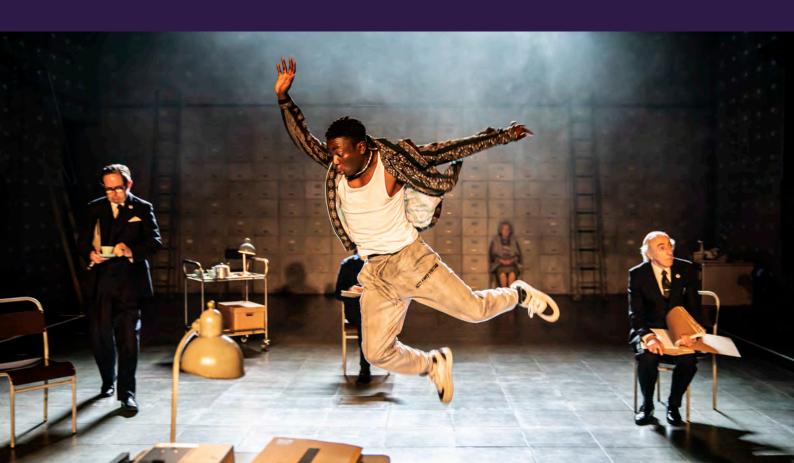
# National Theatre Collection

# After Life – Learning Guide

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# **About**

This learning guide supports the National Theatre's production of *After Life*, directed by Jeremy Herrin, which opened on 2nd June 2021 at the National's Dorfman Theatre in London.

Our packs are designed to support viewing the recording on the **National Theatre Collection**. This pack provides links to the UK school curriculum and other productions in the Collection. It also has a plot synopsis with timecodes to allow you to jump to specific sections of the play.

Here you'll also find all the information you need to enable you to study the production and write about it in detail. This includes notes about all of the key elements from performance style to design. You'll also find pointers for further research.

# **Background Information**

Recording Date – 16th June, 2021 Location – Dorfman Theatre, National Theatre Age Recommendation – 14+ (themes of grief and loss)

# Cast

| Obafemi Taylor                | Olatunji Ayofe  |
|-------------------------------|-----------------|
| Young Ichiro Watanabe &       |                 |
| Henry Thompson                | Nino Furuhata   |
| One                           | Danielle Henry  |
| Jill Smart & Young Beatrice   | Maddie Holliday |
| Ichiro Watanabe               | Togo Igawa      |
| Katie Watanabe                | Anoushka Lucas  |
| Five                          | Kevin McMonagle |
| Actor Harold & Graham Jenkins | Jack James Ryan |
| Three                         | Simon Startin   |
| Two                           | Luke Thallon    |
| Beatrice Killick              | June Watson     |
| Four                          | Millicent Wong  |
|                               |                 |

# **Creative Team**

| Director                      | Jeremy Herrin    |
|-------------------------------|------------------|
| Writer                        | Jack Thorne      |
| Designer                      | Bunny Christie   |
| Lighting Designer             | Neil Austin      |
| Music                         | Orlando Weeks    |
| <b>Music Production &amp;</b> |                  |
| Additional Composition        | Sam Hudson-Scott |
| Sound Designer                | Tom Gibbons      |
| Movement Director             | Shelley Maxwell  |
| Video Designer                | Max Spielbichler |

# **Teaching Information**

### This production is particularly suitable for:

- **Drama and theatre students** studying director Jeremy Herrin and/or Headlong Theatre as contemporary theatre practitioners.
- Drama and theatre students studying designer Bunny Christie as a contemporary theatre practitioner.
- Anyone with an interest in the work of playwright Jack Thorne.
- Anyone with an interest in theatre adapted from or inspired by an original film.

### In particular you might like to explore:

- The unusual way in which the production was conceived and made, with a collaboration between designer Bunny Christie, writer Jack Thorne and director Jeremy Herrin.
- The design of the production and how it supports the storytelling.
- The playfulness of the production and the way in which it makes references to creation of theatre.

# **Production Notes**

The following notes have been compiled to help guide you through the significant design and performance aspects as you watch the production, or to remind you of them after you have watched it. You may also want to make your own notes and form your own opinions on the effectiveness of these aspects as you explore the production.

#### **Contextual Information**

- The original film by Hirokazu Kore-eda, on which this production is based, was released in 1998.
- The creators have used it as an inspiration to create a theatrical production.
- The play was performed at the National Theatre's Dorfman Theatre in the summer of 2021. This was during the COVID-19 pandemic. The themes of bringing people together, at a time when people could not be together, are particularly pertinent in this production.
- The production is a collaboration between a writer (Thorne), a designer (Christie) and a director (Herrin), in response to a film.
- Bunny Christie talks in the video (see Research section of these notes) about the playfulness of the set design, and the fact that the audience has to work just as the people on stage do. "This is not CGI". Whilst looking at the design for this production, bear in mind what may have been different if this was a film production (and you can also make this comparison with the original film). "It's so playful that you have to behave more like a child and use your imagination and join in with the game".

# **Production Notes**

#### **Key Design Elements: Set**

- The production uses a thrust stage configuration. Around the edges of the stage are low filing cabinets, between which the front row of the audience are seated. On each filing cabinet there is also a lamp, which provides some of the light for the stage.
- The main colour palette of the set is grey and black: it is a functional environment that has an air of bureaucracy and institutional practicality about it. There are metal trolleys, a metal desk (stage left) with a typewriter and a tannoy microphone on it. There are a number of metal chairs which are used in various positions throughout the production.
- The back wall consists of filing drawers from top to bottom. Some of these
  drawers open to provide steps for a number of characters to stand higher up
  (the rest of the set is on one level). There is a tall ladder resting against the
  back wall. Number Five also makes some of his addresses from a high point
  on the back wall.
- Set dressing includes plain functional office style crockery, and cardboard archive boxes and manila folders.



# **Production Notes**

### **Key Design Elements: Costume**

- One wears a navy tunic-style top, with navy trousers and black shoes.
- Two's costume is a uniform of navy trousers and a thick heavy-duty cotton shirt. Each of the guides' uniforms bears a logo for the place where they work. He also wears black shoes.
- Three wears a black waistcoat and dark trousers, with a white shirt. He wears hornrimmed glasses.
- Four wears the dark uniform of the guides, until Act 2 scene 9 when she appears as angel, wearing a white tulle dress, large angel wings and a halo.
- Five wears a smart black suit with a white shirt and a dark patterned tie. He wears black shoes.
- Beatrice Killick is an elderly lady who wears a patterned long-sleeved blouse with a light beige sleeveless cardigan and a tweed skirt. She wears tights and pale lace-up shoes.
- Hirokazu Mochizuki's costume is a cream knitted waistcoat under a grey wool blazer and trousers. He wears a dark tie, and pale grey shoes. He is a character who addresses people very formally and his suit reflects that.
- Obafemi Taylor wears a white vest underneath a grey patterned shirt/jacket. He wears grey tracksuit bottoms and a beaded necklace. At the end of the play, he wears navy shirt and trousers, held up by braces, as he has now joined the guides himself. His braces make him seem less experienced/younger than the other guides.
- Jill Smart's youth is shown by her baggy blue and grey lumberjack shirt over a white t-shirt. She wears light blue jeans and white trainers. She also wears glasses.
- Henry Thompson wears a blue denim shirt and blue jeans.
- Actor Harold wears a World War 2 army uniform.
- Actress Beatrice Killick wears a white tulle dress with fitted bodice, as the guides prepare the memory. The dress has a brown label hanging from it, like it would if it

# **Production Notes**

had been produced in a theatre workshop: it is a mock up of the costume she will wear in the memory. This is another self-referential moment: it is the same process that the production itself would have gone through. In Act 2 scene 12, Actress Beatrice wears a red version of the same dress, with heeled red ballroom shoes.

- Katie Mochizuki wears a white shift dress, which is sleeveless. It has a grey vertical trim on the top half and small pocket details at waist level.
- Graham Jenkins wears a white and black checked shirt and dark trousers.

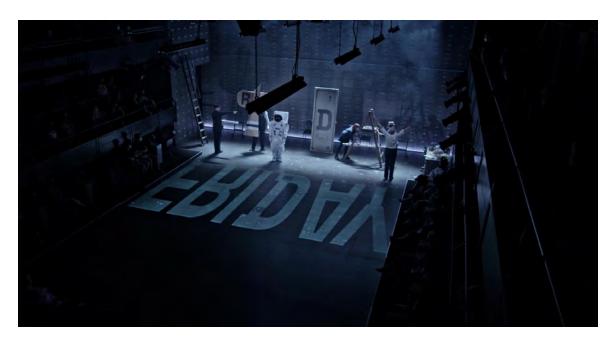




### **Production Notes**

#### **Key Design Elements: Lighting**

- Much of the lighting in this production is very cold, and also uses a lot of shadow. High angle lights upstage provide a great deal of light, and there are also several mid-height lanterns which provide bright lights from the rear and side of the stage.
- Shafts of light appear from upstage right at various points.
- There are LED strips around the 4 edges of the stage at floor level.
- Focussed shapes of light provide different locations, for example a tight square in Act one scene two when Four and Two converse for the first time in the play.
- Many of the transitions have snaps to black or very rapid fades. It suggests an
  absence of sentimentality in this facility it exists to provide a service or
  function. The cold hues used in a number of scenes also suggests that this is
  an unsentimental place and one which is merely transitory.
- Notice that the labels in the back wall of filing cabinet drawers all light up and provide the image of the constellations.
- At the end of the play, the stage once again becomes very bright: a functional, practical administrative location.



# **Production Notes**

#### **Key Design Elements: Sound**

There is a lot of recorded sound in this production. It includes:

- The opening sounds of a mixture of a choral music samples (*O Fortuna* from *Carmina Burana*), whistles, speeding cars and seagulls. They are suggestive of a variety of different memories and moments in people's lives.
- A bell tolls three times (traditionally known as a death knell) as the new arrivals are announced and a bell or buzzer is sounded.
- Music includes chimes, synthesized music, and piano both as scene transitions and as underscoring.
- Throughout the performance we hear the sound of typewriters and the flickering of a projector when the guides are watching video recordings of the other characters.
- Muffled audio from a video that Two is watching can be heard in Act 1 scene 6.
- As Two describes to Five what he has seen in Katie's films, we hear recorded sound effects of a car driving away, a baby crying and a church organ. These match with the narrative that Two is providing.
- The music of Taveres' *Heaven Must Be Missing An Angel* is heard when Four dances wearing large angel wings and halo.
- In Act 2 scene 11 we also hear Suede's *Saturday Night*, as if it is a broken record, stuck on a short section of the song.
- In Act 2 scene 12, we hear a range of sounds as the different participants prepare to leave: this includes the audio of a space centre preparing for shuttle launch countdown, seagulls, the sound of rain and the sound of a medical machine beeping.
- Five briefly plays the accordion live.

### **Production Notes**

#### **Performance Style**

- Notice how the days of the week are depicted for the audience: sometimes through projection, other times through the actors manipulating a dust cover (e.g. Thursday). It is a non-naturalistic method of conveying the passage of time.
- There are a lot of scenes which consist of duologues. The relationships between the guides and participants are quite often established using carefully blocked scenes where they do not get physically close to each other: there is a distance to the relationships because the guides serve a function rather than being friends with the participants.
- There is an element of playfulness that Bunny Christie refers to in the need for the audience to become childlike in their imaginings of the events that they are watching. For example, having a willingness to accept that a stream of pink helium balloons is a cherry tree. It is a highly stylised 'tree', but one that is beautiful. It suggests the beauty and comfort that memories provide.

#### **Key Moments**

You might like to consider these moments in particular when you are studying the production.

- One and Two converse, with Two suggesting that he has a sense of foreboding. He begins to get emotional – the first time we see one of the guides showing anything apart from purposeful professionalism. (0:08:40 -0:10:31)
- The conversation between Obafemi and Five (0:11:53 0:13:10) note the
  hostility with which Obafemi speaks and the way in which the relationship is
  created, followed by the contrasting interaction between Two and Beatrice
  Killick. (0:13:10 0:18:54) Two is clearly starting to understand much more
  about Beatrice's character and the reason for her death.
- Look at the way in which the video is 'rewound' when Two is watching
  Hirokazu and Katie. Their movement is then also executed in reverse as he
  moves the tape backwards and forwards to study a brief moment. This scene
  is an example of how the various participants 'come out' of their films for the
  audience to see what the guide is seeing on screen. (0:20:57 0:27:12)

# **Production Notes**

- There is a sense of meta-theatre in this production: the recreation of memories for people. At one point, Beatrice Killick is presented with a model box of the memory that is being created for her. She is presented with the type of model box that a theatre designer would create for a theatre design. It is of the exact moment that we are watching on stage. (0:49:16)
- Beatrice and her actress counterpart dance together (yet do not touch) as the memory is being rehearsed. (0:50:21 - 0:51:44)
- Another interaction between Obafemi and Five occurs between 0:51:45 0:56:10.
  There are moments of comic timing as Five is openly critical of Obafemi, but the
  reflections of his experiences are created through nuanced physical, facial and
  vocal expression.
- Two and Hirokazu discuss their relationships with Katie and find common ground. (0:56:10 – 1:00:21)
- Act 2 scene 12 is when the various participants take their leave and enter their final memory. Each one enacts a moment of reflection and then leaves their shoes neatly in a very narrow square of light. There are moments where the set, costume, sound and performance integrate to create the mood and atmosphere of each memory, and the pathos of each character leaving. Two then decides to move on, too, and we see the guides all making his memory despite their protestations. (1:21:35 1:34:10)

# **Plot Synopsis**

#### Act One, Scene One - Monday

Dressed in a smart, office suit, guide Five welcomes new guests to the other world, informing them that they have passed away and will be staying in this holding place for one week. They are invited to 'relax and make yourself comfortable' but have a task to complete: 'We would like you to choose one memory, which is most meaningful or precious to you'. After 3 days, the staff will recreate the memory and participants will 'move on'.

#### Scene Two (0:02:55)

The guides begin interviewing new arrivals. One young girl, Jill, immediately suggests a memory of riding the Tower of Terror at Disneyland, while an elderly spinster, Beatrice, is too concerned with her cat that was left behind in her house. A young man, Obafemi, struggles to come to terms with where he is and another young man, Henry, just screams loudly. Meanwhile an elderly man, Hirokazu, considers the challenge carefully, 'I will think of something good.'

#### Scene Three (0:08:34)

Guides One, Two and Four lament their frustrations at recent arrivals, 'seven cases. No memories. One even refusing to discuss the subject of memories.' Two worries if this could be the week in which he fails everyone, 'This Monday feels different, worse.'



# **Plot Synopsis**

#### Scene Four - Tuesday (0:10:35)

Guides discuss each of the cases: Hirokazu is 'a digger'; wanting to be as thorough as possible. Obafemi is described as 'trouble', with lots of energy and ideas but struggling to settle on a memory, asking if he can choose a dream instead.

**(0:13:08)** They move onto Beatrice, who, once she stopped worrying about her cat, has been fairly cooperative. They explore a memory from Fairbrass Hall where she danced with her brother Harold and 'couldn't have been more happy.' Harold died four years previously of pneumonia. The guides offer to recreate the memory to which she says 'yes, that'll do.' Judging by her reaction, guide Two accurately guesses that Beatrice committed suicide.

#### Scene Five (0:19:13)

Guide Four and Jill bump into each other outside of an interview. Four says she feels like she's been to Disneyland because so many teenage girls suggest it as a memory. This throws Jill, who asks how many girls have come through – 'fourteen, maybe fifteen, maybe twenty, you sort of lose count after a while.'

#### Scene Six (0:20:50)

Guides Two and Four are watching tapes on Hirokazu. They agree he's 'boring' but Two confesses 'there's something about him I just can't figure out.' Bored, Four changes the tapes to one of a young Hirokazu interacting with a young lady, Katie.

**(0:22:50)** Two studies the scene carefully, rewinding again and again Katie telling him to 'take your blue shirt. Take me to a restaurant, somewhere nice.' Two watches Katie, infatuated.

**(0:25:31)** Suddenly a bell rings, and Five is interviewing Graham, a new arrival. Graham recounts a story where he followed a woman in a dark house.

#### Scene Seven – Wednesday (0:27:06)

Beatrice lays out a selection of goods from her childhood, explaining she now wants her memory to be of hiding in her mother's cupboard as a child 'I want the dark. The smell of boots in the dark.' Two tries to encourage her to think of Fairbrass Hall but she associates the memory with her brother's sickness in his later years.

# **Plot Synopsis**



**(0:29:23)** Meanwhile guide Three is interviewing Henry, who describes his memories of playing with a model plane his Grampy made for him.

(0:30:18) Guide One is still struggling with Obafemi, who wants more answers on where he is and who the guides are, 'why would you want to help me? You're not an angel. You're ordinary.'

**(0:31:46)** Jill wishes to change her memory to one of lying in her mum's lap when she was 3. Two agrees, 'If it is the memory you want then it is a good memory.' Once Jill's gone, Two accuses Four of making Jill change her mind, suggesting she's not cut out for the job.

**(0:33:05)** Two and Four are interrupted by Hirokazu, who claims his tapes are Two's tapes, 'they don't feel like mine' and he has lost confidence in his life. Hirokazu quizzes Two about his life, who was born in 1941 and died young, as he is now. Hirokazu asks if they knew each other, but Two insists 'there are systems in place to make sure the guides and guided are not known to each other.' Once Hirokazu has gone, Two admits to Four that 'that was a mistake.'

#### Scene Eight (0:36:08)

Guide Five addresses the residents over the tannoy, informing them that they have 12 hours left to choose their memory, 'Guides are ready to see you whenever you'd need see us.'

# **Plot Synopsis**

#### Scene Nine (0:37:43)

Guides One, Two and Four are looking at the stars and discussing how to choose memories, 'it's the moment when your life felt most like your life.' Two rounds on Four again for influencing Jill's decision, 'our job is to guide.' Four rebuffs that Two was doing the same thing trying to persuade Beatrice to use the Fairbrass Hall memory, and confesses she's 'a teenager in a teenage body trying to make sense of this place.' She storms off.

(0:39:47) One questions if Two is feeling ok, having made an uncharacteristic mistake telling Hirokazu about his death. Two tells One he's fine, but Katie appears again as a vision.

#### Scene Ten (0:41:03)

Beatrice and guide Three discuss how it's always a sunny day in autumn here, but they don't know why. Three advises Beatrice that her memory can 'free you or imprison you,' but Beatrice says that maybe she doesn't want freedom. Three replies that 'if you want peace, look for it.'

(0:42:55) Jill meets with Four to thank her for encouraging her to change her memory, but she reveals that she actually only vaguely remembers sitting in her mum's lap. Four recounts a memory of her dad carrying her as a child. Beatrice interrupts asking what happens now they've chosen a memory, 'We make them, of course.'

#### Act Two, Scene One (0:46:12)

The guides are preparing cherry blossom petals for Jill's memory. Two is desperate for the scene to take Jill back and rejog her memory. Five comments that 'this is always the moment when our job feels like the greatest honour.'

#### Scene Two - Thursday (0:48:44)

In preparation for her memory Two shows Beatrice round the set and introduces her to actors playing young Harold and Beatrice which overwhelms the real Beatrice. They're French and Polish but 'as we see it, there's no need for dialogue.' Beatrice gentle dances with her young counterpart.

# **Plot Synopsis**

#### Scene Three (0:51:40)

Five visits Obafemi to help him 'find a path out of here.' They become hostile with each other. Obafemi resents being sent to the other world rather than being judged for his life's actions. Five explains how using a memory rather than a moment enables to individual to judge themselves, 'you can't quite wash the life off a created memory. It's stained with what you became.

(0:55:05) Five reveals that those who don't cross over become guides in this place. He throws Obafemi a packet of sweets and cryptically suggests he stops looking for answers, 'enjoy questions and you'll have a really nice life.'

#### Scene Four (0:56:12)

Hirokazu still doesn't have a memory to supply, but Two grants him an extra day to decide. Hirokazu insists he and Two knew each other which Two denies, but admits he knew Hirokazu's wife Katie – they were in love before she met Hirokazu and Two requested the tapes for his personal interest. Two apologises and offer to find Hirokazu a new guide but he refuses, 'you offer me eternity. She is all I want to spend eternity with.' The reminisce about Katie, and agree to watch the tapes together to help Hirokazu find a memory.

#### Scene Five – Friday (1:00:25)

The guides along with various stage managers and assistants are frantically pulling together numerous set and props to prepare for the memories. Three becomes increasingly irate about details, but Five reminds him 'the actual isn't interesting – it's the feeling... that's the magic.'



# **Plot Synopsis**

(1:02:18) The crew leaves for a break, and Two confides in Five the mistake he's made. Two is overcome with guilt for wanting to see Katie, 'I feel ashamed – but also – so excited.' Five refuses to judge Two but listens as he recounts a memory with Katie. They walked across London together and watched the sun go down over the Thames, but got into a fight when Two became irrationally jealous of Katie. Two explains 'then it happens – I die', but Katie doesn't have a tape of it – the next memory is of Two's funeral, where Hirokazu consoles a crying Katie. Five offers to step in if Two asks him to. Two asks Five (whom he now calls Peter) why he wasn't able to cross over but he refuses to say.

#### Scene Six (1:09:34)

Beatrice complains to Two that their fake stars are all out of alignment. She's brought a box with something for her memory, 'something worthwhile.' She thanks he for the work they've done, 'I consider it quite a gift.' Two promises to do his best.

#### **Scene Seven (1:11:15)**

Guides Two and Four discuss Jill's case. Jill had at first felt intimidated by Two but then she set it right 'she said that she thought you were lovely.'

(1:13:27) Hirokazu enters looking for Charlie (guide Four). He's settled on a 'moment' where he and his wife met on a bench during her lunch break. He brought some badly cooked pasta but she saved it by bringing sandwiches. He didn't feel she loved him, but 'I do feel I am her best friend.' It's very late but Four insists as it's 'just a bench' they can make it work. Hirokazu asks if his wife would like that memory, Four responses 'I think it's one she'd have loved you to choose.'

#### **Scene Eight (1:16:35)**

Five is speaking over the tannoy again, instructing everyone to not be concerned about the blackout, 'people are simply making themselves look as good as they can. Don't complain. Don't pass judgement.' He says it has been an honour to be responsible for the residents this week.

#### Scene Nine (1:18:44)

Obafemi has one final chance to come up with a memory. He insists to One

# **Plot Synopsis**

that he used to be scared of death but 'this – no.' He first became seriously ill when he was 14 and he doesn't want to be trapped in the ill body 'who doesn't know what age feels like.' He chooses to not pass on and stay as a guide. One explains that all the guides have pain from their lives, and working on other people's lives and happiness distracts them. She describes how Sunday – their day off – is always the most melancholy.

#### Scene Ten - Saturday (1:21:09)

The memories begin, starting with Jill, who sits under the cherry blossom and holding her mum's scarf closely. She takes off her shoes and passes on.

(1:22:46) A plane passes overhead and Henry follows as angels fly by. He removes his shoes and passes on.

**(1:23:42)** A young Beatrice and Henry dance together, serenely. The older Beatrice joins. Henry removes her shoes for her and she passes on.

(1:25:55) Finally, a young Hirokazu meets with Katie on the park bench. She eats his questionable pasta before they share her sandwiches. The older Hirokazu removes his shoes and passes on like the others.



# **Plot Synopsis**

(1:27:55) The guides tidy up and congratulate each other on a successful week. Tentatively, Two asks if there's time for one more memory, for him to pass as well. The other guides say there isn't time as they haven't prepared, but Two insists this is the right time, 'I've finally done something good.' He wants his memory to be what they have done just now, sitting on the bench looking out at the other guides. Three argues this isn't possible 'it has to be a memory from your living past', but Five allows it, 'we make the impossible happen here.'

(1:31:20) Four says his goodbyes to the other guides, telling One that 'you'll find a way' to pass on as well, and insisting that the inexperienced Four (Rachel) is ready to carry out the work without him. Two sits on the bench and the other guides send him 'with out love.' He looks at his colleagues and passes on, leaving just his shoes behind.

#### Act Three, Scene One - Sunday (1:34:20)

Four is giving instructions to Obafemi, who will be starting as a new guide next week. She says he'll avoid some of the inappropriate behaviour because he's 'a guy'. Obafemi asks how they do it 'how do we give them what they want?' One, Three and Four explain they listen, learn and help. Five enters and congratulates them on a successful week: they sent 22 through – including Charlie (Two) – with only Obafemi left behind. He divides up next week's residents: 8 to One, 8 to Three, and 3 to Four, who says 'I won't let you down.' Five wishes them all a good week.





# **Find out more**

# Watch

How After Life was Made: director Jeremy Herrin, designer Bunny Christie and writer Jack Thorne give an insight into how the show was put together, and unpack some of the creative decisions.

<u>Designing the After Life Set</u>: set and costume designer Bunny Christie talks about her set design for the show. Join live to ask your own questions.

<u>How Memories are Made and Remembered</u>: Join Professor Jon Simons as he explains how the brain captures memories and how they are rebuilt each time they are recalled.

# **Explore**

More materials relating to the production including the costume designs, poster, programme, stage management reports and more are held at the National Theatre Archive, which is free to visit. Find out more here: https://www.nationaltheatre.org.uk/archive

### Find out more

# Suggestions for Further Activity/Research

Watch the panel discussion with Bunny Christie, Jeremy Herrin and Jack Thorne: (After Life Post-Show Talk with the Creative Team | National Theatre). Thorne says "There's something about this play that feels very very Greek." Take this comment and discuss what you think he means by this. What moments in the production might this apply to in particular?

In the interview Jeremy Herrin makes reference to Headlong Theatre's production *Junkyard* which he directed and Jack Thorne wrote. **Find out about this on Headlong's website here**.

Bunny Christie talks in the video about the vast array of people whose skill makes this production come together – from the performers, the crew and the teams who built the set. Create a mindmap of all of the different roles that are involved in creating a production. You might like to look at this website to get you started, and to consider what role you would play.

Bunny Christie's work for the NT includes *The Curious Incident of the Dog in the Night Time*, *The Red Barn*, and *Emil and the Detectives*. You can research her work for the NT by visiting the **NT Archive** where recordings, designs, photographs and other materials can be explored.

Jack Thorne's work includes *Harry Potter and the Cursed Child* and *A Christmas Carol* – both of which are adaptations of existing works. Access reviews and interviews online about Jack's work.

Find out more about the films of Hirokazu Kore-eda here.

# Find out more

A trailer for the original film can be found here. Watch this trailer and compare it with the play that you have just watched. What similarities are there, and what aspects may have had to change for the theatre version? You could also watch the entire film and make extended comparisons.

You can also think about think about your own memory choice by visiting https://www.afterlifeexperience.org.

Consider this stage direction at the end of Jack Thorne's After Life script:

"And as the audience leave we play all the tapes we haven't. We play them in the foyer too and especially in the toilets. The chosen memories of the many people. We leave them in their own contemplation.

Hopefully there is beauty there."

As a longer project, you could also create an archive of memories with your year group, your class or friendship group

We hope that you have enjoyed watching and studying *After Life*. Don't forget that there are many more fantastic productions to explore as part of the **NT** Collection. We hope that watching this recorded production has made you feel inspired to see and make live theatre. Why not find out what's happening at your local theatre and how you can get involved?

This guide to support your viewing of the production was compiled by Teacher and Arts Education Consultant Susie Ferguson.

If you have any comments or feedback on our resources please contact us: **ntcollection@nationaltheatre.org.uk**