

EDUCATIONAL ACTIVITY PACK

LORD OF THE FLIES

SHERMAN THEATRE / THEATRE Y SHERMAN & THEATR CLWYD

**BY WILLIAM GOLDING
ADAPTED BY NIGEL WILLIAMS**



DIRECTED BY EMMA JORDAN

LORD OF THE FLIES WAS A CO-PRODUCTION WITH THEATRE CLWYD AND WAS STAGED IN SHERMAN'S MAIN HOUSE DURING THE AUTUMN SEASON OF 2018.

The following pack provides some production background and context as well as providing you with the tools to answer an exam question on the Actor In Performance elements of this production.

There are both practical and academic questions within this – please be safe when completing the practical exercises.

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All production photography in this pack taken by Sam Taylor.

PRODUCTION CREATIVES

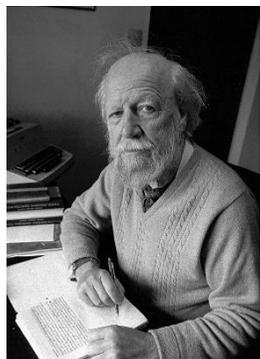
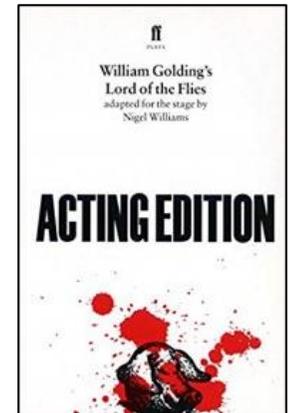


Emma Jordan – Director

- Emma was born and raised in West Belfast where she works as the Artistic Director of *Prime Cut Productions*.
- Her career began as an actress – initially at school she took part in the National Theatre’s Connections Festival.
- She appeared alongside Mark Rylance in the Ronan Bennet’s BBC drama *Love Lies Bleeding*.
- In 2013 she collaborated with Bosnian director Haris Pašović to create *The Conquest of Happiness* which was a large-scale performance for the Capital of Culture programme
- In 2014 she won the Paul Hamlyn Foundation Breakthrough Award for exceptional cultural sector entrepreneurs.
- In 2018 her production of *Red*, by John Logan earned her the Irish Theatre Best Director Award.
- She has also directed *After the End*, *Scorch* and *After Miss Julie* – the latter of which she adapted by moving its location from England 1945 to Fermanagh during the VE Day celebrations in 1945.

Nigel Williams - Playwright

- Williams is a novelist, screenwriter and playwright born 1948 in Cheshire
- After graduating from Oxford, Williams joined the BBC as a general trainee, and worked as an arts producer for the Corporation eventually becoming the editor of Omnibus and Bookmark.
- He also wrote *The Wimbledon Trilogy*, *Class Enemy* and *Elizabeth I* which starred Dame Helen Mirren
- He won the Somerset Maugham Award in 1978 for *My Life Closed Twice* and a Television BAFTA for *Screen Two*.
- Whilst adapting *Lord of the Flies* Williams met Golding.
- His adaptation of *Lord of the Flies* premiered in 1995 at the school his boys attended; his middle son played Simon.
- The play was later taken on by the Royal Shakespeare Company.



William Golding – Author

- He was a novelist, playwright and poet who was born in 1911 in Cornwall and died there in 1993.
- His mother campaigned for women’s suffrage and Father (a socialist) taught at the school Golding attended.
- He studied Natural Sciences before transferring to English Literature at Brasenose College, Oxford.
- Before the war he taught English and Music at Maidstone Grammar School and after hostilities ended he taught English at Bishop Wordsworth’s School, Salisbury.
- Golding served in the Royal Navy during World War II and was involved in the sinking of the Bismarck, D-Day and was in action at Walcheren where 23 out of 24 assault craft were sunk – which had a profound effect on his later life.
- Amongst numerous other accolades he was awarded the James Tait Black Memorial Prize for *Darkness Visible*, the Man Booker Prize for *Rites of Passage*, and most prestigious of all the Nobel Prize for Literature.

CHARACTER LIST (ORIGINAL AND REIMAGINED PRODUCTIONS)

Description	Original RSC Actor	2018 Actor
Ralph – Our protagonist, elected leader of the marooned group. Ralph attempts to build and maintain a signal fire, builds shelters and holds assemblies in the hope that this will create a civilised and recognisable society. Sadly, all of these end up in the dust as the others abandon him to join Jack's 'tribe'. Neither the smartest nor the strongest but possessing a quiet charisma. With Piggy they attempt to establish a mock-democratic government for the group for them to maintain peace and order.	Daniel Brocklebank	Lola Adaja
Jack – Our antagonist, one of the oldest stranded on the island. Jack becomes the leader of the hunters but longs for total power and becomes increasingly wild, barbaric, and cruel as the action progresses. Adept at manipulating the other boys, Jack leads the choirboys-turned-hunters in mutiny against Ralph's leadership by promising food. It is Jack who favours hunting and its savage reward of meat over all else.	Marc Elliott	Kate Lamb
Piggy – Ralph's "lieutenant." A whiny but intellectual member of the group, it is Piggy's inventiveness that frequently leads to innovation, such as the attempts to make a sundial, as well as the spectacles necessary to start the fire. Despite this he is the subject of the group's ridicule for his weight and asthma. Piggy initially discovers the conch and suggests that Ralph use it to call everyone.	Christopher Hudson	Gina Fillingham
Roger – Jack's "lieutenant." A sadistic, sly and cruel character who brutalizes the weak and vulnerable. As one of the original members of Jack's choir, he becomes the centre of much wickedness and the eventual hangman.	Tom McKay	Hannah Boyce
Sam and Eric – A pair of easily excitable twins closely allied with Ralph. Sam and Eric are always together, and the others often treat them as a single entity, calling them "Samneric." They finish each other's sentences, so that they pronounce their two names as one word. The twins are in charge of keeping the signal fire going.	William Jones-Berney Edward Wilson	Lowri Izzard Mari Izzard
Simon – A sensitive member of the group, in some ways the only naturally "good" character on the island. Simon is the only character whose sense of morality does not seem to have been imposed by society. Prone to fainting spells, they are considered odd by the others. Always coming to the boys' aid whenever someone needs help, such as picking up Piggy's glasses, offering meat to Piggy when Jack refuses to give any, and gives words of comfort to the worried Ralph.	Simon Edmund Kingsley	Olivia Marcus
Henry – He is the oldest of the littluns.	Benjamin Beeston	Laura Singleton
Maurice – Originally a choir member and one of Jack's key supporters. Similar to the hostile Roger but less cruel and are very much a follower.	Matthew Wright	Leah Walker
Percival – A littlun who has a nervous breakdown and first mentions the beast.	Dominic Skinner	Lowri Hamer
Bill – One of the choirboys. Bill is a follower of Jack who later becomes a hunter.	Matthew Bannister	N/A

CONTEXT (ORIGINAL AND REIMAGINED PRODUCTIONS)

The Original Book

Having faced many rejections *Lord of the Flies* was finally published in September 1954 by Faber and Faber. This was Golding's first novel and at the time he was working as a teacher. Although it was not a great success it soon went on to become a best-seller. Peter Brook's 1963 film adaptation is seen as a catalyst for the book becoming a classroom staple, alongside Golding's Nobel Prize for Literature in 1983.

The book takes place during an unspecified war (assumed to be World War II). The marooned characters are students, from a variety of different schools. Some – like Ralph and Piggy – are alone whilst others arrive as part of the choir under an established leader – Jack. Except for Sam and Eric and the choirboys, they appear never to have encountered each other before. The book portrays their descent into savagery; left to themselves, far from modern civilisation, the well-educated children regress to a primitive state.

There is evidence to suggest that Golding wrote his book as a response to the youth novel *The Coral Island: A Tale of the Pacific Ocean* (1858) by R.M.Ballantyne. This focuses on three boys marooned in the South Pacific – the only survivors of a shipwreck. Golding's lead characters of Ralph, Piggy and Jack have been interpreted as caricatures of Ballantyne's protagonists, and the rescuing naval officer makes direct reference to the boys attempts at civilisation as being "A jolly good show, like the Coral Island".

THE 1995 PLAY SETTING

- Set during an unspecified global war (assumed to be World War II).
- All male main cast.
- 32 youths, who ranged from 11-year-olds to mid-teen.
- School uniforms are highly restrictive and impose formality – it is the shredding of these that clearly shows the boys descent into savagery.
- Williams was asked to adapt Golding's novel for the stage by Matthew Evans of Faber and Faber, who published both writers' works. This was due (in part) to Williams' play, *Class Enemy*, which looked at adolescent conflict in a South London schoolroom, and was produced at the Royal Court Theatre – which seemed to echo many of Golding's themes.
- Williams reduced the number of characters from the book. This created less divisions between biguns and littleuns and placed greater emphasis on the tensions amongst Ralph and Jack.

THE 2018 PLAY SETTING

- Set now (the present) in 2018.
- All female main cast.
- 12 adult actors.
- School uniforms are less restrictive and suggest a more relaxed environment such as jeans and hoodies.
- "I am delighted to be partnering with Tamara Harvey on this bold re-imagining of a classic story, with the voices of young women placed front and centre... In these times, it feels important to look at this story with new eyes. Society itself is interrogated in Golding's iconic story. Who better to do that now than a team of brave young women."
Rachel O'Riordan (Artistic Director, Sherman Theatre)
- "It feels vital that we produce work which celebrates and empowers women, in the stories we tell and in the people we choose to tell them."
Tamara Harvey (Artistic Director, Theatr Clwyd)

Relevant Socio-Political situations across the decades. Including Politics and Power, Gender and Inspiring World Events.		
Original Context (1954)	First Adaptation Context (1995)	Contemporary Context (2018)
Politics and Power		
<ul style="list-style-type: none"> • Great Britain was still suffering with the aftermath of World War II. Rationing of certain things was just coming to an end. • The two World Wars within 20 years had killed millions which created a real sense of personal mortality amongst all people. • Establishment of the welfare state and other provisions allowed people to think there was a real sense that ordinary people could empower change to the very fabric of society as they knew it. 	<ul style="list-style-type: none"> • After 15 years of Conservative government the political system was in disarray. Although then Prime Minister John Major had won an election 3 years previously there was a growing dissatisfaction with the long standing Conservative government. • People were looking for change and once again really felt they could influence societal changes through protest and the ballot box. • Tony Blair was recently elected as leader of the Labour Party and distanced himself from previous policies – changing the face of British politics. 	<ul style="list-style-type: none"> • Once again there is a real sense that people can make changes in society through protest and grassroots movements. • There is a growing awareness of instability through the rise in racism and Britain First movements and an uncertain future for post-Brexit UK. • The US President makes casual threats of retaliation delivered over social media. • It is perceived that there is widespread corruption in elections – such as Putin’s re-election, Brexit and during the US Presidential race. • Those in power are appealing through divisive politics to those who feel disenfranchised.
World Events that might inspire		
<ul style="list-style-type: none"> • Atomic War is a reality and feeds into a climate of fear that society could be wiped out in an instant. (Feb 1952 Churchill announced Britain had atomic capability) • Globally, power shifts had begun that would change countries forever. Such as the Iron curtain, the division of Germany, the British Empire being broken up. 	<ul style="list-style-type: none"> • With major world events including Sarin gas attacks in Japan and the Dunblane School Massacre it was made even more apparent that death and violence were no longer confined to the battlefield. They could happen anywhere. • Nelson Mandela becomes first democratic president of South Africa- rising to power following years of suppression and promising widespread change. • The Rwandan genocide reminded everyone that those in power were still capable of great atrocities through abuse of power. 	<ul style="list-style-type: none"> • With the speed of contemporary media and news reporting all world events our awareness of horrific experiences is much greater and more immediate. Such as the Grenfell fire, Knife attack at London Bridge and School shootings in U.S. • Global migration is on the increase with refugee and asylum seekers trying to find a place to call home.

Social		
<ul style="list-style-type: none"> • The children of the World Wars were growing into adulthood and wanted to change things. • Some of these children never went back home, they were forced to redefine what ‘home’ meant to them and how to protect their new values and social system. 	<ul style="list-style-type: none"> • Britpop, Cool Britannia and people centric movements were becoming more acceptable and mainstream. • Rise of neo–social liberalism and anti-establishment feelings. 	<ul style="list-style-type: none"> • Access to more knowledge and opportunities through the internet makes us more aware of other people’s cultures, communities and environments. • A greater awareness of what separates us from other people – rather than what makes us the same as them.
Gender		
<ul style="list-style-type: none"> • One of the world’s oldest and most powerful monarchies is led by a woman – Queen Elizabeth II crowned 1952, first Queen in half a century. • The war disrupted the power balance between men and women. Unlike following World War I women were less at ease about reverting to their pre-war stereotypes and societal roles. • This newly mobilised generation pushed for equal rights in law, politics, pay and at work. • 1951 Election; 17 Female MPs (2.7% of Parliament), none in the cabinet. 	<ul style="list-style-type: none"> • UK had spent much of the past decade being led by Margaret Thatcher – who had shown what a determined and ambitious woman in power was capable of achieving. • The 1990s saw the rise of Girl Power. This represented independence, fun, ambition and self-reliance. It was very much about the individual woman – she could define herself. • There were very public displays of the breakdown of traditional masculinity in particular notable figures were seen crying in public – such as footballer Gazza and US President Bill Clinton. • 1992 Election; 60 Female MPs (9.2% of Parliament), 2 in the cabinet. 	<ul style="list-style-type: none"> • UK once again led by a female PM. • Today the #MeToo, #TimesUp and #ERA5050 movements are drawing attention to current gender inequalities and working to repair them. • There are Women’s Marches across the globe to show support and pressure governments into change. • 2018 marks the 100 year anniversary of some of the first women receiving the vote. • There is great debate surrounding the unequal tax policy on sanitary products - #PeriodPoverty • 2017 Election; 208 Female MPs (32% of Parliament), 8 in the cabinet.
Travel		
<ul style="list-style-type: none"> • 2 February 1953 <i>Skyways Ltd</i> flight disappeared with 39 occupants aboard. Extensive searching found no aircraft. • Technology to search for missing flights was not readily available. If searching by air or sea produced no evidence then all efforts were abandoned. 	<ul style="list-style-type: none"> • On 22 December 1992 a cargo flight from Côte d’Ivoire to Namibia disappeared. The cause remains undetermined. • While improvements in technology meant that some disappeared aircraft and ships were discovered after the fact, it is still conceivable for discovery to be impossible. 	<ul style="list-style-type: none"> • 8 March 2014 Malaysia Airline’s flight 370 disappeared between Kuala Lumpur and Beijing. All 239 on board are presumed dead. • Despite the strides in technology planes and people can still disappear.

Describe 3 things from across different time periods that are relevant to *Lord Of The Flies*, and might be reasons for performing it:

1 _____

2 _____

3 _____

Listening – Compare and Contrast

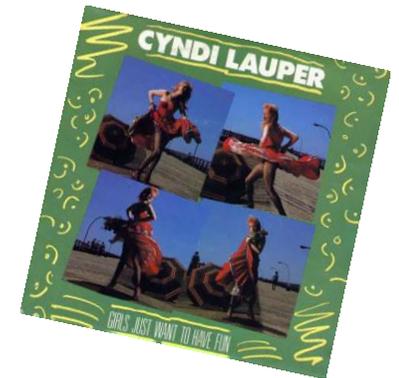


Listen to:

Respect by Otis Redding 1965 and *Girls Just Wanna Have Fun* by Robert Hazard 1979.

Now compare and contrast these versions with:

Respect by Aretha Franklin 1967 and *Girls Just Wanna Have Fun* by Cindi Lauper 1983.



Consider how the use of a different gendered singer changes the message and mood of the song for the listener.

How might these be used within a production where gender is something being examined?

Which character(s) within the play might they relate to most?



ADAPTING LORD OF THE FLIES – ISLAND PARADISE OR TROPICAL NIGHTMARE?

As previously mentioned Emma Jordan has already adapted existing plays for audiences with her historical and location switch of Patrick Marber’s *After Miss Julie* (itself an adaptation of August Strindberg’s 1888 play *Miss Julie*). In addition to this Nigel Williams was privileged to meet William Golding during his adaptation of the classic – we have put together some quotes on their thoughts on adapting these productions which you and your students may find useful in stimulating discussions about adaptation in relation to the production you see.

Some questions you may want to consider when discussing these quotes include:

How might these opinions reflect in the production choices made by Emma Jordan?

Do you think that the views of William Golding and Nigel Williams are correct?

What do you think about adapting classic stories?

Can you make a list of potential issues that might arise from adapting? How might you solve these?

Quotes taken from articles: *The Telegraph*, *giggingni.com*, *nomoreworkhorse.com* and *The Herald Scotland*

Emma Jordan (On Patrick Marber’s *After Miss Julie*)

“These things take on even greater relevance when they occur within a society that was changing radically and in a world that was being blown apart politically and socially.”

Emma Jordan (On *Lord Of The Flies*)

“It’s important to present the story in a way that might challenge some of prescribed ways of reading the text - that, after all is what theatre can do - it can challenge an accepted maybe prescriptive reading of a story, it can reimagine and also recontextualise for a 21st century audience. Whilst working on this production and considering Golding’s story in the context of world politics in 2018 we have been thinking a lot about fear - how divisive it is - and how the fear of the unknown can lead humans to position themselves in an extreme way.”

“The story can be read in multiple ways and one of them is that it is about the human condition and a specific set of circumstances that facilitates the development of a type of abhorrent behaviour - and this exploration unfortunately stands true of all genders.”

“For me the tragedy of the story lies in the build of lots of bad decisions starting from making value judgements based on class and appearance and moving swiftly to the breakdown of any sense of a democratic and just society. The corrosive nature of the power taken by the authoritarian and defensive Jack and her tribe stems from an inability to empathise - this lack of imagination coupled with fear makes for a horrible psyche and I think we can see this mirrored in contemporary politics.”

Nigel Williams

“In transposing a story from one medium to another, the most difficult thing is to render the beauties of the original in a completely new manner; it is, or should be, a creative process but, while more than mere transcription, it should always be less than mere self-expression.”

“What the book was supposed to be was a sort of critical look at our history.”

“He wanted, he said, to explore the evolution of society, from chaos to collective action, and show the origins of the divisions that civilised societies in order to further collective good by the executive action of the few. He was about nothing less than the important task of showing how a slowly nurtured democracy can collapse in the face of the lust for power, how religious instincts can be perverted into becoming a cloak for brutality and how the competition for scarce resources can betray humans into revealing their fundamentally animal nature in the space of a few short months.”

“Language – in the theatre – should never be about a simple exchange of information – and to get the balance between forward narrative, character development and the strong sense of impending doom that hangs over the novel from that first description of the cruel sun in the endless sky – was not easy.”

“Well, my feeling about the whole casting thing is that anyone can play anyone. White people can play black people, black people can play white people, girls can play boys, boys can play girls, and so on. The only thing I would say about Lord of the Flies is that you can't have it being girls from a girls school, because it's very much about male violence.”

“I don't think there's another novel that's been written since the Second World War that deals with such visceral and incredibly serious themes in the way that it does. It's not just about boys who become savages. It's about democracy, civilisation and fundamental philosophical questions about the world, and in theatre, if you get it right, that becomes something sharper and even stronger.”

William Golding

“I think women are foolish to pretend they're equal to men – they're far superior, and always have been. But one thing you cannot do with them is take a bunch of them and boil them down into a set of little girls who would then become a kind of image of civilisation, or society. That's another reason why they aren't little girls.”

Rachel O'Riordan (To the company on the first day of rehearsal)

“However, as we reframe the story in 2018, something more is under interrogation. How we understand gender has changed fundamentally and forever; so how we look at a story which positions gender at its heart must also shift. The paradigm has changed and as theatre makers we must respond, re-position and take chances with text which can be perceived to be immutable. This classic ‘boys’ tale becomes something more, something other, through our modern gaze. As the prism changes, so must theatre.”

ACTING SKILLS – VOCABULARY

Link the definitions with the correct word.

Physicality

Gait	The position in which someone holds their body when standing or sitting
Eye Contact	A person's manner of walking.
Facial Expression	The way someone stands, especially when deliberately adopted (as in cricket, golf, and other sports)
Gesture	The amount of space between people and their surroundings.
Pace	The look on someone's face that conveys a particular emotion.
Posture	Where the actors gaze is focused.
Proxemics	The speed at which someone walks, runs, or moves.
Stance	An action performed to convey a feeling or intention.

Vocal

Tone	Speed in speaking.
Accent	The flow/frequency of words and phrases
Inflection	A temporary stop in action or speech.
Pace	Give particular emphasis or importance to a point, statement, or idea.
Pause	Quantity or power of sound; degree of loudness.
Pitch	The manner of speaking that expresses a particular feeling or mood.
Rhythm	The degree of highness or lowness in the voice.
Stress	A distinctive way of pronouncing a language (associated with a particular country, area, or social class)
Volume	The modulation of intonation or pitch in the voice.

ANALYSIS OF AN ACTOR IN PERFORMANCE - *Visualisation and Physicalisation*

“ RALPH: I’m not after anything. I just came here to get Piggy’s glasses back. ”

Consider these elements of the performance you can see in the photo:

Stance, Hips, Feet, Hands, Arms, Chest, Neck, Eye Contact, Facial Expression

Now try out Michael Chekhov’s *Visualisation and Physicalisation* exercise. This encourages an actor to inhabit a character’s physicality by first imagining it then stepping into it, and taking it on.

1. Look at the image opposite. Take in as much as possible.
2. Now stand relaxed with your feet shoulder width apart and arms by your side.
3. Keep your eyes closed until told to open them. Ask someone to read these instructions. The important thing here is to take your time.
4. Imagine the character is right in front of you, standing with their back to you.
5. Look down at their feet and slowly track up to the top of their head noting each detail of their physicality as you do.
6. Once you reach the top of the head imagine that they are turning to face you.
7. Observe them in profile from feet to head.
8. Observe them as they face you from feet to head. Take in as much as possible. Now you can see their face note what it looks like.
9. Watch them return to their starting place. Back to you.
10. Now you are going to step into them.
11. Imagine where they are standing has become a giant jigsaw piece into which you will fit your body.
12. Step forward into their body.
13. Push your body physically into them. Taking on their physicality. Stretch and flex your body and face into the space.
14. Now step back out of them and back to your relaxed stance.
15. Open your eyes and feel where the tension in your body is.
16. Why do they hold their tension in that part of their body? // How does it affect the rest of them?



GETTING UNDER A CHARACTER'S SKIN – PART 1

This exercise is intended to help actors in making decisions and hopefully prevent them from over intellectualising characters. Although this exercise takes influence from both Stanislavski's *Given Circumstances* and the Michael Chekhov exercise you have already tried out its intention is to get the actor to trust in their instincts and explore the physical world of a character.

In part 1 we begin to gather the 'facts' about the character – these do not need to be 'correct' just instinctual.

Firstly choose a character from the play – this should be one you are familiar with but not one that you have fully interrogated.

Now get someone to ask the following about your character.

N.B It is essential that you just write down the first thing that comes into your mind. The person asking should give you less than 30 seconds to think about your responses.

The answers to these questions should all be written down:

What is the character's name? // Their age? // What is their family? (Parents, siblings etc). // Where does the character live?
Now describe where they live. // What do they wear on a daily basis? // What is their education?
Who are their friends and enemies? // What do they eat for lunch? // What is their favourite music?
What do they do with their spare time? // What phrase do they say a lot? // What do they look like?

These are the most important questions in the exercise:

What do they want? (*AKA Objective*) Why do they want it

What is stopping them getting it? (*AKA Obstacle*)

Now you have this list of information double check that it all makes sense. Give yourself a few minutes to make adjustments where necessary.

You now have all the information that you need to get started on the second part of the exercise.



GETTING UNDER A CHARACTER'S SKIN – PART 2

If you can work with a pair via Skype / Zoom / FaceTime (but you could also do this in front of a mirror) – you should take it in turns to complete this exercise watching and noting each other as things progress.

Picking one half of the pair to go first they should be talked through the *Visualisation - Physicalisation* exercise. However, this time only follow steps 1 to 13 – ask your partner to hold them self in the physicality they have adopted.

Now begin to walk this character around the room at their normal rate – how they walk every day.

N.B It is really important to concentrate on maintaining their physicality.

Once you are happy with this begin to experiment with walking at a fast rate and also a slow rate. Try not to give these walks a motivation or intention. You are just doing it.

The partner watching should make note of any differences they can see in the physicality of their partner as things progress.

Now try out these different things – continuing to experiment and play without thinking about what you are doing.

1. Start to perform an action that your character does on a regular basis.
2. Then return to walking at one of the speeds you have chosen.
3. Now consider reacting to something which surprises your character.
4. Once again return to walking at one of the speeds you have chosen.
5. This time you can start to integrate an object into the action you are starting to create. Pick up any object on your journey.
6. Finally add in the vocal phrase that you created in Part 1.
7. Now begin to experiment with all these elements of character you have created, move between them all at different speeds. Explore the room.
8. The exercise should be drawn to a close by getting the character to sit down.

What did your partner / you notice?

Ask them to use correct terminology to describe how your body looked at each stage.

What elements of your physicality changed most?

Was there a particular characteristic that became apparent about your character from their movement?

Begin to consider how this additional information might begin to inform your physical portrayal of the character across the play.

Are there any facts you would consider changing now you have created the character this way?



ANALYSIS OF AN ACTOR IN PERFORMANCE:

“ JACK: This is better than being blooded. Who’s going to be the first to be baptised? ”



Describe these elements of their physical performance based on the photograph opposite:

Stance – Wide / Narrow _____

Hips – Back / Forward / Centred / Left / Right / Sat

Feet – Planted / Sideways / Spread _____

Hands – Open / Fist / Splayed _____

Arms – _____

Chest – Pushed Out / Collapsed in

Neck / Back – Arched / Straight _____

Eye Contact – Held / Broken

Facial Expression – Eyebrows / Lips / Forehead _____

Proxemics – Audience / Set / Characters _____

How might this line be delivered? (Do not forget the vocal skills key words)

What would this convey to the audience? _____

Consider these questions:

What feelings or events might provoke this physicality? // Why not try the *Visualisation Physicalisation* exercise on this character?

ANALYSIS OF AN ACTOR IN PERFORMANCE:

“ RALPH: There was a beast and ... ”



Using the photo opposite decide how this line might be delivered and by whom?

What would these vocal choices convey to the audience?

Describe these elements of the performance:

Eye Contact

Facial Expressions

Proxemics

What would these physical choices convey to the audience?

ANALYSIS OF A SCENE IN PERFORMANCE:

“ PIGGY: I did. And I got the shell to prove it. ”

Answer the following question using the photo on the right.

Explain how the actors in this scene might use their acting skills to sustain the audience’s interest.

You should refer to physical skills, vocal skills as well as your understanding of the play.



(Continue on more pages as required)

ANALYSIS OF A SCENE IN PERFORMANCE:



Look at this moment between the girls at the end of Act Two.
“ ALL: Kill the pig! Spill his blood! ”

Answer the following question using the image opposite and your understanding of technical theatre.

Describe the technical aspects that might be present in this scene and how these would work together to convey an emotion to the audience.

Make reference to potential uses of Sound / Lighting / Set and Costume.

(Continue on more pages as required)

Theatr Clwyd

THEATR CLWYD – CO PRODUCING PARTNER

Theatr Clwyd is one of the foremost producing theatres in Wales – a beacon of excellence looking across the Clwydian Hills yet only forty minutes from Liverpool and half an hour from Wrexham.

Built in 1976 and opened by Queen Elizabeth II it has been a theatrical powerhouse and much-loved home for the community. Previous Artistic Directors include George Roman, Toby Robertson (who assisted on Peter Brook's 1963 film adaptation of *Lord of the Flies*) Helena Kaut-Howson and Terry Hands. Now, led by the Executive team of Tamara Harvey and Liam Evans-Ford, it is going from strength to strength producing world-class theatre, from new plays to classic revivals.

There are three theatre spaces, a cinema, café, bar and art galleries and, alongside its own shows, it offers a rich and varied programme of visual arts, film, theatre, music, dance and comedy. Theatr Clwyd works extensively with the local community, schools and colleges and creates award-winning work for, with and by young people. In the past two years it has co-produced with the Sherman Theatre, Hijinx, Gagglebabble and The Other Room in Cardiff, Paines Plough, Vicky Graham Productions, HighTide, Hampstead Theatre, Bristol Old Vic, The Rose Theatre, Kingston, Headlong, Sheffield Theatres and the Orange Tree Theatre, amongst others.

In 2016/17 over 420,000 people saw a Theatr Clwyd production, in the building and across the UK. Most recently it's production of *Home, I'm Darling* featuring the IT Crowd and Humans star Katherine Parkinson and written by Laura Wade (*Posh*), transferred to the National Theatre, London with Tamara Harvey directing.