 ENSEMBLE PIECE, DEVELOPED THROUGH TIME

### Performance

As an extension task/if working with an older year group (advanced GCSE or ALevel class) ask students to modernise 'Trenchtown Rock,' to adapt for a 1980s *Top of the Pops* live performance or modern-day audience at Glastonbury.

This can include the following:

- Changes in musical instruments used from early Ska/Rocksteady period
- Added sound effects and developments in software technology
- Changes in the arrangement of singers
- RnB fusions of new music

Students must also submit their own score sheet, to show how they have experimented with the original score from *Get Up Stand Up*.





**WITHIN THE PRODUCTION MOST OF THE SONGS WERE KEPT AS CLOSE AS POSSIBLE TO THEIR ORIGINAL SCORE AND ARRANGEMENT. HOWEVER, SOME SONGS WERE ADAPTED TO FIT THE NARRATIVE OF THE STORYLINE.**

**Listen to the original track of 'No Woman No Cry.'**

- Who is the song aimed at?
- Who is Bob Marley talking to in the song?
- What key lyrics stand out to you and why?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

*Clint Dyer – Director of Get Up Stand Up*



## TASK 2 CONTEXT AND COMPOSITION UNDERSTANDING THE CHANGES IN THE ARRANGEMENT

Now read an excerpt from the musical score from the show, how has this changed?

How has Lee Hall changed the song for the musical?

22

8

don't shed no tears No wo-man, no\_ cry Said, said, said I re-mem-ber

Am F C F C G C G/B

26

when we used to sit in the gov-ern-ment yard in Trench-town And then Geor-gic would

Am F C G/B Am F C G/B

30

make a fi\_ re light as it was log wood bur-nin' through the night\_

Am F C G/B Am F

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general note-taking. There are no margins, text, or other markings on the page.

# TASK 3

Listen to 'No Woman, No Cry' and discuss how this musical score was arranged differently in the show.

How do minor chords and major chords affect the audiences' emotions when hearing the song sung from both Bob and Rita?

Read opening excerpt from 'No Woman No Cry.'

## Score

RITA (BOB)

## 21. No Woman, No Cry

23/08/21

Rita: You can't even run your own.

Music & lyrics by  
BOB MARLEY  
Arranged by  
PHIL BATEMAN

**A** Freely Rita

Solo I

said I re-mem-ber when we used to sit In the gov-ern-ment yard in Trench-town

O-ba, O-b-ser-ving the hy-po-crites as they would min-gle with the good peo-ple we meet.

Organ

C G/B Am F C G/B Am F

Insert different chords to support your points, for example, an **Am** chord can appear still sombre but uplifting at the same time.

## TASK 3

Changing the lyrics to suit a different scene or narrative but keeping the same score and melody.

**Scenario:** Imagine you're creating a scene for musical theatre that is an adaptation of this song. The chorus must stay the same, but the verses can be adapted. This time you and a partner must create a scene between Cindy Breakspeare and Bob Marley after the attempted assassination within the production. You must firstly draft out a storyboard for this scene to understand what emotion and word choices you wish to use. Once you have done this, you will be able to write your verses in a 'call (Verse) and response (Chorus)' format, ensuring that the song is sung by only Bob and Cindy.

**"THEY HAVE TRIED TO KILL YOU BOB.  
YOU CYAAN POSSIBLY PLAY THE GIG."**

**CINDY**

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# TASK 4

## STEP 1:

Before writing your own lyrics to your story board, annotate the following verses to look for:

- Moments of rhyme (circle these words)
- Underline any repetition you see
- Count the syllables used within each line

## STEP 2:

Apply the structure from your annotation when writing your own lyrics

for a song fit for story-telling between Cindy and Bob Marley. This should support your mood board.

Write your lyrics in the 'verse' boxes below.

### CHORUS

NO, WOMAN, NO CRY  
NO, WOMAN, NO CRY  
NO, WOMAN, NO CRY  
NO, WOMAN, NO CRY

'CAUSE, 'CAUSE, 'CAUSE I REMEMBER WHEN WE USED TO SIT  
IN THE GOVERNMENT YARD IN TRENCHTOWN  
OBA OBSERVING THE 'YPOCRITES  
MINGLE WITH THE GOOD PEOPLE WE MEET  
GOOD FRIENDS WE HAVE, OH, GOOD FRIENDS WE'VE LOST  
ALONG THE WAY  
IN THIS GREAT FUTURE, YOU CAN'T FORGET YOUR PAST  
SO DRY YOUR TEARS, I SHE

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### CHORUS

NO, WOMAN, NO CRY  
NO, WOMAN, NO CRY 'ERE,  
LITTLE DARLIN', DON'T SHED NO TEARS  
NO, WOMAN, NO CRY

SAID, SAID, SAID, I REMEMBER WHEN-A WE USED TO SIT  
IN THE GOVERNMENT YARD IN TRENCHTOWN  
AND THEN GEORGIE WOULD MAKE THE FIRE LIGHTS, I SEH  
A LOG WOOD BURNIN' THROUGH THE NIGHT  
THEN WE WOULD COOK CORNMEAL PORRIDGE, I SEH  
OF WHICH I'LL SHARE WITH YOU  
MY FEET IS MY ONLY CARRIAGE  
AND SO I'VE GOTTO PUSH ON THROUGH  
BUT WHILE I'M GONE  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT  
EVERYTHING'S GONNA BE ALL RIGHT

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### CHORUS

SO NO WOMAN, NO CRY  
NO WOMAN, NO CRY  
I SAY, OH LITTLE OH LITTLE DARLING, DON'T SHED NO TEARS  
NO WOMAN, NO CRY  
NO WOMAN, NO WOMAN, NO WOMAN, NO CRY  
NO WOMAN, NO CRY, ONE MORE TIME I'VE GOT TO SAY  
OH LITTLE LITTLE DARLING, PLEASE DON'T SHED NO TEARS  
NO WOMAN, NO CRY, NO WOMAN, NO WOMAN NO CRY

# GET UP STAND UP

## COMPOSITION TASKS

### Information:

The following tasks can be used to support your understanding of the score used in Get Up Stand Up.

Work through the following questions and see what knowledge you have about the musical elements used and the impact they have on the audience.



### TASK 1

#### THE EXCERPT BELOW IS TAKEN FROM THE FINALE SCENE FROM GET UP STAND UP

Watch this short clip before answering the following questions. Make a 'Reggae' word bank based on the terms you see/hear discussed in the clip.

[youtube.com/watch?v=D3EOdcJCl\\_k](https://youtube.com/watch?v=D3EOdcJCl_k)

Explain how the use of musical elements is typical of a contemporary Reggae style.

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Describe the musical features used within the score.

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## TASK 1 CONTINUED

Explain how the musical elements in this excerpt helps to create an atmosphere of fast paced, emotive music.

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What are the differences between a: one drop, steppers and rockers?

How are these terms used within the chorus of *Get Up Stand Up*? (Listen to the audio of this song to support your response and watch this brief demonstration that shows you a clear breakdown between the different drumming beats).

[youtube.com/watch?v=vmkRcghxp2M](https://youtube.com/watch?v=vmkRcghxp2M)

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What does 'Skank rhythm' mean and how is this used in the score? (see next pages)

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37 E

Get up Stand up Don't give up the fight Get up Stand up

Get up Stand up Don't give up the fight Get up Stand up

E Bbm

43

Stand up for your rights Get up Stand up

Stand up for your rights Get up Stand up

48 (BOB)

Don't give up the fight Most peo - ple think Great God will come from the

Don't give up the fight

12/10/2021 14:55:54

53

sky Take a-way ev'-ry-thing And make ev' ry-bo-dy feel high

Bbm

58

But if you know what life is worth You will look for yours on earth And now you see the light

Bbm

63

**BOB**

You stand up for your rights! Jah!\_ Get up Stand up Jah! Jah!

**ENSEMBLE**

Get up Stand up

Bm

68

Stand up for your rights Oh - Hoo! Get up Stand up Get up Stand up Don't give up the fight

Stand up for your rights Get up Stand up Don't give up the fight

73

Life is your right! Get up Stand up So we can't give up the fight Stand up for your rights Lord! Lord!

Get up Stand up Stand up for your rights

Bm

# FROM POUNDS TO MILLIONS

## HOW TO MAKE A RECORD IN JAMAICA DURING THE 1960S

### Case Study – Bob Marley and The Wailers

Three men (**Bob Marley, Peter Tosh and Bunny Wailer**) enter Studio One on Brentford Road – Kingston.

They are hoping to record some of their original songs and material to make a record. They must attend a Sunday audition and are told that they will not receive any royalties for their original writing and composition.

In addition to this, they will only receive ten dollars (minus the cost of the studio and refreshments) for the record.

**“MINUS DI COST OF DI STUDIO.  
AN DI TAPE. AN REFRESHMENTS.”**  
**COXSONE**

Once the record is played, they will have to fight for their spot to perform in Coxsoné Dodd’s Dance Hall events and may potentially come across violence and conflict, when finding ‘slots’ to be performed on the Jamaican radio. For the next few months, the three men will have to sleep on the floor of the studio during recording as they cannot afford a place to stay.

### TASK 1 DISCUSS THE FOLLOWING QUESTIONS:

How were Bob Marley and The Wailers exploited?

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What challenges did they face when trying to create a record with Studio One?

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Find the value in ten dollars in comparison to pounds in modern currency.

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How would you describe Coxsoné Dodd’s job role and how is he represented in the play?

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## TASK 1 CONTINUED

What 'role' did Coxsone Dodd play in the production of 'Simmer Down?'

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What was the 'value' of the music and what would the average salary be for making a record in Jamaica during the 1960s?

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What would Bob Marley and the Wailers do now to get a record label?

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How would you fund your work or 'prove' that you're a worthwhile investment?

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How would you develop a 'presence' on social media?

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# TASK 2 CREATE A PLAN TO REVIEW KEY/IMPORTANT DATES FOR WHEN YOUR WORK WILL BE RELEASED.

You must also feed into this how much money you will spend on:

- Studio hire
- Marketing
- Production of the music

SCHEDULE FOR DEVELOPMENT, PROMOTION AND PRODUCTION OF MY MUSIC	COST VERSES PREDICTED COST	DATE	REVIEW OF OUT-GOINGS AND MONEY MADE
EXAMPLE- STUDIO HIRE (SOHO - LONDON)	£100 PER HOUR PREDICTED COST - £600	2 HOURS JULY 16TH 10.30-12.30PM	WILL NEED EXTRA TIME WITH DRUMMER AND FOR EDITING. THIS WILL COST AN EXTRA £300.

**Island Records** – Does this label still exist and what people do they currently have signed?

Read and make notes on the following

Island Records Homepage: [islandrecords.co.uk](http://islandrecords.co.uk)

**Studio One Records** – When did Coxsone’s record company close and where did he relocate to?

# STIR IT UP VS NO WOMAN NO CRY

## ROLE OF WOMEN WITHIN THE PRODUCTION – PERFORMING ARTS, ENGLISH AND PSHE

**LEARNING OBJECTIVE** TO EXPLORE THE ROLE OF WOMEN IN THE PRODUCTION THROUGH:  
DISCUSSIONS - CHARACTERISATION - EXPLORATION OF KEY SCENES

**“WHEN WE FIRST MET, IT WAS IN POVERTY AND PAIN.  
THERE WAS NO SHOWMANSHIP BEHIND IT OR ANY SUPERSTARDOM.  
IT WAS JUST TWO GHETTO PEOPLE FALLING IN LOVE NATURALLY, OUT OF GOD'S GRACE.”**  
RITA MARLEY

**TASK 1** ASK STUDENTS TO CREATE AN OPENING PHYSICAL SEQUENCE THAT SHOWS BOB MARLEY CLIMBING THROUGH RITA'S WINDOW. ASK THEM TO FOCUS ON:

- Facial expressions
- Levels
- Subtle gestures
- Proxemics
- Blocking of the scene
- Stance
- Pace of movement

**TASK 2** DISSECTING THEIR FIRST MEETING.

Once students have completed Task 1, ask them to explore this short extract through a 'read through' first, to hone in on 'first impressions' and initial judgments made by Rita.

*RITA:* So where yuh sleep now?

*BOB:* In Coxson's studio. Pon di floor.

*RITA:* You're quite a catch.

*BOB:* Mi 'ave a job – as a welder. An yu si mi inna band aswell.

*RITA:* What unnu call yourselves?

*BOB:* Di Wailers.

*RITA:* Why yuh wailing?

*BOB:* Maybe mi lonely.

*RITA:* I'm not surprised. Ah si yu 'cross di road dere. Rehearsing inna di graveyard.

*BOB:* Mi hear she yu a singer.

*RITA:* In di church choir! And mi sing with di Soulettes.

*BOB:* Dat is beautiful. Yu 'ave a bwoyfrien?

*RITA:* Dis ah interview? You cyan jus' climb tru di window and aks tings like dat!

*BOB:* Dat is ah 'no' den?

*RITA:* An' mi nuh look fi nobaddy needer. Anyway, yuh not my type. Yu not even Black. I doan want nuh brown skin man. Mi waan somebody tall, dark an' handsome. Not some inbetween. Yu not on one side or di odda.

*BOB:* Well, dat mek mi on God's side.

*RITA:* Dat me kyu a orphan dat sleep on Coxson's floor. I'm a singer in di Soulettes. Why would I want some rude bwai who sleeps in di sweepings?

### DISCUSSION POINTS

HOW ARE RITA AND CINDY PRESENTED IN THE SHOW?  
HOW ARE THEIR PERSONALITIES REFLECTED DIFFERENTLY IN THEIR COSTUMES?  
HOW DOES BOB MARLEY ENGAGE WITH BOTH WOMEN IN THE SHOW, HOW IS THIS SIMILAR AND WHAT ARE THE DIFFERENCES?

### FIRST IMPRESSIONS

IN PAIRS STUDENTS SHOULD WORK ON SCAFFOLDING THE FOLLOWING SCENE IN ORDER TO UNDERSTAND AND BREAK DOWN THE RELATIONSHIPS BETWEEN BOB MARLEY AND RITA MARLEY WITHIN THE PRODUCTION.

## 2A) WITH YOUR PARTNER ANNOTATE YOUR SCRIPT AND START MAKING A VOCABULARY LIST OF THE LANGUAGE AND SPELLING OF KEY WORDS USED IN THE TEXT.

For example, 'you' is spelt 'yuh'.  
'On' is spelt 'pon'.

Annotate ideas for:

- Tone
- Pause
- Mood
- Pitch
- Inflection
- Pace
- Punctuation

## 2B) MAKE NOTES IN YOUR BOOK WITH YOUR PARTNER ON THE 'GIVEN CIRCUMSTANCES' OF THE SCENE.

What background information do you know about the characters? What insecurities do both characters have at this point in the production?

Make notes on:

- The setting/location
- Characters' background
- What has happened before this scene takes place

## 2C) ONCE YOU AND YOUR PARTNER HAVE ANNOTATED THE SCRIPT AND PRACTICED THE SCRIPT THROUGH A READ THROUGH, YOU CAN NOW START TO EXPLORE THE TEXT PHYSICALLY.

Walking around the space, start to read the script whilst changing your pace of movement and finding a rhythm for your character.

To support this exercise further, you can start at different sides of the room and 'feel' the energy from the text when changing the space – experiment with the proxemics and 'back and forth' energy coming from both the characters.

Then put the script down and try to find the 'non verbal communication in the scene.' Use the following techniques to support you:

- Blocking (have an awareness of the window)
- Mannerisms/gestures
- Eye-contact
- Facial expressions
- Proxemics
- Levels
- Stance
- Posture

*RITA:* So where yuh sleep now?

*BOB:* In Coxson's studio. Pon di floor.

*RITA:* You're quite a catch.

*BOB:* Mi 'ave a job – as a welder. An yu si mi inna band aswell.

*RITA:* What unnu call yourselves?

*BOB:* Di Wailers.

*RITA:* Why yuh wailing?

*BOB:* Maybe mi lonely.

*RITA:* I'm not surprised. Ah si yu 'cross di road dere.

Rehearsing inna di graveyard.

*BOB:* Mi hear she yu a singer.

*RITA:* In di church choir! And mi sing with di Soulettes.

*BOB:* Dat is beautiful. Yu 'ave a bwoyfrien?

*RITA:* Dis ah interview? You cyan jus' climb tru di window and aks tings like dat!

*BOB:* Dat is ah 'no' den?

*RITA:* An' mi nuh look fi nobaddy needer. Anyway, yuh not my type. Yu not even Black. I doan want nuh brown skin man. Mi waan somebody tall, dark an' handsome. Not some inbetween. Yu not on one side or di odda.

*BOB:* Well, dat mek mi on God's side.

*RITA:* Dat me kyu a orphan dat sleep on Coxson's floor. I'm a singer in di Soulettes. Why would I want some rude bwai who sleeps in di sweepings?

## 2D) NOW YOU'VE EXPLORED THE SCENE IN DIFFERENT WAYS, TRY TO BLOCK THIS PROPERLY TO PRESENT TO YOUR GROUP. FEEDBACK SHOULD FOCUS ON:

- Relationship dynamics between the two characters
- Potential underlying insecurities
- Comedic moments created
- Potential themes highlighted within the scene
- Changes in 'power' within the scene
- Use of the Jamaican dialect and delivery of 'energy' through the person's body

# HOW DID RITA'S RELATIONSHIP WITH BOB MARLEY CHANGE WITHIN THE PRODUCTION?

## TASK 1 DISCUSS THE FOLLOWING IN GROUPS:

- Where did the relationship change from wife to a parental/supportive role?
- What does the term polyamorous mean?
- What parts of Bob Marley's infidelity pained Rita?
- How is Rita's pain communicated through the songs and performance as part of the I Threes?

## TASK 2 CREATE 5 STILL-IMAGES TO REPRESENT THE CHANGES IN BOB MARLEY'S RELATIONSHIP WITH RITA MARLEY THROUGHOUT THE PRODUCTION. EACH IMAGE SHOULD FOCUS ON:

Stage 1	Stage 2	Stage 3	Stage 4	Stage 5
Initial meeting at the Coxson performance	Encounter at Rita's home	When Bob explains to Rita that he wants her to live somewhere else	After the attempted assassination	After the 'slap' in 'No Woman, No Cry.'

## TASK 3 DEvised PIECE – RITA MARLEY

In groups of 5-6 students must create a 10-minute devised piece that focuses on the 'private' and 'public' world of Rita Marley.

Students can use the following techniques that are explored in the production:

- Cross-cutting
- Multi-role-play
- Use of song
- Physical theatre/Dance motifs
- Monologue
- Projections

This devised piece can also focus on one of more of the following themes:

- Gender
- Betrayal
- Love
- Monogamous vs Non-Monogamous
- Rastafarian Lifestyle and spirituality
- Motherhood
- Fame





# DIRECTING TASK HOW IS BOB'S RELATIONSHIP WITH RITA DIFFERENT TO HIS RELATIONSHIP WITH CINDY?

## TASK 1

In groups of 3 allocate roles of performer and director.  
The director must block and direct the following scenario with their group:

In the previous scene, Bob and Rita have survived an attempted assassination in their home whilst rehearsing for the concert.

Tensions are running high.



What information do you gain from the following segment of text?

CINDY: Bob, you can't possibly play. We've got to get you outta here.

RITA: Weh wig uh run to?

CINDY: Wi have to leave here as soon as wi can. Chris can get a plane.

RITA: Calm down.

Develop the script further to imagine the two women continuing their conversation away from Bob, what would be said?

Your script must end with:

RITA: Dis a none a yuh bizniz. Sixty Five bullets dem shoot. Dem hit mi in di head.

CINDY: Of course it's my business.

RITA: You're not di one get shot.

CINDY: But Bob lives with me! I'm calling Chris and getting us out of here.

RITA: You don't decide nuting.

CINDY: You'd rather he dies than let me look after him.

## EXTENSION TASK

Imagine Cindy is calling Chris Blackwell and explaining what happened. Write an engaging duologue to explore the following:

Cindy's concerns for Bob

Cindy's aggravation with Rita

Cindy's feelings of helplessness to convince Bob to leave.

*\*In the original production Clint Dyer uses an original radio interview of Bob Marley discussing his attempted assassination, try and find an interesting interview or use an audio app/mobile phone to play a sound-scape over the scene to develop the director's overall creative approach to the scene.*

## GIVING FEEDBACK AS A DIRECTOR, FOOD FOR THOUGHT WHEN DIRECTING... WHAT IS YOUR ROLE AS A DIRECTOR?

*'You're an enabler, you enable everyone to do their best work. You enable everything to lead to your thinking. But you've got to do it in a way, where people feel they have agency. There's a super-objective that you want, that you've to get everybody to buy into and I think the best director's make everybody feel that their individual part of the story-telling, that that is the most important part of the story and without it, the play wouldn't work.'* Clint Dyer – Director of *Get Up Stand Up*

# CONCRETE JUNGLE VS I SHOT THE SHERIFF

GIVE STUDENTS A COPY OF CONCRETE JUNGLE FIRST AND ASK THEM TO COMPLETE THE FOLLOWING TASKS. THIS CAN BE DONE INDIVIDUALLY OR AS A CLASS.

## TASK 1

What does the term 'Concrete Jungle' mean to you and the context of where Bob Marley grew up?

## TASK 2

On the board/by power-point ask students to annotate using the following:

- Repetition
- Interesting imagery / adjectives
- Rhythm
- Pathetic fallacy
- Rhetorical questions
- Themes
- Social context
- Historical context
- Cultural context
- Tone or mood of the lyrics

## TASK 3

Ask students to answer the following question, using POINT, EVIDENCE, EXPLAIN.

How does Bob Marley highlight poverty within his song 'Concrete Jungle?'

Encourage students to use embedded quotations.

## TASK 4

Reflective question

Why would this song be so powerful to young Jamaican people who couldn't read or write?

What honesty and hope does the song bring?

### CONCRETE JUNGLE

NO SUN WILL SHINE IN MY DAY TODAY  
(NO SUN WILL SHINE)  
THE HIGH YELLOW MOON WON'T COME OUT TO PLAY  
(WON'T COME OUT TO PLAY)

DARKNESS HAS COVERED MY LIGHT  
(AND THE STAGE) AND THE STAGE MY DAY INTO NIGHT  
NOW, WHERE IS THIS LOVE TO BE FOUND? WON'T SOMEONE TELL ME  
'CAUSE LIFE (SWEET LIFE) MUST BE SOMEWHERE (SWEET LIFE) TO BE  
FOUND (SOMEWHERE, SOMEWHERE FOR ME)  
INSTEAD OF A CONCRETE JUNGLE  
WHERE THE LIVING IS HARDER

(IN A CONCRETE) CONCRETE JUNGLE (JUNGLE)  
OH MAN, YOU'VE GOT TO DO YOUR BEST, YEAH NO CHAINS AROUND MY  
FEET BUT I'M NOT FREE I KNOW I AM BOUND HERE IN CAPTIVITY  
AND I'VE NEVER KNOWN HAPPINESS  
AND I'VE NEVER KNOWN SWEET CARESSES  
STILL, I BE ALWAYS LAUGHING LIKE A CLOWN  
WON'T SOMEONE HELP ME 'CAUSE I (SWEET LIFE) I'VE GOT TO PICK  
MYSELF (SWEET LIFE) FROM OFF THE GROUND, YEAH (SOMEWHERE,  
SOMEWHERE FOR ME)  
IN THIS HERE CONCRETE JUNGLE (LA LA-LA)  
I SAY, WHAT DO YOU GOT FOR ME, NOW?  
CONCRETE JUNGLE (LA LA-LA)  
OH, WHY WON'T YOU LET ME BE, NOW? (CONCRETE JUNGLE)

I SAID THAT LIFE (SWEET LIFE)  
MUST BE SOMEWHERE (SWEET LIFE) TO BE FOUND, YEAH, YEAH (SOME-  
WHERE, SOMEWHERE FOR ME) INSTEAD OF A CONCRETE JUNGLE (JUNGLE)  
WHERE THE LIVING IS HARDEST (CONCRETE JUNGLE) CONCRETE JUNGLE  
(JUNGLE)  
OH MAN, YOU'VE GOT TO DO YOUR BEST, YEAH (CONCRETE JUNGLE)

CONCRETE JUNGLE (JUNGLE)  
YOU NAME IT IN THIS CONCRETE JUNGLE  
(JUNGLE, JUNGLE)  
CONCRETE JUNGLE, YOU NAME IT, WE GOT IT  
CONCRETE JUNGLE, NOW  
(JUNGLE, JUNGLE, NOW)





## TASK 5

Now read the following song from Bob Marley, entitled 'I Shot The Sheriff.'

Using post it notes on your table begin to place around the song any questions you've about the song about the context, themes or meaning.

Lead a debate relating to 'the voice/speaker' within the song. This should debate 'what' the speaker is trying to portray.

### Important questions:

What could the 'Sheriff' be a metaphor for?  
What is the controversy surrounding this song in the media and it's 'true' meaning?

Opposing sides should either debate the songs lyrics as being from the perspective of:

A person accused of the murder of both a Sheriff and a Deputy

Or

Controversial perspective of the lyrics being related to Bob Marley's view against contraception.

## TASK 6

Explore the following essay question using both song lyrics:

Compare the ways Bob Marley presents ideas about 'power' and 'oppression' in both Concrete Jungle and I Shot The Sheriff.

### I SHOT THE SHERIFF

(I SHOT THE SHERIFF)  
BUT I DIDN'T SHOOT NO DEPUTY, OH NO! OH!  
I SHOT THE SHERIFF  
BUT I DIDN'T SHOOT NO DEPUTY, OOH, OOH, OO-OOH.) YEAH! ALL AROUND IN MY HOME TOWN,  
THEY'RE TRYIN' TO TRACK ME DOWN;  
THEY SAY THEY WANT TO BRING ME IN GUILTY  
FOR THE KILLING OF A DEPUTY,  
FOR THE LIFE OF A DEPUTY. BUT I SAY:

OH, NOW, NOW. OH!  
(I SHOT THE SHERIFF.) - THE SHERIFF.  
(BUT I SWEAR IT WAS IN SELF DEFENCE.) OH, NO! (OOH, OOH, OO-OH) YEAH!  
I SAY: I SHOT THE SHERIFF - OH, LORD! -  
(AND THEY SAY IT IS A CAPITAL OFFENCE.) YEAH! (OOH, OOH, OO-OH) YEAH!

SHERIFF JOHN BROWN ALWAYS HATED ME,  
FOR WHAT, I DON'T KNOW:  
EVERY TIME I PLANT A SEED,  
HE SAID KILL IT BEFORE IT GROW -  
HE SAID KILL THEM BEFORE THEY GROW. AND SO:

READ IT IN THE NEWS:  
(I SHOT THE SHERIFF.) OH, LORD!  
(BUT I SWEAR IT WAS IN SELF-DEFENCE.)  
WHERE WAS THE DEPUTY? (OO-OH-OH)  
I SAY: I SHOT THE SHERIFF,  
BUT I SWEAR IT WAS IN SELF-DEFENCE. (OO-OH) YEAH!

FREEDOM CAME MY WAY ONE DAY  
AND I STARTED OUT OF TOWN, YEAH!  
ALL OF A SUDDEN I SAW SHERIFF JOHN BROWN  
AIMING TO SHOOT ME DOWN,  
SO I SHOT - I SHOT - I SHOT HIM DOWN AND I SAY:  
IF I AM GUILTY I WILL PAY.

(I SHOT THE SHERIFF)  
BUT I SAY (BUT I DIDN'T SHOOT NO DEPUTY),  
I DIDN'T SHOOT NO DEPUTY (OH, NO-OH), OH NO!  
(I SHOT THE SHERIFF.) I DID!  
BUT I DIDN'T SHOOT NO DEPUTY. OH! (OO-OH-OOH)

REFLEXES HAD GOT THE BETTER OF ME  
AND WHAT IS TO BE MUST BE:  
EVERY DAY THE BUCKET A-GO A WELL,  
ONE DAY THE BOTTOM A-GO DROP OUT,  
ONE DAY THE BOTTOM A-GO DROP OUT. I SAY:

I - I - I - I SHOT THE SHERIFF.  
LORD, I DIDN'T SHOT THE DEPUTY. YEAH!  
I - I (SHOT THE SHERIFF) -  
BUT I DIDN'T SHOOT NO DEPUTY, YEAH! NO, YEAH!

### TEACHER TIPS:

BEFORE STUDENTS ATTEMPT THE DEBATING TASKS AND ESSAY QUESTION, SELECT A RANGE OF NEWSPAPER ARTICLES THAT DEBATE THE TRUE MEANINGS OF THE SONGS. ASK STUDENTS TO CONDUCT RESEARCH ON THE AREA BOB MARLEY GREW UP IN AND THE POLICE BRUTALITY THAT HE WITNESSED WITHIN HIS LIFE.

### DISCUSSION POINTS:

HOW WAS POLICE BRUTALITY SHOWN WITHIN THE PRODUCTION?  
POTENTIAL DISCUSSION POINTS:  
- PROJECTIONS AND T.V SCREENS  
- SCENE WHEN BOB MARLEY WAS PULLED OVER BY THE POLICE

# ROOTS, ROCK AND REGGAE (DANCE EXPLORATION)

**LEARNING OBJECTIVE** TO DEVELOP YOUR UNDERSTANDING OF THE DIFFERENT DANCE STYLES EXPLORED IN THE PLAY AND APPROACHES TO CHOREOGRAPHY USED BY SHELLEY MAXWELL.

## TASK 1

Watch the following clips and make notes on the style of the movements and motifs used practically.

Try to discuss with a partner where you saw elements of these movements explored in the opening scenes of the production.

### Jamaican Folk Dance Forms

Link 1: [youtube.com/watch?v=918NrDXAeNk](https://youtube.com/watch?v=918NrDXAeNk)

Link 2: [youtube.com/watch?v=XuxsT6KSebg](https://youtube.com/watch?v=XuxsT6KSebg)

### Early Reggae styles and Dance Hall steps

Link 1: [youtube.com/watch?v=EwV\\_gvLSPpc](https://youtube.com/watch?v=EwV_gvLSPpc)

### *Musical Insight Interview with Shelley Maxwell, the Choreographer for Get Up Stand Up!*

*'In the show the music drives the story, the music also drives the style of dancing - the style of movement I used was based on the song and its context, where it was placed in the story and also what types of dance was done at that time in Jamaica. So for me the dancing is supporting the lyrics. I wouldn't say that the dance communicates those themes I would say that the lyrics and a song they do the communication of the theme and the dance supports the emotional quality underneath it. It's not that there are specific movements that were created to depict a theme of oppression or a theme of capitalism or you know echoing slavery. I think the movement is very much an emotional thread throughout the show, so in terms of Exodus which has many running themes in it my aim was to create movement that was going to give that feeling of the Africanness kind of aesthetic- to give you the feel of Africa, of a group of people coming together as a unit to push forward for something for change.'*

**Try to link your notes to some of the following key words:**

(words from AQA Dance – Subject Specific vocabulary)

ACTIONS    ACCELERATION    ACCOMPANIMENT    AIR PATTERN

ALIGNMENT    BALANCE    CONSTITUENT FEATURES    CONTROL COORDINATION

COUNTERPOINT    DIRECTION    ELEMENTS OF DANCE    EXECUTION    EXTENSION

FORMATIONS    FRAGMENTATION    IMPROVISATION    ISOLATION    LEVELS

MOTIF    DEVELOPMENT    PATTERNS (SPATIAL)    PERFORMANCE ENVIRONMENT

PHRASE    POSTURE    REPETITION    RETROGRADE

STYLE    TIMING    UNITY

TASK 2

Devising scenario: Imagine you and 3 other class members are at a Bob Marley gig in Kingston in the early 1970s. You’re performing a fusion of dancehall styles to ‘Lively Up Yourself.’

Discuss the following:

*‘In Dance Hall and Reggae culture, everyone can do everything...I deliberately tried to keep my movement universal and non-gender specific. So in the big group sequences, everyone is doing the same step. Their interpretation might vary slightly but everyone is doing the same thing. So I didn’t specify gender, because again – in a Reggae and dancehall culture – yes it can be gender specific, but it can also be really universal which I feel is the beauty of it and that’s what I aimed at.’ Shelley Maxwell the choreographer from Get Up Stand Up*

Watch the following clip below and sketch 3 different motifs that are used in this style of dance.

Link: [youtube.com/watch?v=i2rPxzuKuj0](https://www.youtube.com/watch?v=i2rPxzuKuj0)

DELLA MOVE		
SKANKING		
HEEL N’ TOE		

TEACHER TIPS:

ASK HALF OF THE CLASS TO PERFORM THE DANCE HALL STYLE OF MOVEMENTS IN A TRADITIONAL SENSE OF JAMACIA IN IN THE 1960S (DIFFERENTIATED ROLES BETWEEN GENDER) VS SHELLEY MAXWELLS INTERPRETATION OF A UNIVERSAL STYLE OF MOVEMENT THAT IS NOT SPECIFIC TO GENDER.

# MUSICAL INSIGHT INTERVIEW WITH SHELLEY MAXWELL, THE CHOREOGRAPHER FOR GET UP STAND UP! INTERVIEW WITH SHELLEY MAXWELL

## SHELLEY MAXWELL

THEATRE INCLUDES: NATIONAL THEATRE'S ROMEO & JULIET ADAPTED FOR FILM IN PARTNERSHIP WITH SKY ARTS & PBS. ALSO FOR THE NATIONAL THEATRE, MASTER HAROLD...AND THE BOYS, HANSARD, ANTONY & CLEOPATRA, TWELFTH NIGHT, NINE NIGHT (ALSO WEST END) TARTUFFE (ROYAL SHAKESPEARE COMPANY), MACBETH (GLOBE THEATRE), FAUSTUS (HEADLONG/ LYRIC HAMMERSMITH/BIRMINGHAM REPERTORY THEATRE), CINDERELLA (LYRIC HAMMERSMITH), GREY (OVAL HOUSE), EQUUS (THEATRE ROYAL STRATFORD EAST AND WEST END), KING HEDLEY II (THEATRE ROYAL STRATFORD EAST), J'OUVERT (THEATRE503), COUGAR AND DEALING WITH CLAIR (ORANGE TREE), WINTER AND WHY IT'S KICKING OFF EVERYWHERE (YOUNG VIC), CUTTIN' IT (ROYAL COURT/YOUNG VIC), A STREETCAR NAMED DESIRE (NUFFIELD/CLWYD THEATRE CYMRU/ENGLISH TOURING THEATRE), RULES FOR LIVING (ROYAL & DERNGATE/ ROSE KINGSTON/ENGLISH TOURING THEATRE), APOLOGIA (ENGLISH THEATRE FRANKFURT). AS ASSISTANT MOVEMENT DIRECTOR: HAMLET (ROYAL SHAKESPEARE COMPANY). FILM INCLUDES: EAR FOR EYE (FRUIT TREE MEDIA). AWARDS INCLUDE: BEST CHOREOGRAPHER FOR EQUUS AT THE BRITISH BLACK THEATRE AWARDS 2019.



*What did you want to highlight about Bob Marley's story through dance?*

Being hired as a choreographer for the show, was an honor, having been born and raised in Jamaica it was a gift to be asked to work on the show, as I was excited to be able to tap into the dance styles and nuances of Jamaican culture. To help build a physical landscape of Bob Marley's world in the 60s and 70s for stage. In terms of highlighting, I wouldn't say I personally wanted to highlight anything. Because I think his life story is so expansive, so whatever was in the script is what we were going to be working on, so I was guided by the story we were telling.

*Where do you start in terms of the knowledge and research you bring into the show?*

I grew up dancing in Jamaica, I learnt everything in Jamaica. It wasn't foreign it was learnt. I didn't really have to do research; it was in my body. So, in creating movement, this song feels like this step, this movement feels like this step. So, it was very much on my body. For me, I began reading all the material I could find on Bob, The Wailers and Rita. I watched all documentaries available on all streaming platforms and researched and watched footage of them in performance - paying close attention to the way in which he moved and the I Threes performed. So, for me, I already knew that the big movement sequences would be easy for me to do because that's inside my body, so the research is more for watching his way of moving.

*How does the process work in rehearsal? How do the scenes work and come together in the space?*

I worked with Daniel Bailey on Lee Scratch Perry and finding the characterisation for that and both watched lots of videos.

Had a couple of sessions, when we were looking at what style of movement, we could take from what he was like in his videos. Then when we found stuff that we could work with, we would practice and piece together to create that. Then when we met up with everyone else, Clint as well, it would really come from the energy that Daniel has as Lee based on what we had created and then Bob, as the story is the relationship that they have. So, everything had to be based around that.

We structured Daniel in terms of his interactions, cause there's text as well - when he was going to go on a different level, how the company would interact with him. Because it's a 'punk' era, what I did was have different types of music, so I had London Calling... It's not a Bob Marley piece of music but it's what I used to develop it. So I just had them doing three steps again, bouncing around - very mosh pit orientated. Getting lower down and to determine how much bounce there was as they had to sing as well. Then, having them moving around in a party so it looks quite dynamic. We created something that was a monster of a party, then we had to pair it right down. So that we could focus on the foreground of Lee Perry and Bob. So, what we see on stage in the end was a very devised Lee Perry, that comes across really organic. The background, they have movement and beats that they need to hit. It has to be bouncy - they know at certain points they don't bounce, they get to improvise their acting, then they have a point when they know to come back in and do a little bit more bouncing. Then when Daniel comes back in as Lee Perry, there's a choreographed bit, where the aim was for it to look very organic and as a group, they bring it down. Its highly choreographed in a way that looks organic.

*What was your warm-up process like? What was your favourite warm-up to do?*

Initially all my warm-ups brought in the moves or steps I wanted to include in the choreography. I would vary my style or form every day, I would use different music, that music would range from: African drums, Reggae music, dance hall, afro beats and Nyabingi music.



# EXODUS DEVISED DANCE ENSEMBLE PIECE

**LEARNING OBJECTIVE** TO CREATE AN 'EXODUS' INSPIRED DANCE PIECE, THAT USES DIFFERENT SKILLS AND IDEAS FROM THE ORIGINAL CHOREOGRAPHED SONG FROM THE SHOW.



## TASK 1

Ask students to dissect the word 'Exodus' and the meaning of the word in context of Bob Marley's life and the musical.

## TASK 3

Ask students to focus on what they visually see being translated through movement.

Ask students to model/perform to the class an improvised set of movements – to lead a group warm-up that would represent 'unity' and 'empowerment.'

To develop this further, ask students to watch the cast performing Exodus at The Olivier Awards (2022), to incorporate further **motifs** and ensemble moments of **unison** from the show.

[V.com/watch?v=DVzEiXYr2k](https://www.youtube.com/watch?v=DVzEiXYr2k)

Get students to focus on:

- Timing
- Repetition of the action
- 'Skanking'
- Patterns
- Extension of the action
- Isolate different body parts
- Heavy utilisation of the chest
- Rhythm Play (Using your body to make rhythms)

## TASK 2

Ask students to listen to Exodus with their eyes closed and to focus on how the music makes them feel.

Once students have listened to the song, get them to make notes on the following:

- Auditory
- Visual imagery
- Touch
- Taste
- Smell
- Kinesthetic movement

*\*Get students to dissect how the music makes them feel.*

## TASK 4

As a starting point, get students to begin creating a devised movement piece using drums within the classroom, from the warm-up exercise in Task 3. Students can rehearse this as a solo piece initially to be developed as a group piece of 5-6 people. The piece can explore key ideas, themes and lyrics from 'Exodus' that they gravitated to the most from the previous tasks.

As an independent homework task, ask students to study Nyabingi rhythm and the use of drums in creating dances. This can help to support their devised piece.

*'Start with a steady rhythm on a drum, what movement can they create from a steady rhythm on a drum? I used a lot of Rastafari drums and pulled from something called Nyabingi, which uses 1, 2, 3 rhythm.'* Shelley Maxwell

# BOB MARLEY AND THE I THREES

**LEARNING OBJECTIVE** TO EXPLORE AND CREATE A 'BOB MARLEY AND THE I THREES' CHOREOGRAPHED DANCE PIECE THAT FOCUSES ON: RESEARCH OF CHOREOGRAPHED MOVEMENT AUTHENTIC STYLE

## TASK 1

Get students to watch the clips below and to make notes on the following tasks:

Link 1 – [youtube.com/watch?v=T4-dvNzOnYI](https://youtube.com/watch?v=T4-dvNzOnYI)

Link 2 - [youtube.com/watch?v=43cfPgZ8cU8](https://youtube.com/watch?v=43cfPgZ8cU8)

Link 3 - [youtube.com/watch?v=4JXZgpaTqPM](https://youtube.com/watch?v=4JXZgpaTqPM)

**TASK 2** How do the I Three's create mood and atmosphere on stage?

**TASK 3** What technical skills and repetition of action can you see?

**TASK 4** What motifs are used and repeated? Draw 5 motifs that are used in the choreography.

## TASK 5

Put students into groups of four and ask them to choreograph a devised dance piece for the I Threes and Bob Marley.

Students can work in isolation first, and then together to support Bob's movement. Students should pick a song of their choice and can start with improvising ideas with a drum before the melody and song is introduced. Students should focus on:

- Bounces
- Sways
- Hand Motifs
- Repetition of action
- Formation
- Extension

Remember to: *'Stay truthful to the kind of movement that they were doing.'* Shelley Maxwell.

Discuss these quotes from *Shelley Maxwell*, before students begin to create their set choreography for Bob Marley and The I Threes!

**"THE I THREES MOVEMENT WAS FUN TO DO,  
AS THEY HAVE THEIR OWN UNIQUE STYLE AND WAY OF DANCING –  
WHICH IS VERY RHYTHMICAL AND SITS IN THE BELLY OF THE MUSIC"**

SHELLEY MAXWELL

**"THE I THREES ARE THE CONSTANT THREAD THROUGHOUT THE SHOW,  
THEIR MOVEMENT IS TAILORED TO SUPPORT THE EMOTIONAL JOURNEY OF BOB.  
YOU CAN SEE THIS IN 'RUNNING AWAY' AS BOB DEALS WITH THE PRESSURES FROM SOCIETY,  
JAMAICAN POLITICS, THE NEWS ABOUT HIS FOOT AND HIS DESIRE TO SPREAD A GLOBAL MESSAGE.  
THE LADY'S MOVEMENT ECHOES AND AMPLIFIES THOSE EMOTIONS, THROUGH THE I THREES ACROSS  
THE SHOW YOU WILL SEE THE POWER OF THE WOMEN, TRANSLATING THE MESSAGES OF ALL SONGS –  
WHETHER ITS JOY IN 'JAMMIN'. SO EVERY SONG HAS DIFFERENT MOVEMENT."**

SHELLEY MAXWELL