

Presentation of Jackie from "My Mother Said I Never Should"

6 pages | 1347 words

Throughout the play we see Jackie portrayed in different ways, her characteristics change and we see her grow as a person. Jackie as a child was very rebellious and through her life faces many challenges. Firstly as a young mother then later with the loss of her mother.

As a young woman in her teens Jackie is very rebellious we first see this when Jackie tells Margaret that she has slept with her boyfriend. Jackie tries to make Margaret feel guilty and that it was all her fault that she had slept with her boyfriend. Her boyfriend parents allowed them to sleep together where as Margaret was against it, this is possibly going to make Jackie more likely to sleep with her boyfriend because it is against her mothers wishes. Jackie and her mother do not communicate well.

When Jackie wanted to tell Margaret she was on the pill Margaret had no idea because she had refused to talk about it and Jackie had seen the doctor on her own. This also shows Jackie's independent and determined spirit and the need to succeed on her own, especially when it comes to rising Rosie without her mothers help.

Although Jackie has to give Rosie up to her mother she is still very determined to finish art college because it is the one thing she can have and do well at without the help of her mother. As an older woman we see Jackie feeling a failure, even though she is a very successful business woman. Her feeling of failure come from her past; giving up Rosie as a baby. "It doesn't matter how much you succeed afterwards, if you've failed once." Jackie has missed all of Rosies growing up and Margaret explains that she cannot make up those lost years, they have gone and passed now. "treats she's had with you." Jackie feels extremely guilty because her daughter has grown up and she has missed everything. Margaret tells Jackie "those are my years" meaning she has looked after Rosie all these years and Jackie does not realise what she has missed until she goes to Venice with Rosie.

Jackies relationships with her mother, grandmother and daughter develop throughout the play. The relationship that changes most, I think, is that between Jackie and Margaret. As discussed before we saw a lack of communication between the two. Margaret does not know that Jackie has slept with her boyfriend. "You said 'tell me while we go round the garden centre'....remember?!" Margaret feels she has let her daughter and herself down because she did not listen to Jackie properly.

When Jackie is older she is concerned for her mother because Margaret was in pain. Jackie may feel responsible for her mothers illness and death firstly because of leaving Rosie with her, putting more stress on her. Also just before her mothers death she had visited and had had to leave to get to a meeting, therefore if she hadn't had to go so quickly she would have been with her mother and I...

My Mother Said I Never Should Script

Karen Brewster, Melissa Shafer



My Mother Said I Never Should Script:

My Mother Said I Never Should Charlotte Keatley, 2016-05-04 I don't know if you'll ever love me as much as I love you but one day you'll understand why I've done this to you Doris born illegitimate in 1900 exchanges her budding teaching career for marriage and motherhood When the war is over her daughter Margaret marries an American and has Jackie who becomes an archetypal 60s rebel When Jackie can't face being a single mother it is decided that baby Rosie will be brought up as Margaret's own That's the plan anyway Charlotte Keatley's award winning play is a moving exploration of the relationships between mothers and daughters and the consequences of breaking the most sacred taboo of motherhood *My Mother Said I Never Should* is about the choices we make which determine the course of our lives and how it is never too late to change This edition was published to coincide with the revival of the play at the St James Theatre London in 2016 starring Maureen Lipman and Katie Brayben

Starting with Scripts Andy Kempe, Lionel Warner, 2002 *Starting with Scripts* offers an exciting introduction to dramatic literature for students aged 11-16 Fully revised and updated this text complements Script Sampler to form a comprehensive Drama resource written by an experienced and widely respected author

Feminist Theatre Practice Elaine Aston, 1999 A practical guide to theatre making designed to take the reader through the stages of making feminist theatre Organised into three instructive parts Women in the Workshop Dramatic Texts Feminist Contexts Gender and Devising Projects

Fundamentals of Theatrical Design Karen Brewster, Melissa Shafer, 2011-07-01 Veteran theater designers Karen Brewster and Melissa Shafer have consulted with a broad range of seasoned theater industry professionals to provide an exhaustive guide full of sound advice and insight With clear examples and hands-on exercises *Fundamentals of Theatrical Design* illustrates the way in which the three major areas of theatrical design scenery costumes and lighting are intrinsically linked Attractively priced for use as a classroom text this is a comprehensive resource for all levels of designers and directors

Contemporary Dramatists, 1993

Contemporary British Dramatists Kathryn Ann Berney, N. G. Templeton, 1994 Concise discussions of the lives and principal works of contemporary British playwrights written by subject experts

200 Plays for GCSE and A-Level Performance Jason Hanlan, 2021-07 How do I choose a play to perform with my students that meets the requirements and interests of my class What can I introduce my students to that they might not already know I have a GCSE class of 17 Girls and 8 boys ranging from the highly motivated to the class recluse How can I possibly find scripts which will engage every group and not leave anyone out These are just a few of the questions plaguing drama teachers' lives that are answered by this comprehensive book A much needed resource finally here is a drama teacher's guide to finding and staging the best performance material for the whole range of student abilities and requirements for 15-18 year olds It's quick easy to use and suggests 200 plays suitable for students of all abilities and requirements offering sound advice on selection and realisation and opening up plays and playwrights that teachers may have never known existed Structured in two parts Part 1 consists of 8 easy to read

chapters explaining how to get the most out of the resource Part 2 is a vast resource listing 200 plays suitable for study performance at GCSE GCE The details of each play are set out in an easy to navigate chart that offers introductory information on Play Playwright Casting numbers Gender splits Ability Genre description Brief Summary Exam level Workshop ideas Warnings advice where necessary Suggested scenes for study Performance notes including lighting sound costume and space With this book teachers can select a specific playtext with their students in mind or make a list of suggested texts to empower students making their own guided choices It also offers a way of opening up the portfolio of published contemporary plays ideal for young people that teachers may not currently be so familiar with Contemporary Women Dramatists Kathryn Ann Berney, N. G. Templeton, 1994 Concise discussions of the lives and principal works of contemporary women playwrights written by subject experts *McGillivray's Theatre Guide* David McGillivray, 1994 British and Irish Dramatists Since World War II. John Stanley Bull, 2001 Embraces the work of writers working in theatrical traditions ranging from the classic well made play to the most radical avant garde pieces This variety is indicative of the fact that this period is one of the most important in British drama comparable to the late Elizabethan Jacobean and post Restoration eras in terms of the quantity and quality of new work and surpassing both of them in the sheer variety of theatrical offerings Crave Sarah Kane, 1998 Length 1 act Notes and Queries, 1931 **Theatre Record**, 2005 *Speech and Drama*, 1988 **Redundant** Leo Butler, 2001-09-06 Lucy is 17 She dreams of love security and a bright future However first she must confront reality and reality means deciding who to trust *Index to Poetry for Children and Young People, 1964-1969* John Edmund Brewton, Sara Westbrook Brewton, G. Meredith Blackburn, 1972 On t p A title subject author and first line index to poetry in collections for children and young people *London Theatre Record*, 1989 Harper's Bazaar, 1883 Listener and BBC Television Review, 1989-05 **Temper. A woman's love. A wife's duty. The two sons. The opposite neighbour. Love, mystery, and superstition. After the ball. False or true. The confessions of an odd-tempered man. Illustrations of lying** Amelia Opie, 1841

Unveiling the Power of Verbal Art: An Psychological Sojourn through **My Mother Said I Never Should Script**

In some sort of inundated with monitors and the cacophony of instant conversation, the profound energy and mental resonance of verbal art frequently diminish in to obscurity, eclipsed by the continuous barrage of sound and distractions. Yet, set within the musical pages of **My Mother Said I Never Should Script**, a charming work of fictional elegance that pulses with organic emotions, lies an wonderful trip waiting to be embarked upon. Composed by a virtuoso wordsmith, this exciting opus courses readers on a psychological odyssey, lightly exposing the latent possible and profound impact stuck within the complicated web of language. Within the heart-wrenching expanse of the evocative evaluation, we can embark upon an introspective exploration of the book is central themes, dissect its captivating publishing fashion, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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