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ADELAIDE FESTIVAL

EDUCATION RESOURCE

Resource developed by
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FANGIRLS

Belvoir



A co-production with Belvoir,
Queensland Theatre and Brisbane
Festival, in association with Australian
Theatre for Young People (ATYP)

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

ON WITH THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES

Contents

Overview and warnings	1
Themes, production and curriculum	2
Theatre etiquette	4
Performance literacy	5
Behind the word	6
On with the show	7
Behind the idea of <i>FANGIRLS</i>	7
Etymology pit stop	8
The many worlds of <i>FANGIRLS</i>	9
Ready, set – go	9
Symbolism	12
After the show	13
About the company	14
Meet the cast	15
Additional resources	18
Reviews	19



FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION & CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Show overview

2 hrs 30 mins, including interval

As Hamilton proved, in a world where new musicals are often focus-grouped into blandness, fabulous butterflies can still emerge from the chrysalis of a single brilliant mind. Such is *FANGIRLS*, whose book, music and lyrics are by young Sydney-born writer Yve Blake.

Fascinated by the way that society can see a mob of screaming fans as 'embarrassing' (if female, and at a pop concert) - but 'passionate' (if male at a footy match), Yve set out to write the show she wished her 14-year-old self could have seen: a comedy all about the ways that the world tries to convince young women that they're not as worthy as their brothers. It follows Edna, a plucky misfit scholarship girl who believes that she alone can win the heart of the world's biggest pop star; Harry. Sure, he has 38 million other fans, but for Edna, that's merely a hurdle. Because there's nothing she won't do to meet Harry. No really, nothing.

With an amazing eclectic cast (including Aydan from *The Voice*), inexhaustibly witty dialogue, and heart-pumping, infectious songs, it's an ode to love that smashes all generational generalisations: whether or not you've ever been a fangirl/boy it will move you and leave you with involuntary grin syndrome.

After an international bidding war amongst major US and UK producers, this gem of a show was poised to take the theatres of the world by storm when suddenly they went dark. The upside for you is still being able to say you were there at the start, to experience its wild energy bursting out of its intimate setting. Hurry, as this will go off!

In this podcast Yve Blake is joined by co-star Aydan, associate director Carissa Licciardello and musical director Alice Chance, to discuss the birth of the show and the much maligned demographic of unapologetically enthusiastic teenage girls.

<https://omny.fm/shows/belvior/fangirls-backstage-podcast>

WARNINGS

Effects

- Utilises strobe effects, theatrical haze and smoke.

Content

- Contains references to depression and self harm.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Themes and production

Themes

Key Themes:

- Friendship
- Adoration
- Idol-worshipping
- Fans
- Fanfiction
- Feminism in the 21st century
- Communication in the 21st century

Production

Style and Conventions

FANGIRLS is a musical comedy. The performance combines songs, spoken dialogue, acting and dance. The story is communicated through words, music, movement and technical aspects and integrated as a whole.

Music and sound

Pop music

The music is described as texturally rich with catchy tunes.

Set and Costume Design

The concept for the design of the set came about from the need to have space that could shift and change quickly and dynamically.

Main Characters

EDNA – Fourteen years old and a misfit who is lovably awkward, fiercely intelligent with a wild imagination. Lives in a tiny flat with her single mum. Hates superficiality. Loves Harry.

JULES - Fourteen years old, but thinks she's 21 and is obsessed with boys and wants to always be in control. Secretly terrified of being abandoned.

BRIANNA - Fourteen years old. She'll snort-laugh at jokes even when they're not funny. Uncomfortable in her body. Hates conflict.

CAROLINE - Edna's mum. Works night shifts as a nurse to make ends meet. Tired. Loves Edna more than anything. Thinks True Connection (Harry's band) is problematic.

HARRY – Eighteen years old. He's the clear favourite in the world's biggest boy band; True Connection. British Midlands Accent. Cream-your-pants gorgeous. Hair that 'gives you life'.

The Fans

(These characters might all live in different cities // have different accents)

LILY 13. Radiates sweetness until she's angry, then she might actually kill you. Can riff like Mariah Carey.

ASH A kid. Comically earnest. For her, loving Harry actually hurts.

DOM Teens. Horny for Harry. A bit goth.

GRETA Teens. An enthusiastic dork. Spectacularly uncoordinated.

SALTYPRINGL A queer fanboy (or nonbinary kid) who is friends with Edna through the internet (and who lives in a different country from Edna). The internet is the only place where Salty can be him/themselves, and being in the Fandom gets Salty through life. Ultimately, Salty just wants to make the world a better place.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Curriculum links & activities

This education resource has been developed with links to the Australian curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities



Literacy



Numeracy



Critical and creative thinking



Ethical understanding



Personal and social capability

SACE Stage 1 and 2 – the resources are created with links and in relation to the subject outlines.

Drama

Year 7 and 8 Achievement Standard

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.

Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect. ACADRM042

Year 9 and 10 Achievement Standard

Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance

and expressive skills in voice and movement to convey dramatic action.

Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements. ACADRM050

Stage 1 – DRAMA LEARNING REQUIREMENTS

1. Understand and explore dramatic roles, conventions, texts, styles, processes, and technologies.
2. Apply dramatic ideas and processes collaboratively to realise outcomes.
3. Apply dramatic skills to create and present drama outcomes.
4. Explore and experiment with technologies to provide creative solutions.
5. Analyse and evaluate dramatic ideas, products, and/or technologies.
6. Demonstrate critical and creative thinking in the development of drama.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Theatre etiquette

The French word etiquette, and its meaning, was adopted by English speakers in the middle of the 18th Century – “requirements for proper behaviour”. This can sound a bit formal but having an understanding of “theatre etiquette” helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations. Often the theatre experience for younger audiences will invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

WHOLE CLASS DISCUSSION

Why does it matter?

- Talk about sharing the space and respecting other audience members attending the performance.
- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance. Don't forget – you can see them, and they can see you!
- As a class exercise compile a list of all the roles and tasks it takes to bring a live performance to the stage.

What makes going to a live performance different to going to the cinema?

Many audience members have probably been to see a movie but might not have been to a live theatre performance. The BIG difference is that the actors are live and are there with you in the moment. Discuss accepted ways of showing appreciation. If it's funny, it's okay to laugh. If the actors invite responses, then it's okay to respond. Sometimes it can also be sad so if you know it's going to be sad don't forget to bring a tissue or two. There is no right or wrong response to a live performance.

THEATRE PROTOCOLS TO SHARE WITH STUDENTS

When you arrive:

- Go to the toilet before you go into the theatre.
- An usher will help you find your seat and you need to follow their directions.
- Turn off your mobile phone.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing out on the detail you can't see through the viewfinder.

EXTENSION ACTIVITY

Individually or in small groups, students:

- Construct a book to tell a story about going to the theatre

Five broad groups of children whose responses as audience are characterised as:

Technicians: children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

Narrators: children who talk through the performance, asking questions, commenting on actions.

Dramatists: children who immediately imitate what they see, participating through their own actions.

Mystics: children who are completely engrossed in the sensory aspects of the experience.

Spectators: children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

How many of your students fit into these categories?

Weddell, C (2003) *The child audience*. In S. Wright (Ed.) *Children, meaning making and the arts*. Australia: Pearson Education.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Performance literacy

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience. There is some art which is created for the explicit purpose of eliciting a strong emotional response from the audience. There are myriad emotions that students can experience when they are viewing live theatre from happiness to anger, surprise, annoyance, just to name a few.

The difference is that actors are real people telling stories on stage, the audience is with the actor in the moment.

Live Theatre Improves Learning and Tolerance

Recent research from the University of Arkansas, published in *Educational Researcher*, which spanned two years and followed school groups who attended either live theatre performance or a movie version of the same story revealed significant differences. Students attending live performances experienced an increase in tolerance as well as a greater understanding of the plot and vocabulary of stories.

As students engage with and watch live theatre they develop a deeper understanding of the language of the theatre. They develop literacies allowing them to 'read' the gestures and movements of a performer, develop an understanding of the intention of the set, costume, or lighting designer, or reflect on what the playwright or director's intended meaning of a setting or character could be. The **Before the Show** activities, for the Adelaide Festival show you are attending, are designed to support students to develop these literacy skills, knowledge and understanding.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Behind the Word

It's worth getting behind a couple of words as a starting point with your students. When you scratch the surface of words you realise they might not quite be what you think.

Language can convey many meanings, which leads to assumptions and at times misunderstandings.

Firstly, let's look at fan, fanatic and fad. While the word fan is derived from fanatic there is an accepted delineation between the two.

As a whole class or in small groups ask students to discuss, share and record:

- their understanding of the words fan, fanatic and fad
- compare and contrast the different meaning others hold of the words

Fan - A person who has a strong interest in or admiration for a particular person or thing.

Fanatic - A person filled with excessive and single-minded zeal, especially for an extreme religious or political cause.

Fangirls - A female fan, especially one who is obsessive about comics, film, music, or science fiction.

Fanboys - A male fan, especially one who is obsessive about comics, music, movies, or science fiction.

Oxford Lexico

Note: While the Oxford definition uses the same definition to describe both fangirls and fanboys, the understanding of what is a fanboy can be quite different.

Calling someone a fanboy is often used as an insult and often used in an argument to disregard someone's point of view.

Where does the word fan come from?

It is derived from 'fanatic', with first usage around 1500. It comes from the Latin – fanaticus – meaning pertaining to a temple, inspired by divinity, frantic.

Historically, there has been a particular kind of mocking disdain reserved for female fandom, or 'fangirls'—a disdain rarely applied to screaming male fans at a football match.

ABC News – by Kim Jirik – 16 October 2019

<https://www.abc.net.au/news/2019-10-16/australian-musical-fangirls-boy-band-yve-blake/11589606>

A Look into the mad life of fangirls and fanboys

Story by Jennifer Sandy, Daney Casas, Albert Serna Jr., and April Jimenez 11 October 2014.

"Today's technological advances and social media has revolutionized the way fans interact and meet their favorite artists."

<https://substance.media/fandom-a-look-into-the-mad-life-of-fangirls-and-fanboys-f22683b3ec1f>

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



On with the Show

Behind the idea of FANGIRLS

"This show isn't just for fangirls. It's for fans who aren't 'girls', former fans, parents of fans, and for people who've never heard the word 'fangirls' in their life." Yve Blake

When you think of fangirls, what comes to mind?

When you think of fanboys, what comes to mind?

Individually students write:

- everything they know or have heard about fangirls
- words they associate with fangirls
- ideas and opinions about fangirls?



As a whole class

View: [The TEDxSydney presentation by Yve Blake](#) is a great resource to challenge students to re-evaluate their reaction to the passion and power of fangirls.

Read: [This article from ABC News](#)

In small groups discuss and record:

- their thoughts and ideas before and after watching the presentation by Yve Blake and reading the ABC article
- anything they were surprised by
- any questions they still have



As a whole class

- each group share what they have discussed and recorded
- what questions did the discussion raise?

['They're all my boyfriends': The secret life of a boy band fangirl.](#)

ABC News Breakfast 23 November 2018.

Fangirls

noun

A girl or young woman who is a fan of someone or something such as an actor, a type of music, a piece of technology, etc.

Cambridge Dictionary

Verb

(of a female fan) behave in an obsessive or overexcited way.

Oxford dictionary

Fanfiction

Fan-created stories that revolve around characters from popular literature, television, comics, or real-world celebrities.

Fanfic chat rooms

An internet site where people can exchange messages about fanfiction.

"...we don't see diagnostic, denigrative buzzwords featuring in commentary of men being enthusiastic about their interests."

Georgia Gamble – 20 October 2019

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Etymology Pit Stop

In Yve Blake's TEDxSydney presentation she considers how language is used and its long term effect.

"I want to know if girls grow up where words like crazy, and psycho and hysterical are casually used to describe female enthusiasm, then how does that shape how those girls get to see themselves? And if girls grow up in a world that tells them that they are designed just a bit 'crazier' than boys, then isn't that a little bit like telling them that they are born less capable of rationality than men? Less capable of reason, and unworthy of the same intellectual respect as their brothers?"

In small groups:

Select a moment in history and research how the word hysteria is used.

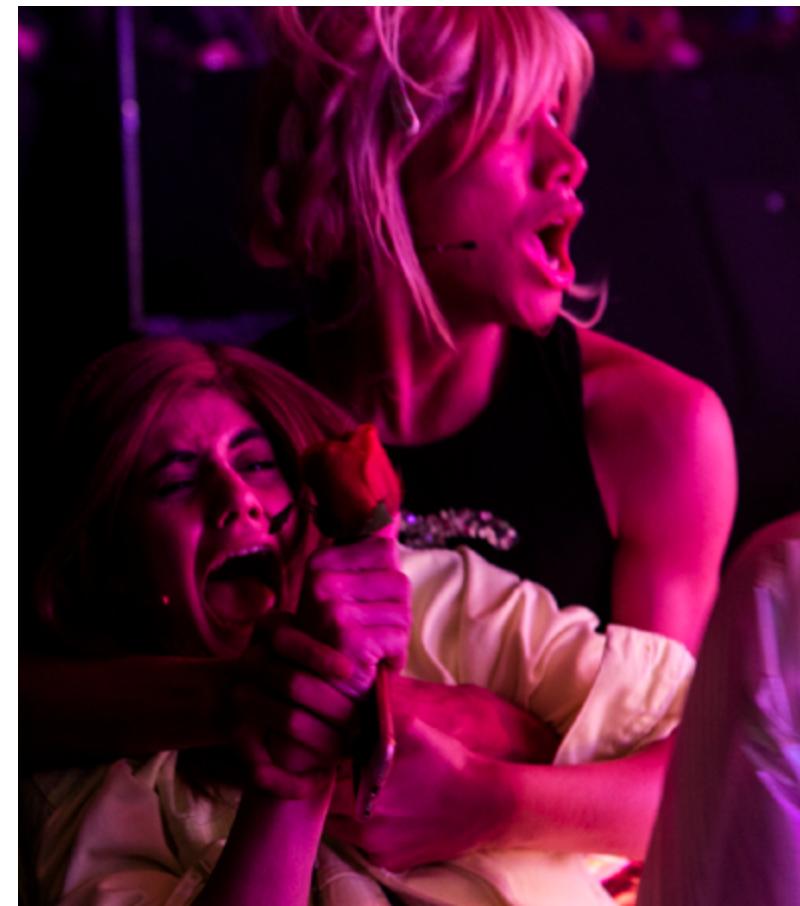
- What are the images?
- What are the words?
- What is the message?
- How do you think it positions young girls and women?
- What word or words would describe boys enthusiasm for a performer or sports person?



Hysteria

From the Greek root *hystera* – meaning uterus.

Originally it was believed that hysteria and hysterical symptoms were caused by a defect in the womb, and thus, only women could become hysterical.



Each group should present their research to the whole class. Groups should be encouraged to use a range of modes to present their information including:

- write a monologue
- focus on one person from the era researched and create a presentation based on their experience
- create a soundtrack/video with soundbites and images from the era
- record an interview
- posters
- write a fanfic
- write a quiz
- make a collage – a combination of text and images

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION & CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Ready, Set – go

Scaled models have been used in the planning of the most varied theatre productions since Ancient Greece and Rome, and they are still widely used today despite the many digital tools available.

Set design is important in theatre production, providing the audience with context:

- Where the action is taking place – a country, a room in a house.
- The play's period.
- The connection with other creative elements in the production – costumes, lights, images etc.

In the digital era,
why do theatre
designers still
use model
boxes?

Sets can be abstract, highly realistic, showcase interesting concepts, new techniques and technologies, and unusual materials.

Importantly the set designer needs to create a design that it is in line with the director's vision and the script.

As a whole class watch:

- The [Interview with Eleanor Margolies](#), theatre-maker and researcher, who curated the *Playing with Scale* exhibition, at the National Theatre in London, discussing why theatre designers still use model boxes.
- Set Design [Belvoir Theatre](#)

Design a set for *FANGIRLS* and make a model box

In the following activity students will design their set for *FANGIRLS* and present their idea by constructing a model box.

Notes from the designer of *FANGIRLS* set – David Fleischer

"The process of designing Fangirls has been, in some ways, a creative expedition. Into the minds and sparkly eyes of teenage girls for one, but also into the rich and complex systems of storytelling that Yve and her team have created. From the outset, it felt integral to find a spatial and visual language that could expand and explode in the ways that the musical production and vocal arrangement do."

The many worlds of *FANGIRLS*

"The narrative in this piece traverses many modes – and at some speed as well – from the naturalism of scenes between mother and daughter, or between school friends in the school yard, to the semi-abstraction of those friends texting each other at home; the online chat 'conferencing' between strangers in a fan fiction forum to the direct messaging between long distance BFFE's as well as being inside a fictional fan-fic story and the slippages into experiencing a character's fully blown immersive fantasy – and then there are all of these with the added bonanza of singing and dancing! All these modes needed to be encapsulated with a clear yet incredibly plastic vocabulary." *Designer notes - David Fleischer*

Real world

Online world

Edna's fantasy world (inside her fiction stories)

Social media world

Phone communication world

Visual and Spatial language

Its structural units include line, shape, colour, form, motion, texture, pattern, direction, orientation, scale, angle, space and proportion.

Inside the Fangirls Rehearsal Room

The audio includes a sneak peek into some of the songs from the show, as well as talks with the writer Yve Blake, director Paige Rattray + musical director + vocal arranger Alice Chance.

<https://omny.fm/shows/belvoir/inside-the-fangirls-rehearsal-room>

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Working in small groups:

Students develop their concept for the stage design for *FANGIRLS*. To support the development process students should:

- discuss the general themes and ideas for *FANGIRLS* that they know about
- think about and discuss the genre/style; patterns, rhythm, shapes, space, colour and atmosphere that creates a world for the text to come alive
- discuss their different ideas as to what 'feel' they want to create through the set
- develop images, collages, and montages of possible set ideas for the production
- collect images of other set designers work that they find interesting and relevant to the production
- collect photos from magazines, internet, video and other visual sources of images that they find interesting.

NOTE: Students should be thinking about integrating the use of video and projection for the creation of different worlds in *FANGIRLS*. These elements can be used to disrupt time and space.

Design and Production meetings

The set designer goes into the first of the design/production meetings once they have:

- worked with the ideas and has a basic understanding of the script
- developed an overall concept of the design
- produced thumbnail drawings of the set design

Because students don't have access to the director and other creatives for design and production meetings, to assist with the development process, they will need to rely on the feedback of their peers to refine their design before building their model box.

Thumbnail drawings are small, preliminary sketches, developed as a quick snapshot of the ideas.

Model boxes are also known as box set or set models.



Suggested questions to guide creative feedback

- Does the design meet the brief?
- Does the design suggest the communication of the different worlds of *FANGIRLS*?
- Are there elements in the design that suggest innovative and creative ideas – something that makes it stand out?
- What expectations are set by the initial set design?

From ideation to model box

The next step is to make the model box. The 3D model (the model box) helps the director, creative team, actors and technicians to develop ideas for the space they will be working and moving in and the sightlines for the audience in the different areas of the theatre. Having a model box that can be adapted, adjusted and changes allows any problems to be dealt with before it is a full scale set.

The white card model provides no information about colour, texture or materials but essential information on space, structure, movable elements and their practical implications.

The final model box should be in full colour and uses a range of different materials. The model should contain as much detail as possible including all of the furniture that will be used, and model actors that you can walk through the set.

Most set models are built using a scale of 1:25 – 25 times smaller than the finished set. The use of the ratio is universal across theatres and it aids in the building of the set. With the right scale ruler to assist, working in scale really should be as simple as reading from a regular tape measure.



Example of a white card model by Dr Rawya

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

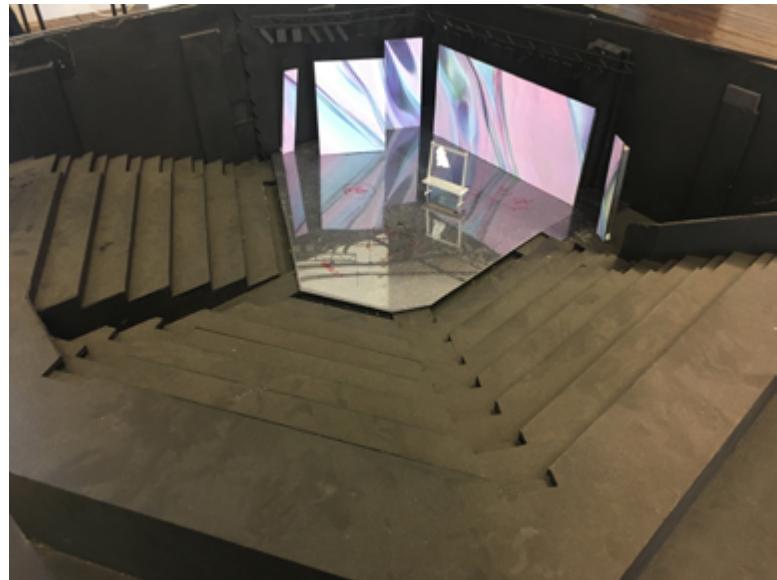
AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



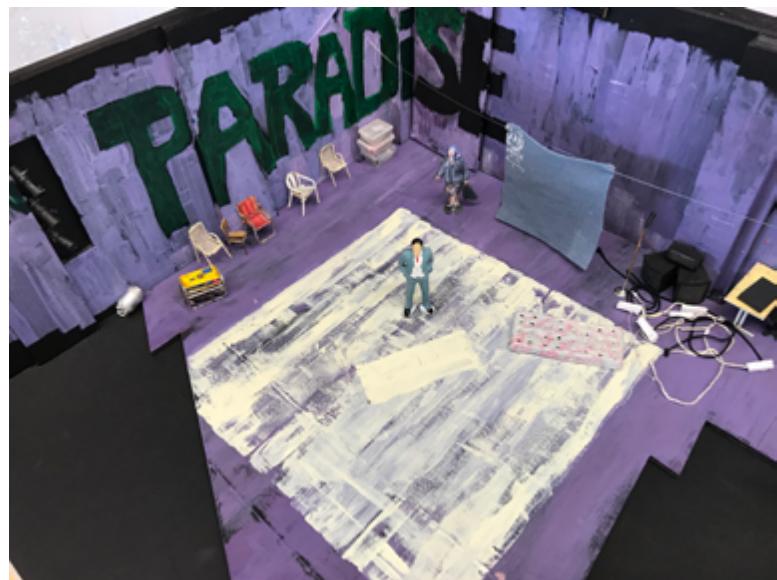
Examples of set models from the Belvoir



FANGIRLS set model box designed by David Fleischer



Jasper Jones set model box designed by Michael Hankin



Sami in Paradise set model box designed by Dale Ferguson

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Ideas of materials you could use for the building of the box set:

- Cardboard boxes
- Coloured card or paper
- Paints
- Coloured pens
- Glitter
- Tin foil
- Plastic packaging
- Bottle top
- Doll's house furniture
- Wire
- String
- Scraps of cloth/fabric

Design/Production Meeting

Students provide feedback on the model boxes that have been created.

- Think sightlines
- Think how do the actors move around and use the set
- What visual language does the set provide
- How does the set help with telling the story

Students should be able to talk about their set and how it works and how it supports the telling of the story.



Symbolism

The use of movement, objects, words or symbols to represent ideas or qualities.

Guide to symbolism of colours

Red – passion, anger, desire, energy, speed, power, danger, fire, excitement and violence.

Pink – innocence, love, happiness, healthy, romantic, content, playfulness.

Yellow – knowledge, joy, optimism, summer, cowardice, dishonesty, betrayal, jealousy, illness.

Orange – energy, humour, balance, enthusiasm, expansive, vibrant, warmth and flamboyance.

Green – recovery, grit, luck, rebirth, youth, jealousy, fertility, envy and inexperience.

Blue – spirituality, contentment, stability, peace, trust, unity, conservatism, confidence, truth, sky, cold, water and depression.

Purple/violet – royalty, erotic, ceremony, spirituality, transformation, arrogance, sensitive, intimacy, and mourning.

Brown – home, earth, reliability, endurance, comfort and stability.

Black – power, formality, sadness, evil, sophistication, anger.

White – protection, reverence, peace, cleanliness, birth, winter, innocence, cold and youth.

Silver – glamor, riches, high-tech, elegant.

Gold – riches, extravagance, wealth, previous, prosperity, and grandeur.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



After the show

Individually students write responses to the following questions:

- How did they feel at the end of the production?
- What moment in the production had the most impact on them and why?
- How does the production explore the importance of relationships?
- What attributes of being a fangirl were conveyed in *FANGIRLS* – i.e what signs were her mother and friends noticing about Edna in regards to her relationship to Harry?

Did Edna's behaviour suggest any of the following?

- Harry was a part of her daily life
- Edna read every article she could find about Harry
- Edna followed Harry on social platforms
- posters and merchandise was an important part of Edna's life
- Edna proclaimed her love for Harry publicly – social media platforms
- Edna followed update accounts
- Edna planned to go to every single event Harry had

Working with set design groups, discuss and record responses to the following questions:

- What effect did the stage shape have on the relationship between:
 - Actors
 - Actors and audience
- What style did the designer use for the set – how would you describe it?
- Did the designer use any symbolism?
- What did the designer use to create effects?
- How was colour used?

Writing a critical response to the performance

Drama is a dynamic practice and responding to live theatre supports students to become better dramatic artists. Links are provided to a number of resources to support students to write a review and response to *FANGIRLS*. A framework to support students to plan and develop their critical responses is provided.

The questions and reflections students have undertaken prior to writing their review will support them to use the framework.

There is no right or wrong response to a live performance. Encourage students to consider why they felt the show or individual scenes were 'hilarious', 'surprising', 'boring' or 'suspenseful' is a crucial step in learning how to interrogate their 'gut' responses and apply reasoning, evidence and judgement when critically analysing a work.

Refining the set design

Students should return to their initial design of the set for *FANGIRLS* and discuss:

- What would they change?
- What would they keep the same?
- What would they add?
- What would they remove?

Each group should make the alterations to their box set based on their discussion.

Set design groups who make no changes need to support why they haven't.



FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



About the company

Yve Blake—Writer

Born in and raised in Sydney, Yve is an award winning writer, composer and comedian. She is an alumni of the Royal Court Writers' Programme and has completed residencies with Griffin Theatre, The ATYP National Studio, Old Vic New Voices, the Barbican, The National Theatre and Princeton University. Her debut play *SUGAR SUGAR* premiered at M(aybe)K(nown)A(s) in 2015, and Yve has also created several internationally touring solo shows, including the acclaimed *THEN* which played to sold out crowds at the Soho Theatre in London. She was the recipient of the 2016 Rebel Wilson Theatre-maker scholarship at ATYP and a member of the 2017 Belvoir Artists' Workshop. Yve was one of just 17 speakers at TEDxSydney 2019, and has also spoken at Women of the World Festival 2018 at London's Southbank Centre. Yve is currently adapting *FANGIRLS* into a series with Clerkenwell Films (*Misfits, The End of the F***ing World*) in London, co-writing a Screenplay for Aquarius Films (*Lion*), adapting an Aussie kids book into a musical, and developing a podcast musical about Mary Wollstonecraft.

Music Director/Vocal Arranger - **Zara Stanton**

Set, Video Content and Costume Designer - **David Fleischer**

Video Content Design and Production - **Justin Harrison**

Lighting Designer - **Emma Valente**

Choreographer - **Leonard Mickelo**

Sound Designer - **Michael Waters**

Associate Director - **Carissa Licciardello**

Associate Choreographer - **Sharon Millerchip**

Lighting Realiser - **Renae Kenward**

Stage Manager - **Khym Scott**

Assistant Stage Manager - **Julia Orlando**

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Meet the cast



Chika Ikogwe

Chika is a graduate of NIDA (Bachelor of Fine Arts – Acting 2018) and VCA (Bachelor of Fine Arts – Theatre Practice). Recent theatre credits include *FANGIRLS* (Belvoir / QTC), Dance Nation (STCSA), *The Wolves* (Belvoir / Red Line Productions), *Good People / Blue Christmas* (KXT / Ignite), *Normal* (The Old 505), *Women on the Verge of a Nervous Breakdown*, *The Colby Sisters of Pittsburgh, Pennsylvania, Salem*, *The Country Wife*, and *All that Glitters* (NIDA). As a writer, Chika has co-written *The House at Boundary Road Liverpool* (The Old 505) in which she also performed. She has also appeared in the feature film *A Dream of a Shadow*, directed by Nikita Ballas. Chika was included in the shortlist for the Equity Foundation Home and Away Internship in 2018, and was the recipient of both the BBM Youth Support Award for Performing Arts and the Leslie Walford AM Award in 2018. She was the recipient of the Best Newcomer Award at the 2019 Sydney Theatre Awards.



Aydan

A reality television alumni, Aydan is just eighteen and has already had appearances on *Young Talent Time* and *Australia's Got Talent* but it was his impressive performances on *The Voice* that had the coaches marvelling at his confidence, making it to the Grand Final. Aydan developed a dedicated fan base of teens whilst on *The Voice*, who made it very clear that they would do anything to see Aydan on stage. After his Grand Final result and on the back of his single *Something About You*, and his *Eurovision Australia Decides* single *Dust*, Aydan's fan base has continued to soar. 2018 also saw Aydan signed to Universal Music Australia and Universal Music Publishing. Since this signing, Aydan has focused much of his time penning songs with some of the best song writing teams in Los Angeles and Australia.



Danielle Barnes

A seasoned musical theatre performer, Danielle is making her Belvoir St debut in *FANGIRLS*. She has had many roles across theatre including Polly/Mary understudy in *Dream Lover* (Gordon Frost Organisation), Kate in *Cho Cho* (Playking Productions), Sonia in *They're Playing Our Song* (HIT Productions), Marion and Diva in *Priscilla Queen Of The Desert* (Back Row Productions), Julie Jordan in *Carousel* (The Production Company), Pam Lukowski in *The Full Monty* (IMG Productions/David Atkins Enterprises), Maria Elena Holly in *Buddy – The Musical* (Jon Nicholls Productions), Shena in *The Boy From Oz* (Ben Gannon/Robert Fox), Frenchy and Charity understudy in *Sweet Charity* (Mark Pennell), Belle understudy in *Beauty And The Beast* (Disney Theatrical Productions), Ermengarde in *Hello Dolly!* (Gordon Frost Organisation), and many more.

Danielle won a Green Room Award for her role as a Diva in *Priscilla Queen Of The Desert*.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Shubshri Kandiah

Shubshri's first professional role was that of Princess Jasmine in the Australian, New Zealand and Singapore seasons of Disney's *Aladdin*, for which she received rave reviews. Since then, she performed the role of Ismene in Queensland Theatre's *Antigone*, a role that was written for her.

She commenced her training in theatre in her home town of Perth at the Western Australian Academy of Performing Arts, for which she received a Certificate in Musical Theatre. She then travelled to Brisbane and trained at the Queensland Conservatorium Griffith University, graduating in 2017 with a Bachelor of Musical Theatre. Whilst training, she performed in musicals such as *Sweet Charity*, *The Life, I Love You You're Perfect Now Change* and *West Side Story*. Prior to her graduation, she performed the role of Ayah in Opera Queensland's *The Pearlfishers* at QPAC.

Shubshri has also been a featured vocalist in concerts including in *An Evening with Liz Callaway*, performing a duet with Liz, the 2017 Spirit of Christmas concert at QPAC and, most recently, with the Queensland Pops Orchestra for their 2019 New Year's Eve Gala Concerts.

Earlier this year, Shubshri was cast in the role of Pritti Pasha in *Everybody's Talking About Jamie*, but it was postponed due to Covid-19.



Ayesha Madon

Ayesha is a performer, instrumentalist and songwriter. She has collaborated with and written songs for an array of upcoming pop / R&B artists and producers and is in the midst of producing her own EPs. Ayesha graduated from Victoria College of the Arts (VCA) in 2018 and the 2019 production of *FANGRLS* marked her Belvoir debut. Her work in other theatrical productions includes the role of Juliet for the Australian Shakespeare Company's production of *Romeo and Juliet*, *Vivid White* for the Melbourne Theatre Company and part of the ensemble cast for *Morning Melodies* at the Arts Centre Melbourne.



James Majoos

James is a graduate of the Victorian College of the Arts (Bachelor of Fine Arts – Music Theatre) in 2018. One year later, at 21 years of age, James made his main stage debut in the coveted new musical, *Fangirls* – book music & lyrics by Yve Blake – winner of Sydney Theatre Awards, Best Production of a Mainstage Musical (Belvoir & Queensland Theatre) in which they originated the supporting role of "Saltypringle". James' other theatre credits include *The Crucible*, *A Chorus Line*, & *Into the Woods* (VCA). James also appeared in Eddie Perfect's *Vivid White* (MTC).

This year James was to make his Australian wide leading debut in the West End hit, *Everybody's Talking about Jamie*, but the show has had to be postponed because of COVID. The producers are yet to announce when and if it will be rescheduled.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

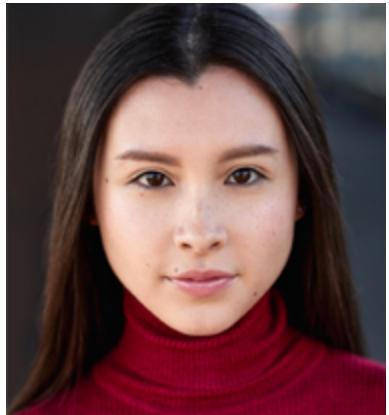
THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Karis Oka

Karis grew up in Melbourne with a background in contemporary voice training and began music theatre training in 2016 at Centrestage Performing Arts (Showfit). At VCA she studied a BFA in Music Theatre and was a featured vocalist in 2019 *Morning Melodies* (dir. Jayde Kirchert) and Melbourne Cabaret Festival's *Woodstock: 50th Anniversary Cabaret* (dir. Tyran Parke). In 2020 Karis made her debut performance as a swing in *Six the Musical* at the Sydney Opera House, and was semi-finalist of the inaugural Artists of Colour Initiative.



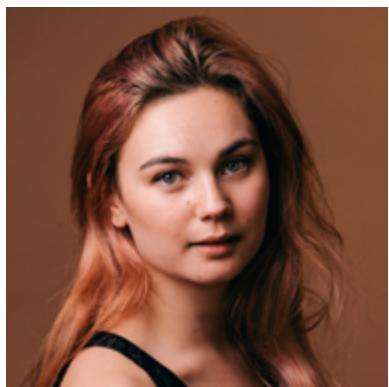
Tomáš Kantor

After completing an intensive course at the Royal Academy of Dramatic Art (RADA), Tomáš made the move from a Bachelor of Arts, studying Philosophy and Literature at the University of Melbourne, to the Bachelor of Fine Arts in Music Theatre at the Victorian College of the Arts (VCA).

At the VCA, Tomáš performed as a soloist in *Morning Melodies* 2018 (dir. Margot Fenley) and 2019 (dir. Jayde Kirchert) presented by Arts Centre Melbourne, and in the *50th Anniversary Woodstock* for the 2019 Melbourne Cabaret Festival (dir. Tyran Parke). Tomáš starred as Gabey in his graduating production of *On The Town* (dir. Adam Mitchell) and featured in the ensemble (u/s Mr. Stanley) of *Flora, the Red Menace* (dir. Jason Langley). He was delighted to receive 'The Ron and Margaret Dobell Foundation Music Theatre Industry Award' for 2019.

Tomáš enjoyed taking stock in 2020, and loved rounding off the year performing as 'Hero' in *The Musical of Musicals: The Musical* (dir. Bradley Dylan) presented by Be You Inc.

He is over the moon to be making his professional debut in *FANGIRLS* with this incredible cast.



Shannen Alyce Quan

Shannen graduated from WAAPA in 2014 with a Bachelor of Arts (Music Theatre). Prior to the pandemic, she was a Swing in the OG cast of the Australian production of *Six*. In 2019 she worked for Norwegian Cruise Lines playing Cynthia in *Priscilla Queen of the Desert – The Musical*. Prior to this she was a part of the 10th Anniversary Tour of *Priscilla Queen of the Desert – The Musical* as a Swing and cover Cynthia. Other theatre credits include Natalie Goodman in *Next to Normal* (Black Swan State Theatre Company), Wendla in *Spring Awakening* (CPCA), The Disappeared/The Soul in Torment in *Tejas Verdes* (Theatre451). She has been lucky enough to work on several new Australian musicals including playing Kelly in *The Gathering* (Vic Theatre Company), Seela in *Post: A New Musical* (Something Blue Productions), and Maia in Matthew Robinson's *Atlantis*.

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Additional Resources

Like How I Pictured It: Fangirls and the Enduring Power of the Boyband – by Ivana Brehas

An article discussing the Australian documentary I Used to Be Normal: A Boyband Fangirl Story, by Jessica Leski -
<https://www.madmanfilms.com.au/i-used-to-be-normal-a-boyband-fangirl-story/>

"Leski's documentary provides worthwhile insights into a complex world that is too often trivialised...."

The Future of Feminism – by Jessica Machado and Karen Turner, 7 March 2020

"...the next phase will bring something more rewarding than female domination — true, unfettered support of each other."

Harry Styles and the importance of fangirls Mojo News - 27 April 2018 by Corinna Hente –

Fangirls Grow Up To Be Woo Girls – Georgia Gamble – 20 October 2019

FANGIRLS

EDUCATION
RESOURCE

CONTENTS

OVERVIEW & WARNINGS

THEMES, PRODUCTION
& CURRICULUM

BEFORE THE SHOW

AFTER THE SHOW

ABOUT THE COMPANY

ADDITIONAL RESOURCES



Reviews

Time out - Review by Cassie Tongue 2019

Pop superfans are celebrated in Belvoir's sparkly musical about a young girl and her obsession

The Conversation – Review by Alistair Blanshard – 13 September 2019

FANGIRLS review: new musical has enough warmth, witty lines and catchy tunes to win its own fangirls.

Onthetown – Theatre Now Sydney Review FANGIRLS - Review by Felicity Anderson – 17 October 2019

Scenestr – review by Luisa Ryan 11 September 2019

This is a wonderful, disturbing and totally relatable show. By the end, and after a rousing standing ovation, the performers had gained quite a few new fangirls themselves.

Limelight Magazine – Review by Elise Lawrence 13 September 2019.

"A glittering new musical comedy about a poorly understood and often underestimated force of nature – teenage girls in love"

Sydney Morning Herald – Review by Louis Rugendyke 7 October 2019.

Musical FANGIRLS will change everything you know about teenage girls.

Guide for Writing a Critical Response

Opening Paragraph

When	
What	
Where	
Plot Overview of the production and the intent of the playwright... The artistic contributors – director, set designer, lighting, costume	

Language Features:

- Usually in past tense
- Uses subject-specific language
- Descriptive language
- Third person voice
- Analytical language
- Modality (how certain we are about something)
- Cast and crew referred to by their full names or last name
- In text references (quotes or specific moments)

1st Paragraph - Who

How theatrical elements are communicated through the actors...	
Performer's name	
Character they played	
Discuss how they engage the audience - movement, voice	
Give examples	

2nd Paragraph - What else

Describe a key moment or scene from the production	
How were the theatrical elements combined to communicate meaning to the audience?	

3rd Paragraph - Technical aspects

Describe a key moment or scene from the production	
How were sets, lights, props and costumes used to communicate meaning to the audience?	

Concluding Paragraph - Summarises the viewers opinion

Your overall thoughts about the production. Note: This is not a rating of the production.	
What made it stand out?	
What did it make you think?	