

TUTORIAL FACT SHEETS

SHERMAN THEATRE

INTRODUCTION TO PLAYWRITING



SUPPORTED BY THE ESMÉE FAIRBAIRN FOUNDATION

Overview

Thank you for signing up to Sherman Theatre's FREE Introduction To Playwriting tutorials.

Funded by the generous support of the Esmée Fairbairn foundation this scheme has been designed to support the development of literacy and oracy skills through playwriting, in a program that is specifically aimed at young people aged 15 – 18. We bring together professional writers, directors, actors and our participants in creative playful and challenging sessions, which seek to nurture the voice of the future of Welsh writers. Although the weekly sessions have been temporarily suspended due to the current government guidelines we are conducting sessions via Zoom which any young people aged 15 – 18 are welcome to join.

This collection of fact sheets and extensive glossary are useful tools for supporting the work that our writers have begun in their filmed sessions. We imagine that each writer's tasks could fill one session with your students, but that you can then apply the same techniques to a range of ways of working on their creative writing.

Although this program is aimed at young people aged 15 – 18 we know that all students in secondary education will benefit from developing their creative writing skills and so have pitched the workshops to cover across the broad spectrum. However, you know your students best so please do use whichever exercise you feel are best suited to their needs.

We hope that you enjoy writing and that you will want to share your young people's work far and wide. Please do send us any work that you think is of particular note and we will endeavour to get some professional feedback for your students.

If you should have any further questions or would like to sign up young people for the full course then please do not hesitate to get in touch with us via email: itp@shermantheatre.co.uk.

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STEPHANIE BACK

- Steph is an actor and theatre maker. She is profoundly deaf and uses BSL (British Sign Language).
- She went to Reading University to study Theatre Arts, Education and Deaf Studies.
- Her theatre work includes You've Got Dragons, Romeo and Juliet, The Tempest (Taking Flight Theatre Company) and 2023 (Illumine Theatre)
- She is also the leader of a Deaf Youth Theatre for Taking Flight Theatre.



Exercise 1 – Role Shift

BSL has its own structures and rules which are quite apart from spoken or written English. Steph would like you to explore an element of BSL grammar called "Role Shift". You do not need to know BSL to do this exercise, in fact it is not a language specific exercise at all. *You can use whatever language you like – or even just gestures; whatever suits you.*

Firstly, find a space in the room on your own. *Although this is about having a conversation you will be having it on your own.* Start by pivoting your shoulders back and forth – *switching your left or right shoulder to the front.* Each one of these is a character.

- Left Shoulder – Character 1 and Right Shoulder – Character 2.

Make sure that your two characters are maintaining level eye contact (to start with the characters should be the same height as you). Begin to have a simple conversation like so:

Left Shoulder: Hello.

Right Shoulder: Hello.

Left Shoulder: How are you?

Right Shoulder: I'm well thanks.

Now start to adjust your eyeline.

What happens when one of the characters has a higher or lower eyeline?

How does their status change?

Try making the eyeline of one of the characters higher than the other.

Who are the characters now? – like Steph start by making them parent and child.

Who else could they be?

Now try playing with adding dialogue to this power structure.

Does it change how you feel when you change the heights of the characters?

Make a note of anything that seems intriguing.

Do not forget Steph's tip for an easy starting point for conversation using:
"Yes"
"No"
"Please"
"Banana"

Add more to these lists – either on here or in your own notebook.

Emotions you could have	Speeds of Speech	Physicality and the space people take up when they are talking
Happy, Sad, Angry, Frustrated...	Fast, slow, intermittent, slurred...	Large, Small, erratic, controlled...

Experiment with combinations of these as well as the height difference and eyeline.

Write down or ask someone make a note of things that you have said or done that could develop into exciting characters or conversations.

Exercise 2 – Animals *Exploring character types and deepening the characters backstory.*

We are going to try and find an animal whose traits most closely match our own. Start with one page and write down the following:

1. Note things about your physical characteristics. *You could keep them very simple or you could include some of the things below.*

- Stance (Is it wide or narrow?)
- Feet (Are they planted forward, pointing sideways or spread?)
- Hands (Are they open, in a fist or are your fingers spread?)
- Arms (Where do you put your arms when you are relaxed?)
- Chest (Is your chest pushed out or collapsed in?)
- Neck (Is your neck short or long?)
- Back (Is your back arched or is it straight?)
- What are your eyes doing? Where do you look?
- What part of your body leads you?
- Do you move fast or slow?

You could use a mirror if it helps you or you could also ask someone else to make a list about you, and you make one about them.

2. Now look at your list. What animals share some of your characteristics?

Do you have a long neck and your bottom sticks out? You could be a swan!

Perhaps you are slouched over and move slowly. You could be a sloth!

Now follow Steph's steps on the video – adding in more or less animal and seeing how that changes the person you are playing.

Whilst you're being this animal version of yourself ask someone else to take photos of you. They can experiment with distance, height and location to get many different angles of you.

Now look at these photos – Who is this person? What are they doing? Why are they doing it? Do they have a name?

Keep asking questions. Make notes on these people you see in the all the photos. Try to forget what you were actually doing. Imagine that they are a stranger.

This back story creation could be the starting point of a whole new story.

JESSE BRITTON

- Jesse Britton is a playwright, a director and an actor who grew up in Somerset and trained on East 15 Acting School's Contemporary Theatre course.
- His work as an actor has included performances at Bristol Old Vic, Finborough Theatre and the ICA.
- He has written and directed two of his own original plays, *Bound* and *Enduring Song*, and directed a third, *Hiraeth*.
- He is the founder and artistic director of Bear Trap Theatre Company.
- *Bound*, his first play, was nominated for the Evening Standard's Most Promising Playwright Award in 2011.



Exercise 1 - No, You Didn't / Make It Worse - *forging originality in storytelling and trusting your own inventiveness.*

This can be done in home, in school, outside, anywhere where there is a wall and 2 people!

1. Firstly, label yourself 'A' and 'B'
2. Both people start facing the wall. *Without conferring, they must hit the wall at the same time.*
3. They then turn and face away from the wall together (*if there is an audience they can look at them*).
4. Now Person A, tells us about what happened this morning after they woke up.
5. At any point, Person B, can say **'No, You Didn't'**
6. Person A must immediately change the direction of their story. Example:
A: So, this morning I woke up. I took a shower. I put on some clothes and I went downstairs for breakfast...
B: No, You Didn't
A: I went downstairs for lunch
7. Person B can challenge Person A as often as they like with the phrase 'No, You Didn't'. It always leads us in fun directions and basically provides a useful creative obstacle.
8. Person B can also say **'Make It Worse'**, and Person A must immediately make the story worse. This can be chaotic but is very fun!

You could place a time limit on this of 3 minutes and see what comes out. You may even want to note down some things that came out of this that were interesting or you thought were really creative.

Exercise 2 - Writing the 10 Line Plays

1. Start with a clean page of paper, and down the left-hand side alternate the character titles A and B until you have 10 lines in total.
2. Choose a setting for this scene.
3. Think of a place you know; you can imagine every bit of it *even* the smell. It can be indoors, outdoors, inside a car, on top of a hill.
4. Now we have our setting, we are about to start writing. However, there restrictions:
 - One whole line must be another language.
 - One line must be delivered from offstage.
 - One line must include the phrase 'It was like that when I got it'
5. The characters can be anyone (*but there's only two who are seen*)
6. Set a timer for 3 minutes.
7. Be strict and stop whenever the timer stops.
8. Read it aloud either with yourself or a friend.
9. If you want to, you can make 1 minute of rewrites. But that is it!
10. Play done.

Taking it further: You can repeat this to come up with scenes that happen immediately before and after the scene you've written. The three scenes can form the beginning, middle and end of a story.

JO CLIFFORD

- Jo is a Writer, Performer, Poet & Teacher
- She was born in North Staffordshire in 1951 and raised as a boy.
- Aged 7 she was sent to boarding school; during this time (when she was aged 12) her mother suddenly died. She discovered her passion for theatre when she played women's roles in school plays; where it became clear to her, she was not male.
- She met her partner, Sue Innes, at St Andrews University in 1971; their partnership lasted 33 years until Sue's premature death in 2005.
- In the late eighties Jo wrote a series of major works for the Traverse, with central roles given to women and with gender balanced casts.
- She is a leading translator from Spanish, French and Portuguese, as well as a radio dramatist, and adapter of novels for radio and the stage. After Sue's death, she formalised her female identity and began to re-discover herself as actress and performer. She has written over 100 plays for every dramatic medium.



Exercise 1

Jo tells us we are all able to create. We can create anything, something that is unique to you. Jo says it like this: *"They don't have to be true. There's no right or there's no wrong or there's no good or there's no bad."*

What shall I say back? – *Replay and reimagine the scene*

Pick a moment in your recent life. An event that you wish had gone differently. A time when you did not have the right words to say, when you were unable to hold your ground or could not think quickly enough in the moment.

- Once you have chosen the scene or moment write down how you would have liked it to turn out.
- Pick the words you want to say.
- Take some time to replay it in your mind or write it down.
- Experiment with the different way it could have been different.

Are there any phrases you liked or found intriguing? Make a note of these for future writing.

Making up stories about people

"This is your world. You are free to make, to say, to do, to feel whatever you like. This is your world, and no one can judge you about it."

Find a place to sit and watch people. A good location with plenty of people to choose from. It could be a café or on a street corner, perhaps it is in the playground at school or the corridor.

Now watch the people – choose someone who you find most interesting to you. They are going to become a character. Answer the following questions about them.

- What is it like to be them?
- How are they feeling? Why? (Invent a reason)
- Why are they wearing those clothes?
- If you can see them walk, what does that walk tell you about them?
- What is something funny they did?
- What do they do for a living?
- What kind of house do they live in?
- How would they introduce themselves to you?
- Give them a name.

Make a note of all of these. This could be the basis or influence for a character in a future story or play.

Exercise 2 – Sharing Stories

Ultimately, writing for theatre is about sharing what you have created. You have to communicate what your characters are seeing and feeling.

For this exercise you will need to work in pairs – *each take it turns to be the talker and the listener.*

- Choose a story to tell your partner – it can be anything that moves, excites and interests you. But you must tell it from your perspective. It happened to you! *If you choose to tell a story from your own life make sure it is one that you do not mind everyone else knowing.*
- All the listener must do is listen; keep eye contact note the speaker's tone, gestures and inflections.
- Don't interrupt, comment or judge. Just accept the story and listen intently.
- You will take 3 to 5 mins talking and 3 to 5 mins listening. Then switch over and repeat the process.
- Set a timer and the talker can begin to speak or listen.

After this take some silent time, reflect on it. Make a note on anything important and write down how you feel.

Now work with someone else and repeat the process but this time when you are telling the story you just heard. Making it your own and telling it in first person. Honour the story by being accurate and true to what you were told.

The listening is the same, no interruptions, no comments or judgements.

Repeat this as many times as possible.

Take this story and turn it into dialogue or a scene.

You could even share with the whole group.

“Having your story witnessed and honoured is what good theatre is about.”

SEIRIOL DAVIES

- Seiriol is from Anglesey, in North Wales and is a singer, an actor, writer and composer.
- He trained at the London International School of Performing Arts and started out in cabaret. He's worked with companies such as Punchdrunk, Gideon Reeling and Brian Catling, is a founder member of Brighton art collective / record label Beatabet, and tragi-glam rock band Temper Temper, and was half of cult punk music hall turn Underbling & Vow.
- In 2016, he wrote and starred in his first musical, *How to Win Against History*, which won several awards, including The Stage Edinburgh Award and a Wales Theatre Award (Best Touring Production).
- As an actor, writer and composer, he's worked with other companies such as The Old Vic, the Gate Theatre, English National Opera, National Theatre Wales, the Lyceum in Edinburgh, and many others.
- He is currently working on numerous new and exciting projects, such as the ravishing small-town epic *Milky Peaks*.



Exercise 1 - Amazingness Safari *we are not after facts; we want curiosity.*

Leave your classroom and find a 'place' and observe

(if you have Covid restrictions then you could use an image or filmed footage).

Just **look**. *(Or listen, or touch – if you can do so safely)*

Try to forget your assumptions about what you see. Try to keep your mind playful and inquisitive.

Think things like: That sign, who wrote it? Why is there a statue of a big buff angel in the middle of the town? Why is that person doing that?

Now choose one thing and examine it.

After a few minutes of observing complete the next sentences in a note book or voice memo;

- The thing I examined is ...
- I asked myself ...
- This thing is amazing because ...
- It's also mysterious because ...
- If I had to boil the whole thing down to one word, it's ...

Complete this for three different things.

Exercise 2 - The “And” Game

Pick your favourite out of the 3 things you examined.
Look at your notes for these things, then **discard them**.

In your small groups we’re going to share our stories.

1. The person telling the story is called the **storyteller**.
2. Everyone else is called a **provoker**.
3. **The storyteller must speak. DO NOT PAUSE. DO NOT THINK.**
4. At all times, the **storyteller** has to create what they’re describing with their body. *It doesn’t have to be any good - who cares if it’s good. Big is better than good.*
5. If the provokers hear even a tiny pause, they must say “AND??”

You have to use this script to start the ‘AND’ game.
*You have to say it all **very enthusiastically**.*

PROVOKERS: Hey! I hear you saw something amazing.
STORYTELLER: YES.
PROVOKERS: And you’re going to tell us about it?
STORYTELLER: *YES.*
PROVOKERS: Go on then!

BONUS RULE: If they feel particularly playful, the **provokers** can also say:

Bonus rule example:

STORYTELLER: And then there was this dog.
PROVOKERS: Make it more amazing!
STORYTELLER: And then there was a huge fluffy dog.
PROVOKERS: Make it more amazing!
STORYTELLER: And then there was a parade of huge fluffy dogs all wearing sassy glittery pantaloons!

PROVOKERS: Make it more amazing!

If the **provokers** do this, then the **storyteller** must scrap the last thing they said and think of something more amazing.

The **provokers** must draw the story out of the storyteller. This is your job.
The **storyteller** must keep talking no matter what. Not thinking is your job.
The **storyteller** must make the things they’re talking about *with their bodies*.
The **provokers** can say “and?” if there is a pause.
The **provokers** can say “make it more amazing” if they want to hear something better.

GEORGINA HARRIS

- Georgina is based in Newport and studied Performing Arts at the University of South Wales in Newport.
- She is one of the founders and Company Director of Tin Shed Theatre Co, who specialise in site specific and immersive theatre and events.
- Their recent productions include *Big Skies*, *Moby Dick* - performed on the Newport Transporter Bridge, *Apocalypse*, *Leviticus*, *Dr Frankenstein's Travelling Freak Show*, and *The Ritual*.
- Georgina also works as a facilitator and teaching artist. She teaches and directs at the Bath Theatre Academy.



Exercise 1 - Finding a space for 'A Happening'

Form small groups – individual companies.

Now leave your classroom and find a 'place'

(if you have Covid restrictions then you could use an image or filmed footage).

Once you have your place. Stand in it. Observe it. Take it all in. *(And listen, and touch – if you can do so safely)*

Be inquisitive about this location.

Think things like: What textures are there? What materials and colours? Who moves through this place? Why would someone come here?

What do I find interesting about what I am seeing? What makes me curious about this place? *Try to keep these thoughts devoid of any kind of 'story ideas' ie. Don't think about what COULD take place there. Think about what IS taking place there.*

After a few minutes of observing answer the following questions. Make a note of them in a notebook or voice memo;

1. What is the space?
2. What is its location? *Where is it?*
3. What is its primary function? *What is it mostly used for?*
4. How do people move in the space? *Not just around it but also in and out of it.*
5. What interests you about the space? *This might be more than one thing but try to be precise.*

Exercise 2 - What's 'A Happening'?

Now you have your thoughts and notes on your chosen location gather them together with others.

Have a group discussion. Consider the following:

1. What ideas do you have in common?
2. What ideas do you have different opinions on?
3. What about someone else's ideas excite or intrigue you?

Try to come to an agreement on some of these before feeding back to your whole group about the space you have chosen.

Think of this as a 'Pitch' you are trying to sell the appeal of your location to the rest of the class group. You want them to want to see whatever your happening is and want to be part of your space.

Creating the Happening - *You may find it useful to think of your 'event' or 'happening' as the story you are trying to tell.*

As George says there are two ways of looking at this:

Creatively

What might you put in the space?

Start by returning to your notes to start off your thinking.

Was there a person you saw that would be an interesting character?

Perhaps you heard and a phrase or exchange that would make interesting lines of dialogue.

Or you could start by writing or recording a description of your location – what stands out to you from this? Is this the details from which your story starts?

You should reflect on the following before taking these ideas forward:

- I. You should consider if what your audience will see will be something normal? *Will they just see people using the space as it is intended? What would you be trying to tell an audience by doing this?*
- II. You may also want to consider the idea that there is something normal that becomes unusual – 'Visibly Invisible' as George puts it. *How can you do something that defies people's expectations of the location? What normal thing could transform into something else and what would you want your audience to get from that experience?*

Logistics

Consider some of these logistical elements – they may spark another creative idea.

We suggest that you place each one of these questions on a separate piece of paper and surround them with ideas and solutions.

- How will we use the space for performance?
Does it need power? Is there a sound system? Is there lighting?
- How will people view your happening?
Do they view it or do they hear it? Perhaps they smell it?
- How will your audience move around the space?
Are they free to explore? Do they have to follow a set path? Do you want them to be within the action or observing it?

Are there any other questions you need to ask yourself about the logistics of making this possible?

Once you have made these decisions, we suggest you go on to develop a script for these ideas using one of our other tutorials.

TRACY HARRIS

- Tracy is a playwright from Swansea.
- She studied at Gorseinon College where her love of theatre grew before going to Lancaster University to study Experimental Theatre after being highly influenced by Volcano.
- As part of that course she did a playwriting module where she wrote her first play *Past Away* which was commissioned by Sgript Cymru on her return to Wales.
- Her other plays include *Ripples* (RWCMD/ShermanTheatre) *The Cloak Room* (Sherman Theatre/ Mighty Theatre, Washington) and *No Vacancies* (Sherman Theatre) *Lost, Found, Stolen* (National Theatre Wales)
- Alongside writing, she started making TV Documentaries and set up Gritty Productions to make hard hitting films and radio programmes for BBC including BAFTA nominated *Swansea Living on the Streets* and most recently *Selling Sex to Survive* about prostitution in South Wales



A quick introduction to Free Writing.

Within Tracy's exercises she talks about using the technique of *Free Writing*. We have put together a very brief introduction here:

This technique involves continuous writing in an effort to overcome the blocks that prevent us from writing without fear. The writing should always take place over fixed period of time – we suggest between five and fifteen minutes. At no point during this time should the writer's pen leave the paper (or their fingers stop typing). Writers should be encouraged to ignore spelling, punctuation or grammar. If they reach a point where they cannot think of anything to write, then writers should still keep writing; either saying that they cannot think of anything or describing the room around them, until they find another thought.

This process encourages you to freely stray off topic; let your thoughts lead you to make connections and create abstract views on the topic. In doing so it helps a writer explore a particular subject by giving up the constraints of writing in a particular style and framework.

Exercise 1 - Music

“I like the idea that a play is like a mix tape and you can evoke different scenes from using different music.”

Tracy sometimes uses music to help her start to write. She thinks about her play like a soundtrack. Each song has its own rises and falls, which she writes in response to; creating scenes that do the same. In Tracy's tutorial there is a track she would like you to write in response to (*Music Track Plays once at 19.39*).

Begin by listening to it. Simply close your eyes and listen to it. Think about the different sounds you hear. What rhythm and tempo changes are there? What instruments? What is happening in the silence or during the long notes?

Once you have listened to the track through think about physically what you have seen. What were the movements happening within the piece? What shapes did you see being formed? Were there any striking physical images that came into your head where characters connected or stood alone? *Make a note of anything that seems interesting or curious.*

Take a moment to stand up and create those different moments yourself or if you are unable to physically create them write down or draw these three simple moves that go with this music. Give them a name that relates to the moment they are depicting. Try to keep this to one simple phrase or word. *You could try playing the track again and experimenting with the moves to see how they work in a sequence. Do they repeat, does the order change? Make a note of anything that seems interesting or curious.*

Use this as a starting point. Listen to the music again and begin to think of the text that might link in with these moments. Use the free writing technique outlined about. You could start with single words, build solitary sentences or initiate longer pieces of writing as you are listening to the music. Then develop this into dialogue – a conversation between the different musical elements.

Finally start thinking about the mood you would like in your own play. You could create a whole playlist of songs for your play; one song per scene or moment. Keep repeating the above technique until you have generated a whole play of material!

Exercise 2 – Photographs

As with the music Tracy also uses photographs to help her start to write. She chooses a series of photos that she finds interesting and uses these to spark off thoughts for her writing. She often does this if she is stuck with a particular scene or character. The photos she uses often contain a mixture of people in a variety of different locations and relationships. *We have included the photos from Tracy's tutorial at the end of this pack.*

Take a look at Tracy's photos and consider the following:

- Who are these people? (What's their name? How old are they? What do they do?)
- What's going on in the scene?
- Where are they?
- What can they see, smell, hear?
- What do they want in this specific moment?

If you are studying drama it might help you to consider Stanislavski's Given Circumstances in this as well.

As with the music exercise once you have gathered this information set yourself a timer for 10 minutes and then begin to free write a scene between these characters. It could come in the form of a dialogue or a monologue. This exercise is about generating material and exploring a stimulus as a starting point for writing.

KYLE LIMA

- A Cardiffian graduate of Royal Welsh College of Music and Drama, Kyle is an Actor, Writer and Director.
- Since graduating, Kyle has had a career working in theatre, TV and film and is an associate artist at Sherman Theatre and Theatr Iolo.
- Kyle was a member of the BBC Writersroom Welsh Voices in 2018-9, after he submitted a script based on his 2017 one man show *Heart And Soul*, written, performed and directed by Kyle, which took place at the Wales Millennium Centre.
- Kyle's stage acting credits include: *Muscle*(Chapter); *A Midsummer Night's Dream* (Bristol Old Vic, Barbican Centre & Kennedy Centre USA); *World Cup Final 1966* (Bristol Old Vic); *The Last Mermaid* (Festival of Voice - Wales Millennium Centre); *The Little Match Girl* (Shakespeare's Globe); *Tristan & Yseult* (Shakespeare's Globe, Bristol Old Vic & Theatre Clwyd); *The Motherf**ker with the Hat* (Sherman Theatre & Tron Theatre); *Peter Pan* (Regent's Park Open Air Theatre).
- Kyle's screen work includes BAFTA Cymru nominated film *Pink Wall* and the highly acclaimed 2019 *Gavin & Stacey Christmas Special*. He will also be seen soon in the ITV drama *The Pembrokeshire Murders*.



Exercise 1 – Headlines

Kyle suggests an easy starting point or stimulus for writing - newspaper headlines.

Start by looking through a range of different publications; broadsheets, tabloids, free papers, magazines.

Pick out some article headlines which intrigue you. Why do these ones grab your interest? Are there characters or locations that interest you? Do they have a clear genre? Perhaps they are just unusual. Try to choose a range and have a few ideas as to you have chosen them.

Now you have your headline ask yourself the following:

- Who is involved? (the characters)
- Where are they?
- What is the incident that started it all?

Make a brief note of these facts at the top of a blank page.

Now decide if you would like to write a scene based on the headline or a monologue for one the characters you have found within it. **Set a timer for 3 minutes and start writing.** *Once you have done this repeat as many times as you like.*

Finally read these scenes aloud. Hearing them aloud will help you identify the things you like about what you wrote and the areas you want to improve. Choose one of these pieces for re-drafting and spend a bit more time addressing the changes you want to make.

Exercise 2 – Story Circle

This exercise involves working as a group, which could be achieved in a variety of different ways – depending on your working environment.

Gather your group and pick one of the headlines from exercise one. Make sure you're clear on the characters, the location and the events of the scene. Finally decide on if this is going to be a short story, a monologue or a scene.

With all this decided it is time to start telling the tale. *This could be done out loud as an oral story or alternatively it could be written down.*

1. Give everyone in the group a number.
2. Person 1 begins the story.
3. Person 2 adds a sentence.
4. Person 3 adds another and so on until everyone has said something that has added to the story.
5. Repeat this process for as many headlines as possible.

Once again read these scenes aloud.

Finally pick one of the stories you created from these exercises and develop it further, either into a full story or a play.

Plays recommended by Kyle (*with website links*)

Nine Night by Natasha Gordon [<https://www.nationaltheatre.org.uk/shows/nine-night>]

Jerusalem by Jez Butterworth [<https://royalcourttheatre.com/whats-on/jerusalem/>]

A Wolf In Snakeskin Shoes by Marcus Gardley [<https://kilntheatre.com/whats-on/a-wolf-in-snakeskin-shoes/>]

ear for an eye by debbie tucker green [<https://royalcourttheatre.com/whats-on/ear-for-eye/>]

Belong by Bola Agbaje [<https://royalcourttheatre.com/whats-on/belong-local-2/>]

A Raisin In The Sun by Lorraine Hansbury [<https://www.youtube.com/watch?v=GKj7wcuY6X8> (A 2008 TV movie version of the play)]
(You may also find *Clybourne Park* by Bruce Norris interesting. It is a companion play to *A Raisin In The Sun*.)

One Man, Two Guvnors by Richard Bean [<https://www.nationaltheatre.org.uk/shows/nt-at-home-one-man-two-guvnors>]

Richard III by William Shakespeare [<https://www.shakespearesglobe.com/whats-on/richard-iii-19-20/>]

Romeo and Juliet by William Shakespeare [<https://www.rsc.org.uk/romeo-and-juliet/>]

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HANNAH MCPAKE

- Hannah is a performer and theatre maker originally from Edinburgh,
- She trained at the Royal Welsh College of Music and Drama and now co-runs a theatre company in Cardiff called Gagglebabble who create gig theatre.
- Hannah's extensive theatre credits include productions with *Shakespeare's Globe*, *National Theatre Wales*, *National Theatre Scotland*, *Improbable*, *Told By An Idiot*, *Northern Stage Company*, *Sherman Theatre*, *The Other Room* and the *Manchester Library Theatre*.
- Hannah performed in the award winning one woman show *The Shape Of The Pain*, produced by China Plate, at the Edinburgh Fringe Festival in 2017 and Battersea Arts Centre in 2018.
- Her television credits include the comedy *Trolled* for Sky 1 and *Skins* for E4. Her radio credits include *Modesty Blaise* and *Seven Songs* for BBC Radio 4.
- Hannah is also a highly skilled singer and musician, playing accordion, cello, double bass, guitar and piano.



Exercise 1 – Working with restrictions

Setting rules and restrictions can be liberating and free us up from worrying about what we're writing and if it's any good. All of the devising and improvisation work Hannah does is around finding 'the game' in whatever she's doing. It is important to remember throughout these exercises that the content you are creating is not the focus; we're just playing the game.

Top Tip: By getting your mind concentrating on playing the game it will take pressure off the creating of content.

These exercises are based on improvisation games played by *Told by an Idiot*. They are a world renowned devising theatre company, who regularly tour their work. For more information check out their website: <https://www.toldbyanidiot.org/>.

Here are the restrictions that Hannah introduced to us:

The Alphabet Game - Each sentence has to start with the next letter of the alphabet. So there are 26 potential sentences out there. You might not get all the way through the alphabet but do not panic. Remember that you are just playing the game.

Banning a letter – Choose one letter to ban from your writing. eg. You can't use any words containing the letter S. Removing that letter can create a real challenge, can't it?

Three word sentences - each character can only speak in sentences of three words. Finally, try this. A simple exercise. Is it not? Perhaps you'll struggle. We don't know. Play the game!

Next give yourself a location for the conversation. Try to keep these to real locations. You could be in a hairdressers, or at the cheese counter of Tesco's or a police interrogation room. Do not think too hard about it. *Collate a list of these because we will need them more than once.*

Now it's time to write. Choose one restriction and one location. Give yourself a maximum of 5 minutes writing time. Resist the urge to plan, just start writing about something happening in that location that uses the rules of your chosen game. Start the timer and see what happens.

Once the time is up read back over what you wrote:

What do you like? What surprised you? Is there something you want to develop?

Make a note of these response then put that scene to one side. It is in our library of work now.

Now try another location and different rule and repeat the above. Keep mixing them up.

Just look how much content you are creating in such a short space of time!

Try to hide the game

*Don't have a character say "Why are you talking in three word sentences?"
It's just not very interesting. Once we acknowledge the game we have*

Exercise 2 – Stick or Twist (*Hannah's filmed tutorial presents this slightly differently*)

In all the work Gagglegabble make Hannah – along with the company – will decide on their genre or style at the very beginning sometimes even before they know the story they want to tell. Choosing this means that the company know what the final play will look and sound like; they know what the world is that they are inviting people to enter. It is a restriction that helps them create work.

Stick or Twist is about very quickly creating bold imaginative worlds using genre or style as a restriction.

This example uses *Little Red Riding Hood* but you could use whatever theme or story you like.

1. Start by writing a list of genres/styles - Documentary, Film Noir, Eastenders, Crime Fiction, Thriller, Children's theatre, Fantasy etc..
2. Next list a series of scenes and story moments - Meeting the wolf for the first time; Setting off into the woods, Eating grandma etc
3. Pick your top 5 from each of these lists and write them on separate cards / bits of paper. Now put them face down in front of you.
4. Perform a short drum roll (this is very important) then turn over the two cards (one genre and one scene) - you might end up with.
5. Going off the path in the style of a Nature Documentary OR Meeting the wolf in the style of Eastenders.
6. If you like the combination 'stick' with it. But if you do not like it then you can 'twist' and turn over another set of cards.
7. As before set a timer for 5 minutes and have a go at writing the scene (*you could use a restriction game from exercise 1 to help*).

After you have created it quickly write down notes of things you liked or thought were interesting or worked and then move on to the next combination, do not give yourself too long to think in between. The point of this is again about creating content quickly, not worrying about what we're doing or planning in advance but working towards spontaneity.

Once you have all this material you can go back and begin to piece things together. Selecting moments that you thought were interesting or might develop into another story. Of course, once you have chosen these you can use the games again and create more scenes, hopefully developing to a whole play given time.

ELGAN RHYS

- Elgan is one of the founders and co-Artistic Director for *Cwmni Pluen*; creating original, bold and relevant theatre that offers a vital platform to voices within our society.
- He has devised, co-written and performed in *Mags*, *Ti.Me*, *Llais/Voice* (Cwmni Pluen) and *Follow Me/Dilyn Fi* (Frân Wen).
- For S4C/It's My shout he wrote *Fi a Miss World*.
- As well as writing he has also worked as a director including work for Sherman Theatre (*The Magic Porridge Pot/Hud y Crochan Uwedd*), Canoe Theatre (*Blue/Orange*), University of South Wales (*Woyzeck* and *Dan Y Wenallt/Under Milk Wood*)
- His Assistant Director credits include *BIRD* (Sherman Theatre & Manchester Royal Exchange), *Yuri* (August 012), and *After The End* (Dirty Protest).
- Elgan is an Associate Artist for Frân Wen, and lectures on the BA (Hons) Drama a Theatr at University of South Wales.



Exercise 1 – Adapting

Adapting a piece of work means that its creative form has been changed. Quite commonly in theatre we adapt novels into stage plays, or we translate and adapt from other languages and forms. *Elgan's exercises will give you the opportunity to do this yourself.*

Start by thinking about a story that you have not yet seen on stage (*This could be a film, novel, a comic book etc*).

Make sure that it is a story and characters that you know well.

- What is it about this story that appeals to you?
- Is it the characters? The locations? Perhaps the themes or topics it explores?

Make a list of some of these facts.

Now begin to think about the moments within the story that you really enjoy or find intriguing.

Choose from these your favorite moment that happens between two characters.

Take two separate bits of paper and assign each one to a character.

At the top of that paper write the character's name, and complete the following sentence:

“In this moment this character wants...”

Below this write all the facts you know about the character (such as)

- What or who they like / dislike?
- Where are they from?
- What do they do?
- Why are they here?
- How did they get here?
- What are they afraid of?

These are just some examples – feel free to expand on them. The more you collate here the easier the rest of the exercises will be for you.

Now it's time to get creative!

Look at the list in front of you.

- Change one fact about each of the characters – *you could make it the opposite of what it already is or completely transform it!*
- Also change the location of the scenes.
- Double check that you know what is that each character wants.

Now start writing – you only have to fill one page but make sure that one character gets what they want by the end of the scene.

Think about all the different ways we get what we want (fighting, charming, negotiating etc), and try to include a range of techniques.

Try reading it out once it's complete. What do you notice about what you have written? Is there anything you would change?

Exercise 2 – Adapting something old into something new!

Now it's time to change things again!

Return to your original lists – remind yourself of all the original facts you have.

Once again change a fact about each of the characters – make sure it's different from last time.

Also change the location of the scene again – make it a bold decision!

This time also change what each character wants to get out of the situation.

Now start writing – only this time without dialogue. It can be song, poetry, description of movement, a comic strip... anything at all.

Compare the two versions of the scene.

Which things do you like about what you created? What was a challenge?

You can return to the lists at any time and make as many changes as you like?

What happens if you only change one thing?

Or you make a bold decision about the setting or what the characters want?

Could you set it in outer space or under water?

Perhaps all they want is the last tank of oxygen or need to find a cure to a disease that was thought incurable?

Good luck – you are only limited by your imagination.

ALEXANDRIA RILEY

- Alexandria is a writer and an actress from Newport, South Wales.
- She started writing at University and her first drama *What About Love* was performed at Dolman Theatre Newport. She wrote four shows for a local performing arts group; *Romeo and Juliet - the streets*, *Make or Break*, *Sisters Acting Up*, and *Hard Knock Life*.
- Most recently she wrote and appeared in her own documentary *Mixed* which aired on the BBC.
- She's also written an episode of Torchwood for their audiobook series named *A Mothers Love*, and a monologue for the Sherman Theatre's TEN series named *(Single) Motherhood*.
- Her screen acting credits include *The Pembrokeshire Murders*, *The Pact*, *The End of the F***ing World*, *In My Skin* and *The Tuckers*.
- Her theatre credits include *For All I Care* (National Theatre Wales), *The Mother F*cker In The Hat* (Tron/Sherman Theatre), *Hedda Gabler*, *Alice In Wonderland*, *The Cherry Orchard* (Sherman Theatre) and *How My Light Is Spent* (Royal Exchange/Sherman Theatre).



Exercise 1 – Story Structure Who are your characters? What happens? How do the characters or situation change?

Alexandria's first exercise asks you to examine story structure. Once you have a clear structure it makes the rest of the writing process seem a bit less intimidating. The easiest way to start thinking about structure is to look at how other writers have dealt with it in their work.

Start by picking a movie, a tv show, a book or even a comic. This could be one you love and have watched before or it could be something completely new. Take a new piece of paper and ask yourself the following questions about the story:

- Whose story is it? (*The main character – protagonist. What are they like? What characteristics do they have?*)
- What are they like at the start of the story? (*This could be their mood, their hopes, their dreams, or their ambitions*)
- What is the problem? (*What do they need to overcome? This is first and foremost an obstacle in the story*).
- What do they want or want to change? (*This could be something in themselves or within the world of the story*).
- What is the turning point/dramatic happening that changes the course of the story? (*Sometimes called the plot twist*).
- How do they overcome the problem? (*What is the action of the story – the thing they do*).
- What do they realise about themselves?
- How do they or the situation change at the end of the story? (*Look back at where they were at the beginning and what has happened to them by the end*).

All of this helps us to begin to identify structure.

Once you start looking for these key elements of story and structure you will find that you see them easily in all plays, tv shows and movies. You may even see it in adverts – why not try analysing an advert too!

This will help to keep story structure at the forefront of your mind when writing. Whether you realise it or not.

Alexandria recommends John Yorke's 'Into The Woods' as additional reading about story structure, if you are using these exercise in drama you may also want to look at Declan Donnellan's 'The Actor and the Target'.

Exercise 2 – Put yourself in a story

When we are children, we create stories every single day through play. We become superheroes, villains, animals and anything our mind can imagine. This means that children have the potential to be THE BEST writers. Because there are no limits! There is no right or wrong to storytelling, but as we get older the fear of getting things wrong prevents us from trying things out.

So, it is time for you to place yourself in a story. This story can be about anything you like. As long or as short as you want. It does not have to be clever. It is just the freedom of writing without over thinking.

Begin by choosing the place your action is in:

Where is it? (In the world, the universe, your street, your house? Be as precise as possible).

Who would I like to be?

Who is with me in my story? (Who do you meet? Who is the villain of the piece? Are you the only hero?)

What would I do?

What is the problem that you must overcome?

Once you have these ideas jotted down. Start to write. Set yourself a time limit and do not worry about anything else. Just write away. It should help to loosen up your creative writing impulses.

GLOSSARY OF THEATRICAL TERMS:

Here are some terms and words that you may find useful when watching our tutorials and you begin writing:

A

Accent A style of speech which denotes where someone resides.

Adapting a piece of work means that its creative form has been changed, i.e you could adapt a novel into a stage play, or a musical theatre show into a film.

Alexander Zeldin is a writer and director for theatre and film. Alexander made work in Russia, South Korea and the Middle East as well as at the Naples Festival, as well as teaching in East 15 Acting School. He has also worked as an assistant director to Peter Brook and Marie-Helene Estienne.

Alienation Effect also called **Verfremdungseffekt**. Central to the work of Brecht it involves the use of techniques designed to distance the audience from emotional involvement in the play through reminders that they are watching a theatrical performance.

Alistair McDowall is a playwright who grew up in the North East of England. His play *Brilliant Adventures* was awarded a Bruntwood Prize in 2011.

April De Angelis An English dramatist of part Sicilian descent. She is a graduate of Sussex University who trained at East 15 Acting School.

Artistic Director The person with overall responsibility for the selection of the works performed by an arts company.

Arts Council A government organisation dedicated to promoting the arts; mainly by funding local artists, awarding prizes, and organising arts events. Each nation in the UK has their own arts council with slightly different aims and names.

Aside The lines spoken by an actor to the audience which are not supposed to be overheard by other characters on-stage.

An **Associate Artist** is someone who has the development of their creative practice supported by a venue or company. Often leading to them being commissioned to develop, produce or curate work specifically for the organisation they are associated with.

Auditorium The part of the theatre where the audience sit during the performance, also known as the "house". The word originates from the Latin; *Audio* - "I hear".

B

Back Story The history or background created for a fictional character in a book, theatre, film or television.

BBC Writers room An initiative by the BBC which helps to discover, develop and champion new and experienced writing talent.

Belarus Free Theatre is a Belarusian underground theatre group. Under the current political system the Belarus Free Theatre has no official registration, no premises, nor any other facilities. Rehearsals and performances (always free of charge for the public) are normally held secretly in small private apartments, which, due to security and the risk of persecution, must constantly be changed.

Big Finish Productions A British company that produces books and audio plays based, primarily, on cult science fiction properties.

Black-out When all lights are turned off. Usually indicating a change of time or location within the action of the play. Also used to denote the end of the action.

Breakdown (Scene / Character) A list often including brief descriptions of scenes / characters used to help writers structure their work and later with the casting for the play.

Bryony Kimmings is a British live artist based in London and Cambridgeshire. She is an associate artist of the Soho Theatre. She creates multi-platform art works to provoke change.

C

Caricature The depiction of a character in performance within which certain striking characteristics are exaggerated in order to create a comic or grotesque effect.

Chapter Theatre Arts is a multi-art form venue in the Canton area of Cardiff that presents, produces and promotes international art, live performance and film alongside a dynamic social space.

Clown / Clowning In theatre clowning emphasizes character and relationships rather than circus skills. They are personal portraits of human foolishness, so are seeking an empathetic response from an audience.

Commission When theatre, company or producer ask a writer to create a play for them.

Collaborating The action of working with someone to produce something.

Creative Development is a term used to describe how you develop as an artist through your work.

Critic / Reviewer A person who judges literary or artistic works.

D

David Bowie (8 January 1947 – 10 January 2016) was an English singer-songwriter and actor. He is regarded as one of the most influential musicians of the 20th century. His career was marked by reinvention and visual presentation, with his music and stagecraft having a significant impact on popular music.

Devising Theatre A method of theatre-making in which the performance is created by collaborative improvisation work by a performing ensemble.

Dialogue A conversation between two or more people as a feature of a book, play, or film.

A **Director** has overall responsibility for all artistic aspects of the play/film, and will help to manage the actors, set designer, costume designer, sounds designer etc to bring their vision together in the production.

Dole the benefit paid by the state to the unemployed.

Dramaturg A literary editor who liaises with authors and edits texts.

Dramatic Irony When the audience is aware of something that one or more characters are not, and action onstage reflects the effect of this lack of knowledge (frequently comic, but also tragic).

Dramatic Tension is how you keep an audience hooked to the story of your play. It is a growing sense of expectation within the drama, a feeling that the story is building up towards something exciting happening.

E

East 15 Acting School A drama school in Loughton, Essex. It offers training in acting, directing, filmmaking and technical theatre.

Eddie Murphy is an American actor, comedian, and singer. He rose to fame on *Saturday Night Live*. He has voiced the characters of Donkey in the *Shrek* franchise, and the Chinese dragon Mushu in Disney's *Mulan*.

Edinburgh Fringe The world's largest arts festival. Takes place annually in the Scottish capital.

Eisteddfod A festival of Welsh literature.

Epic Theatre Epic theatre is a theatrical movement arising in the early to mid-twentieth century. It emphasises the audience's perspective and reaction to the piece through a variety of techniques that deliberately cause them to individually engage in a different way. The purpose is to encourage an audience to see their world as it is.

Exchange This is when something happens between two or more characters on stage. It could be through the medium of dialogue or it could take another form i.e a dance or a song.

F

Facts about a character refers to things you know about your character and can prove through the text. i.e it could be a fact that your character lives in Cardiff because she says so in the dialogue, but you might have decided that she lives in Splott, even though it isn't a 'fact' in the text.

Farce is a comedy which features situations that are highly exaggerated, extravagant, and ultimately improbable. It also tends to feature strong physical humour, and a broadly stylised performance style.

Forced Entertainment was founded in 1984. It consists of a group of six Sheffield based artists who collaborate to make original theatre and performances. As well as working with young people to help them develop creative skills and thinking and to make performances and other works of their own.

Fourth Wall The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions without acknowledging the audience. Where the cast addresses the audience directly, this is said to be 'Breaking the Fourth Wall'.

A **Freelance Artist** is someone who does not work exclusively for one company but will usually seek employment in many different forms. This may mean that you are an actor but also a teacher, you might be a writer but also run a youth theatre. Because of the nature of these sometimes short term contracts, it can also mean that you might not be working all of the time, and consistently looking for new avenues of employment within your industry/speciality.

G

Gaffer tape Strong cloth-backed waterproof adhesive tape.

Gagglebabble A multi award-winning Cardiff based theatre company who aim to create entertaining genre breaking high-quality Gig-theatre for adults.

Gecko Theatre is an award-winning and internationally-acclaimed physical theatre company, led by Artistic Director Amit Lahav.

Genre A style of performance - a way of categorising different types of drama.

German expressionism An early twentieth century art movement that emphasized the artist's inner feelings or ideas over replicating reality.

Gig Theatre A play whose storyline is enhanced by incorporating live music into it.

Good Chance write, create and produce ground-breaking work with artists from across the world, and the company is run by the Artistic Directors, Joe Murphy and Joe Robertson.

J

Jamie Foxx is an American actor, singer-songwriter, comedian, television presenter, and record producer. Foxx became widely known for his portrayal of Ray Charles for which he won the Oscar, BAFTA, Screen Actors Guild Award, Critics' Choice Movie Award and Golden Globe Award for Best Actor.

Jeremy O. Harris is an American actor and playwright, known for his plays “Daddy” and Slave Play.

John Yorke Creator of the BBC Writers' Academy. Having worked for Chanel 4 and the BBC he has brought drama such as EastEnders, Casualty and Shameless to British screens. His book Into The Woods examines storytelling, and narrative forms

K

Kiri Pritchard-McLean is a Welsh comedian and writer. Born in Gloucester, she was raised on the island of Anglesey. She has performed for several consecutive years at the Edinburgh Festival Fringe

L

Look Back in Anger (1956) A realist play by John Osborne. It focuses on a young man of working-class origin, Jimmy Porter, and his upper-middle-class wife Alison. This play was part of the “Angry Young Men” movement.

Literary Manager Responsible for administering all script submissions (including reading them and giving feedback), as well as the relationships with playwrights, directors, and artistic directors.

LISPA A drama school which offered training programs in Devising Theatre based on the physical theatre teachings of the French Actor Jacques Lecoq.

Location This is where a scene or a play is taking place. It may already be in the script or may be something that is decided by the director/performer.

M

Monologue A speech within a play delivered by a single actor alone on stage. See also SOLILOQUY.

Mathilde Lopez trained at Central Saint Martins in Performance Design, has a Masters in Theatre Directing from Birkbeck College. She is the founder and artistic director of *August 012*, an innovative and award winning company based in Cardiff.

Mererid Hopwood is a Welsh poet, who became in 2001 the first woman ever to win the bardic Chair at the National Eisteddfod of Wales.

Matthew Lopez is an American playwright and screenwriter. His play *The Inheritance*, directed by Stephen Daldry, premiered at London's Young Vic in 2018, where it was called “the most important American play of the century.”

Michaela Coel is an English actress, screenwriter, director, producer. She is best known for creating and starring in *Chewing Gum* and *I May Destroy You*.

N

Naturalism

- i) A naturalistic **performance** (general accepted as following the approaches of Stanislavski) requires the actor to completely understand and inhabit every aspect of the characters' life.
- ii) A naturalistic **lighting design** requires lanterns to be placed in ways that duplicate where the light would come from in nature / real world setting.
- iii) A naturalistic **set design** aims to reproduce reality as closely as possible.

Notes The thoughts / feedback given by someone to the playwright. Such as a Literary Manager, Dramaturg, Director or Artistic Director.

NTW National Theatre of Wales is the English Language company for national work in Wales. The Welsh language company is called Theatr Genedlaethol Cymru.

O

Omidaze Theatre (Oh My Days!) is run by Yvonne Murphy (theatre director, producer, practitioner, facilitator, artist and activist) who creates everything from productions to creative learning strategies.

Ovalhouse An Off-West End theatre in the London Borough of Lambeth.

P

Plot The main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence.

Pitch When a writer attempts to persuade a producer to take on their work. Or when a producer suggests an idea to a writer to develop.

Pilot A TV or radio programme made to test audience reaction before the production of a series.

Production Manager The person who plans, coordinates and controls the production process so that the production is delivered on time and within budget.

Promenade Form of staging where the audience moves around the performance space / building / location and sees the play at a variety of different places.

Proscenium Arch Stage An end on stage with a masking frame surrounding its downstage edge.

Physical Theatre Is a genre of performance which makes use of the body (as opposed to the spoken word) as the primary means of performance and communication with an audience. *N.B It's focus on narrative and use of spoken word differentiates it from dance.*

R

R&D means 'Research & Development' and is used to describe the process that a creative team engage in when creating a new work. It is not intended for public viewing but mostly for trying out new ideas or pitching something to a venue, producers or other funders.

Realism Is the presentation of an accurate depiction of the real world, rather than a stylized interpretation.

Re-Drafting To draft (the play) again in a different way. This happens many times during the playwriting process and oftentimes carries on into the rehearsal period.

A **Resident Company** is a theatre company that reside in another theatre's building i.e Cwmni Pluen were Sherman Theatre's first resident company. They existed as a separate company but used the Sherman's building for purposes such as rehearsals.

Richard Pryor (December 1, 1940 – December 10, 2005) was an American stand-up comedian, actor, and writer. He is regarded as one of the most influential stand-up comedians of all time.

S

Scene A unit of action, often a subdivision of an act.

Scratch Night An evening which give writers an opportunity to test their play on an audience.

Sera Moore Williams is a lecturer, performer, writer and director and has worked and toured around the world with numerous theatre companies including a large number of productions over a period of 10 years with Brith Gof.

Sgript Cymru was a Welsh theatre company that specialised in new writing in Welsh or English by Welsh and Wales-based playwrights. The company was created in 2000 and was based in the Chapter Arts Centre in Cardiff, until 2007 when it merged with Sherman

Sidney Poitier is a Bahamian-American actor, film director, and ambassador. In 1964 Poitier became the first black male and Afro-Bahamian actor to win an Academy Award for Best Actor. He has been nominated six times for the Golden Globe Award for Best Actor and the BAFTA for Best Foreign Actor - winning each once.

Site Specific Any type of theatrical production designed to be performed at a location other than a standard theatre

Spoken word is a term that includes any kind of poetry recited aloud, and can include traditional poetry but also more modern forms, similar to a rap.

Stage Directions An instruction in the text of a play indicating the movement, position, or tone of an actor, or the sound effects and lighting.

Stan's Café is a Birmingham based group of artists from a variety of disciplines, though primarily theatre practitioners.

Stephen Daldry Is an English director and producer of the film, theatre, and television. He has won three Olivier Awards for his work in the West End and two Tony Awards for his work on Broadway.

Story Arc The way the storyline unfolds during the action of the play. Can also be character specific about their personal development across the play; this is a character arc.

Story Beat An event, decision, or discovery that alters the way the protagonist (lead character) pursues their goal.

Subtext The content of a play which is not announced explicitly by the characters (or author) but is implicit or becomes something understood by the observer of the work as the production unfolds. Subtext can also refer to the thoughts and motives of the characters which are only covered in an aside.

Squat This refers to a house (or piece of land) that a person who is not the owner has taken possession of. Normally for reasons which include protest and poverty.

Symbolic Forms having meaning, through culture, tradition, or collective, a form or character that represents something applied. May represent idea, situation, not the thing itself but rather a sign of the thing.

T

Taking Flight Theatre Company is a Cardiff based theatre company who make bold, unusual theatre productions with D/deaf, disabled and non-disabled performers.

Theatr Clwyd A regional arts centre and producing theatre in Mold, Flintshire.

The Arts refers to many different expressions of creativity including visual arts (i.e architecture, filmmaking, painting and photography), literary arts (including novels, drama, and poetry), performing arts (including dance, music, and theatre). It could also be referring to The Arts as an industry, i.e “I work in the arts”.

The Dolman Theatre A community owned and run theatre in Newport, which has a 400-capacity auditorium, three large rehearsal rooms and a 60-seat studio.

The Other Room is Cardiff’s first pub theatre. It is an intimate theatre of just 45 seats, presenting new work and great modern plays from 1950 onwards.

The Riverfront Theatre A venue besides the River Usk in Newport which has 2 auditoriums (a main house and studio), a dance studio, gallery spaces and a cafe/bar.

Through line is the connecting theme, plot, or characteristic in a story.

Tin Shed Theatre Co Create highly physical theatre company based in Newport, who create work in empty buildings, transform spaces, and fill theatres and studios with new work as well as exciting re-imaginings inspired by existing texts.

Third Angel was established in 1995 and is a theatre company based in Sheffield. The company makes work that encompasses performance, theatre, live art, installation, film, video art, documentary, photography and design. They are known for their experimental work which remains accessible to a mainstream audience.

Told by An Idiot A theatre company, which was founded in 1993. They “make theatre for anyone who breathes.”

Torchwood Is a British science fiction television programme created by Russell T Davies. It is also an audio drama for Big Finish.

Touring (Small Scale / Large Scale) A production that is presented at a different locations. The scale is related to buildings it visits larger scale being main houses in regional venues, smaller ones going to village halls and schools.

Two Hander A term for a play, film, or television programme with only two main characters.

V

Vision is a word that is used to describe how a writer or a director imagines their work, i.e ‘her vision was to create a play that was dark and full of intrigue’.

Volcano Theatre is an artist-led organisation that explores ideas and social relations through performance and participation. Based in Swansea, the company occupies a disused industrial building where it creates original work and hosts visiting arts.

W

Wales Millennium Centre / Canolfan Mileniwm Cymru is an arts centre located in the Cardiff Bay area of Cardiff, Wales. The centre has hosts performances of opera, ballet, contemporary dance, theatre comedy, and musicals. It is home to eight companies including the Welsh National Orchestra, Welsh National Opera, as well as National Dance Company Wales.

Whoopi Goldberg is an American actor, comedian, author, and television personality. Goldberg is one of only sixteen entertainers to have won an Emmy Award, a Grammy Award, an Oscar, and a Tony Award (EGOT).

Wings The technical areas to the sides of the acting area.

Tracy Harris – Photographs (1)



Tracy Harris – Photographs (2)



Tracy Harris – Photographs (3)



Tracy Harris – Photographs (4)



Tracy Harris – Photographs (5)

