

MELBOURNE THEATRE COMPANY

EDUCATION PACK – PART B



MUSIC BY **JEANINE TESORI** BOOK AND LYRICS BY **LISA KRON**
BASED ON THE GRAPHIC NOVEL BY **ALISON BECHDEL**
DIRECTED BY **DEAN BRYANT**

7 Feb—5 Mar 2022
Arts Centre Melbourne, Playhouse

MTC MELBOURNE
THEATRE
COMPANY

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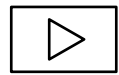
Activity



Discussion



Reading



Video

Notes prepared by Nick Tranter
Design by Daniel Cordner Production photography Jeff Busby

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

Introduction



Teja Kingi, Jasper Hall and Aidan Synan

This second instalment in the *Fun Home* Education Pack is designed to help you unpack the performance after watching it on stage. This pack should be used in tandem with Part A, the pre-show resource. The interviews in this pack are intended to help you understand the creative intentions behind the work, and give you a more sophisticated understanding of the production. Ultimately though it is your experience of the live production that matters most, and hopefully this resource helps to transport you back into your seat at the theatre. Also included are some analysis questions for you to consider as you reflect on the production, but always remember to consult official VCAA documents when preparing for VCE assessments and examinations.

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Revisit Part A

Download Part A of this resource for information about context, characters, design and direction. Reflect on your predictions and expectations now that you've seen the production.

Cast & creatives

CAST

Roy / Mark / Pete / Bobby Jeremy Euan Fistrovic Doidge
Joan Emily Havea
Alison Lucy Maunder
Bruce Bechdel Adam Murphy
Helen Bechdel Silvie Paladino
Medium Alison Ursula Searle
Christian Bechdel Jai D'Alessandro
Small Alison Flora Feldman

John Bechdel Jasper Hall
Small Alison Sophie Isaac
Small Alison Teja Kingi
John Bechdel Luka Sero
John Bechdel Sebastian Sero
Christian Bechdel Edgar Stirling
Christian Bechdel Aidan Synan

CREATIVE TEAM

Director Dean Bryant
Associate Director Clemence Williams
Musical Director Mathew Frank
Choreographer Andrew Hallsworth
Set & Costume Designer Alicia Clements
Lighting Designer Matt Scott
Sound Designer Nick Walker
Voice & Dialect Coach Amy Hume
Associate Designer Isabel Hudson
Musical Director (Sydney Season) Carmel Dean
Intimacy Coordinator Amy Cater
Assistant to Musical Director Jack Hollander
Choreography Assistant Henry Jaksetic

Stage Manager Jess Maguire
Deputy Stage Manager Whitney McNamara
Assistant Stage Manager Millie Mullinar
Head Chaperone Jillian Green
Chaperone Jack Dawson
Rehearsal Photography Charlie Kinross
Production Photography Jeff Busby
Guitar Samuel Ainslie
Drums/Percussion Tom Doublier
Cello Fiona Furphy
Reeds Ryan Lynch
Bass Oliver Powell
Violin/Viola Lynette Rayner

ATTENDANCE INFORMATION

This production contains coarse language, mature themes, sexual references and references to suicide. For detailed information about the production's content, visit our [production content guide](#).

Fun Home deals with content that some audience members might find distressing. If you or someone you know needs information or support, these organisations are there to help:

BEYOND BLUE Call 1300 22 4636 or visit beyondblue.org.au

LIFELINE Call 13 11 14 or visit lifeline.org.au

HEADSPACE Visit headspace.org.au

QLIFE qlife.org.au

DURATION

Approx. 1hr 40min, with no interval.



Read the programme

Download the programme for this production to read about the cast and creative team, and see more photos from the rehearsal room, at mtc.com.au/programmes.

Co-Producer

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Acting skills

Learn more about each actor's performance in these interviews.



Lucy Maunder

LUCY MAUNDER (ALISON)

Tell us about Alison in a nutshell.

'Grown-up Alison is narrating the story of *Fun Home*, looking back on the nine-year-old version of herself and the 19-year-old version of herself, conjuring up the pivotal memories in vignette form and how each stage of her life shaped her journey as an adult, her fractured relationship with her gay father and the events which led to her writing the graphic tragi-comic memoir titled *Fun Home*.'

How do you embody Alison?

'All three of us playing the role of Small, Medium and adult Alison have worked on posture, and mannerisms, our walk, and matching our voices and accents. Because Alison has spent the majority of her adult life drawing at a desk, her posture is a very important part of her physical character.'

How do you collaborate with the Small and Medium Alisons?

'I spend the entire show watching them, sketching them but don't make eye contact with them until the final song in the show where we all come together. It's a gorgeous moment of connection between us all. I love working with all three Small Alisons and their performances are all so beautifully different. Ursula as Medium Alison portrays the joyous flourishing into her sexuality and coming out as a lesbian but also the pain of being initially rejected by her parents and not understanding the truth of her father's sexuality too. Looking back retrospectively it's a crushing period in her life.'

Does your focus shift when you're singing a musical number? How is this mode different to speaking dialogue?

'My scene partner in *Fun Home* is the audience for the most part. Obviously when you move from speech into song, the emotion is heightened, but the script and score are so stunningly married through Jeanine Tesori and Lisa Kron's writing that it moves seamlessly from one to the other. But generally I spend the show in a direct address to the audience.'

Do you consciously think about cohesion in your performance? If yes, how so?

'I feel like it's important to embody similar mannerisms across the Alisons, but it's also a wonderful device to see a person across three different stages of their life, and how things change between childhood, teenage years and ultimately a woman in her 40s. The audience accepts that it's three different actors, but I think each actor has room to bring their own heart and soul to it.'



Lucy Maunder



Actor-audience relationship

Reflect on Maunder's comment about the audience being her scene partner. Was this your experience watching the production?



Expressive skills

Discuss where you saw cohesion among the three Alisons in terms of movement and gesture.



Ursula Searle

URSULA SEARLE (MEDIUM ALISON)

What is *Fun Home* about, in your own words?

'*Fun Home* is the true tragi-comedy memoir about lesbian cartoonist Alison Bechdel. The musical follows her as she jumps back and forth in time examining and analysing her childhood through an adult lens, including the traumatic event of her father committing suicide just months after coming out. In my opinion *Fun Home* is the most moving and relevant musical portraying the queer experience to hit the mainstage. And not only because Alison is the first lesbian protagonist in a mainstream musical, but because it is authentic in portraying the queer experience, from gender expression, to figuring out what "label" you identify as, and even the stigma surrounding stereotypes in the queer community.'

Tell us about Medium Alison in a nutshell. What drives her?

'Medium Alison is an incredibly driven and studious woman. From the moment she hits college she is trying to figure out where she fits in. She devours intellectual content like I devour mee goreng, demolishing book after book on lesbianism and reading literature, always seeing parallels, like her father, to her life and the characters of books. Medium Alison is also courageous. Her determinedness in confronting her parents about her sexuality is inspiring to me, because she has this intense hunger to be seen by her parents, whatever it takes, and yet finds a way to put her needs continually to the side for her family who she loves. Her family is really the biggest driving force for her throughout both the musical and the novel; as she uses her intellectuality to connect with her dad, and her beautiful sense of empathy to connect with her mother. She is desperate for their acceptance, which only makes this musical more heartbreaking and endearing. Alison is incredibly lovable as a character.'

How do you embody Medium Alison?

'Alison's anxiety and her history with obsessive-compulsive disorder are definitely two traits that I have clung to in embodying her. As an actor, I am careful with being particular in the ways that matter to her (the order she gets dressed, the side she gets out of bed ...) but her anxiety gives her a unique fidgety quality. She has revealed herself to me through head scratches, playing with her hands when she is anxious, and putting her hands in her pockets when she feels ashamed or when she needs comfort. Medium Alison also walks with purpose. She is a character who has all her life seen what she wants, made the decision to go after it, then followed through, and it is shown in her gait and posture. This is of course until something is thrown in the mix to leave her unbalanced, such as Joan or the realisation that her father is gay. It has been a joy getting to know her, from the moment I received the audition notice I devoured the graphic novel probably in much the same way Alison would have – I guess we're both nerds (and queers) so that makes her easier to relate to for me. One aspect that has been particularly hard to overcome has been writing right-handed! Because there are two other Alisons in the show (43 year old and also Small Alison), it was crucial that we all draw with the same hand. Vocally of course Alison speaks with an American accent. I also tend to lower my larynx for most of her speaking scenes, as Alison's low sense of self during her college years and insecurity around discovering her different selves seemed to lend to that, this vocal quality shifts during her main song 'Changing My Major' which is where she really dives into her sexual self-discovery.'

How do design elements like costumes/props/set impact your performance? What helps and how?

'Costume has been important to me since first reading the graphic novel, as Alison has such a unique relationship with her gender expression and the ways it was imposed on her as a child. Alison likes to put her hands in her pockets for comfort and security, so quite early on I made sure to wear clothing with big pockets to every rehearsal (or wear the costume itself!). The other prop that has been invaluable is her journal. As someone who also journals, I feel an affinity with Alison, always writing in the same-coloured book and in the same way for most of her life. During rehearsals or when I had a break I often drew doodles in this journal to make it feel more like "mine" (as Alison). It's great because now I have a sort of sentimental attachment to the book as I have drawn props and costumes in it from the show in the same way that Alison Bechdel only draws from real-life.'



Costumes and character

Discuss Searle's comments about costume and gestures like hands in pockets. How does the actor use their costume with their expressive skills to create Medium Alison?



Emily Havea

EMILY HAVEA (JOAN)

Tell us about Joan in a nutshell.

‘Joan is a grounded woman who is comfortable in her sexuality. She knows herself and stands up for what she believes in. Joan is the catalyst for Alison’s sexual awakening and is a calm, grounded anchor for her through family challenges.’

How do you embody Joan?

‘Joan and I both have chiller energies so it’s not a huge stretch for me to embody her. I imagine Joan to be lounging internally and, as a result, her physicality is flowy and stretchy. I pitch Joan’s voice in my chest and use my mezzo range to speak. I flow between strong yet loose gestures. Because of Joan’s self-assured nature, her gestures are often certain; however, we see Joan in seemingly ‘low-stakes’ environments – especially compared to Alison’s internal world. As such, I play with loose, throw-away, nonchalant gestures to help the contrast between Alison’s internal uncertainties.’

Can you give an example of a rehearsal technique you’ve used on this show?

‘At the beginning of the Sydney run the whole cast worked to break the script into beats. This helped us all identify the key shifts in each scene. By doing this as group, it allows us to quickly understand the dynamics between characters and the role each of us hold in the story arch.’

Do you consciously think about rhythm in your performances, how so?

‘Absolutely. I find that a rhythm I may use one night is not as effective or satisfying the next night. You also have to listen to the particular rhythm of your scene partner – which will usually vary from night to night. It could be as simple as putting a different emphasis on a word in a sentence or a slightly different intention. Being adaptable ensures scenes stay alive throughout a season and keeps it interesting for me.’



Discuss rhythm

Reflect on Havea’s comments about rhythm and think about the pace, timing and tempo of her performance. Think about the first time Joan meets Medium Alison.



Emily Havea and Ursula Searle



ADAM MURPHY (BRUCE BECHDEL)

Tell us about Bruce in a nutshell.

‘Bruce Bechdel was the father of Alison Bechdel who created the graphic novel *Fun Home*. Bruce was a man with many layers and secrets and therefore is an interesting but complicated character in the musical *Fun Home*. He was an intelligent man with a love of literature and the arts as well as an appreciation for antiques. He kept himself busy filling the family home with books and furniture he had restored as well as working on and maintaining the house, yard and garden. As if this wasn’t enough, he was an English teacher involved with the local Rotary Club and the funeral director of The Bechdel Funeral Home which was their family business.’

How do you embody Bruce?

Adam Murphy

‘As Bruce was a real person and not a fictional character, I feel a responsibility to create my version of him with as much respect and truth as possible. I have prepared for the role of Bruce by reading and studying the graphic novel. It is full of character detail and the drawings of Bruce give a clear image of what he looked like. There’s even a description of a tiny dot on his hand where a lead pencil had pierced his skin and left a permanent mark. Certain expressions in the images also give an indication of his demeanour. Bruce’s temperament changes quickly depending on what is going on in the scene reflecting his inner struggles and the public image he wants to maintain. I felt that his physicality and voice could be different depending on how he was feeling and the company he was keeping. For example, I’ve tried to make him sound relaxed, in control and a little younger if he is in seduction mode. I’ve tried to give him a friendly yet authoritative tone if he is trying to impress. His voice is warm and calming as a funeral director but at home it can move from relaxed to aggressive and loud if his temper is unleashed.’

Teja Kingi and Adam Murphy





Can you give an example of a rehearsal technique you've used on this show?

'Apart from the emotional journey required, the most difficult challenge I've discovered is the toll it can take on the voice. The voice gets a workout because I'm using it in so many ways. There are scenes where I am speaking dialogue in a regular tone then jumping to an argumentative tone. There is also singing in a soft vulnerable tone to full out chest singing at the top of my range. I've tried to manage these demands by working on the placement of my voice and breathing properly. I also make sure I not only gently warm up the voice before using it but also gently warm it down after a big day's rehearsal.

As for the inner workings of Bruce, our director Dean Bryant has filled me up with many ideas to think about in each scene. These are details that might not even come across in a line of dialogue but are necessary to portray a man who has so many thoughts going on at once. For example, instead of playing just one intention on a line there may be an inner dialogue of two or three other intentions or ideas playing out in my mind at the same time. I've found this very helpful as an actor to convey a character with inner demons strike.'

We have three different sets of younger actors playing Alison, Christian and John Bechdel. This is because children are not allowed to perform in a show on consecutive nights. I've enjoyed rehearsing with each set of kids and discovering their different interpretations of the characters. It keeps me alert and in the moment. The addition of three new adult cast members replacing actors from the Sydney production gives me the opportunity to revisit and reinterpret scenes as well. The playing of moments in different ways whilst maintaining the story and beats of the script keep it alive and fresh for each performance.'

Do you consciously think about variation in your performance?

'Every audience is unique, and an audience's reactions can keep you on your toes. I love listening to each audience and I love riding their responses to different moments. So even though it is a rehearsed show, and we all have a clear idea of what we need to do to tell the story, tiny differences in a line reading or even a physical change can keep the show fresh and in the moment. This makes each performance of the show special.'



Discuss contrast

Reflect on Murphy's comments about embodying Bruce, and think about how the actor portrayed this character in contrasting scenes.



Silvie Paladino

SILVIE PALADINO (HELEN BECHDEL)

Tell us about your character in a nutshell.

'Helen is a mother and a wife. A creative woman who is really unhappy in her marriage but feels the need to keep her family united. She is strong and determined.'

How do you embody Helen?

'I haven't felt the need to change my voice apart from my accent which needs to be American for the show. Helen is upright in her posture, making sure she doesn't look weak or needing of self-pity.'

Do you have a unique rehearsal technique for working with three sets of children?

'I treat them as I would my own children with love and respect. Making sure I include them as much as possible and trying to always encourage them.'

Does your focus shift when you're singing a musical number? How is this mode different to speaking dialogue?

'I find speaking much more difficult than singing. When you're singing you know you have to support your voice but sometimes when you're speaking you forget that you need as much support.'

What's it like working on the revolve? What are the challenges, and does it enhance any moments for you?

'I spent four and a half years on a revolve on my first show, *Les Misérables*, so it feels like visiting an old friend. I love the revolve, it makes for such a smooth transition from scene to scene.'



Discuss Helen

Discuss Paladino's comments above and think in particular about her characterisation in the song 'Days and Days'.

Silvie Paladino





Euan Fistrovic Doidge

EUAN FISTROVIC DOIDGE (ROY / MARK / PETE / BOBBY JEREMY)

Tell us about Roy in a nutshell.

‘Roy is a young, confident gardener who enjoys living a carefree life. He’s good with the children and he loves their attention just as much as they love his. He’s a very likeable lad.’

How do you make each of your characters distinct from one another?

‘The writing in this show helps a lot with this. It’s written in such a truthful way that it’s easy to try and over characterise each character therefore making them unbelievable. For me it’s about speaking the text as truthfully as I can and altering a few mannerisms and tone in my voice.’

Can you give an example of a rehearsal technique you’ve used on this show?

‘Doing a good vocal warmup before rehearsals and taking the time beforehand to get in the headspace of *Fun Home*. It’s not an easy piece to get through so mental preparation is a must.’



Discuss changing character

Reflect on how acting skills and costumes/wigs helped Fistrovic Doidge play a variety of characters. Compare and contrast Roy with Bobby Jeremy.



Adam Murphy and Euan Fistrovic Doidge

Set design

Part A of this education pack gave you a sneak peek of Alicia Clements's set design, with a look at the *Fun Home* set model. The set revolves during the course of the production, and props are rearranged to create a variety of locations. The central playing area is used to create the Bechdel's home, a Greenwich Village apartment in New York City, and Small Alison's imagination, but is all grounded in Alison's art studio. The fragmented and fluid set represents Alison's memory as she recalls her childhood in the telling of this story.

The house structure is also used in a side position and a rear position. There is a sliding panel on the side of the structure that moves OP (off-prompt) to cover the recessed room and reveal a door. The side view is used to create the embalming room and Medium Alison's room at college, and the door is used for the diner interior and gay union exterior settings. The rear of the structure is used for the Bechdel's yard and scenes inside cars.



Set model (rear) by Alicia Clements



Set model (side) by Alicia Clements



Revisit Part A

Read the set design section in Part A of this education pack and make connections between what Associate Designer Isabel Hudson describes and your own experience of watching *Fun Home*.



Storyboard

Create a simple version of the set model out of cardboard. Re-read the script and take photos of your model in its position for each scene. Create a storyboard that shows how the set changed throughout the production. Use the photos in this pack to help guide you.



Lucy Maunder, Adam Murphy, Euan Fistrovic Doidge and Sophie Isaac



Emily Havea and Ursula Searle

Lighting design



Matt Scott

MATT SCOTT

Learn more about the lighting design for *Fun Home* in this Q&A with Lighting Designer Matt Scott.

How would you describe the lighting design you've created for *Fun Home*? What is the world of this play?

'*Fun Home* is very much a memory play with the adult Alison sketching out memories of herself as a child and a college student to explore her childhood and the impact of her father's story on her life. The world of the play is these memories strung together with adult Alison a presence throughout. We start out in the bright daylight of Alison's studio that then transitions into memory – soft, warm, and intimate with characters picked out in a void – the background is soft and lacking detail. Slowly throughout the show the main space transforms into Alison's childhood home. Then it all empties again. There are very few moments of music theatre fantasy aside from the Bechdel children acting out a TV commercial for the funeral home and

Small Alison's favourite TV show coming to life to counterpoint a traumatic moment. So, the lighting is often very subtle capturing the story in a warm tungsten glow counterpointed by the operatic feel of the penultimate scene. There are many ways many ways lighting takes its cues from the graphic novel – capturing and framing the story in the same visual manner and multiple isolated images often making up one stage picture like a page in the novel.'

What kinds of lights/fixtures are you using in your design?

'The lighting design is conventional by modern music theatre standards. As mentioned, I was keen to have a tungsten look to evoke not just the sense of memory but a sense of the period in which the story takes place (the 1970s). There are a lot of tungsten fixtures in the rig including Martin Mac TW1s (tungsten moving head wash lights) which are used specifically as warm backlight specials to halo certain characters and moments. There are also a few LED and arc-light fixtures in the rig, but these are for the most part always colour corrected to blend in with the tungsten spectrum.'



Adam Murphy, Sophie Isaac and Lucy Maunder

In your opinion, what is *Fun Home* about? How does your design support the play's big ideas?

'I think *Fun Home* is essentially a tragi-comic memoir. It reflects on a dysfunctional family life and counterpoints Alison's growing sense of identity with the unravelling of her father's life that ended in his untimely death. It's an extremely empathic and human story that I think everyone can find something to identify with – how we can understand ourselves through understanding our family. The hope is that my lighting design in capturing memory and revealing only the necessary detail helps to support the empathy of the story.'

How do you light a revolving set? Does it come with unique challenges?

'Lighting a revolve can be especially challenging – the lighting design not only has to cater to various static positions of the revolving set but also be able to light it as it revolves. There is an advantage of the revolve is that it literally allows the story to be propelled along from one moment to the next. The trick for the lighting is to follow it as cleanly as possible. This is an added complication here – the parts of the set that are not the interior representation of Alison's studio are small portals and doors that represent several other locations with the surrounding structure being black wool. I was keen to avoid light striking the black wool as much as possible to maintain the notion of the void. There was a lot of work put into creating several follow-on cues that track only what we want to see as the set revolves. Sometimes this is crossfading fixed focussed lights, sometimes it is achieved using moving lights to live track objects or a complex mix of both. It all comes down to painstaking work on the timing.'

How does lighting help move the story in and out of musical numbers?

'*Fun Home* is a very modern musical – the way the spoken scenes fade into musical numbers is seamless. The lighting mostly just subtly accentuates the transition – depending on the number of course. With a song like 'Raincoat of Love' for example the lighting literally spirals into fantasy using the television as a portal. The television prop is basically just an LED light box that allows it to become a dynamic source.'



Is there a particular moment in the play that you're especially excited about, regarding your design?

'Apart from the subtlety and nuance of the overall design, a standout moment would be the penultimate scene where we witness Bruce (the father) finally unravel. The lighting of the moment of his death is very simple but it's an impactful one nonetheless which plays on the contrast between pure light and pure darkness. I am also always uplifted by the finale where everything comes full circle, and the tragedy of the preceding scenes is transcended.'

Sophie Isaac, Lucy Maunder and Ursula Searle



Lighting analysis

Based on Scott's comments above and your memory of the lighting in the performance, write short responses to these questions:

- How did lighting help support transitions between scenes?
- How were the blinders manipulated to support the climactic moment of Bruce's death?
- When was lighting used to make you feel happy and upbeat? Describe the lighting in detail.
- How were the upstage windows used by the lighting designer?
- When was lighting used to focus your attention in one specific area? How and why?
- When was teal lighting used? Was it symbolic?



Voice & dialect



Amy Hume

AMY HUME

Learn more about accents and vocal care in this Q&A with Voice & Dialect Coach Amy Hume.

How would you describe your role in a nutshell?

'As Voice & Dialect Coach I assist the cast in learning their accents for the show and helping them make sure their voices stay fit and healthy during the performance season.'

What informs each character's voice/accent – what were your clues and inferences?

'Everyone speaks differently depending on where and when they grew up, so that's always an important consideration when it comes to voice and accent. For this show, a large part of the story takes place in 1970s Pennsylvania – which is actually not too different from today. Most importantly, the audience needs to believe the accents sound how they'd expect an American family to sound. Another consideration is that this show is about a family. Their accents need to be consistent to sound like a family. In terms of their manner of speaking, we see family values of education, restoration furniture, books and music, and these values and appreciations could influence their vocabulary and the way they speak.'

These actors speak and sing! How do you help them do both, in character, for a sustained time?

'This is where oral posture is SO important! The muscles of the lips, cheeks and tongue are in a slightly different position for every accent. If you can take on the oral posture of another accent, it becomes the foundation for all your dialogue. It's a VERY handy trick for when you need an accent for a sustained period of time.'

For the songs, we look at these to check that the accent changes are coming across in singing as well. It's really important there's consistency between the accents used in speaking and singing, otherwise the audience will be confused. Most importantly, the actors and I discuss the character's background, where they grew up/are growing up, what accents they hear around them, and any other factors that influence their accent, so that the actor has a strong understanding of why their character speaks the way they do. Connecting accent to character in this way can help avoid a feeling of "putting on" an accent, because the actor can sense how interconnected the two things are.'



Amy's voice tips

Voice & Dialect Coach Amy Hume encourages the cast to do lots of tongue trilling, humming and speaking gibberish to keep their voices energised and ready to work on stage. These are Amy's top three accent tips for *Fun Home*:

1. Show off your pearly white teeth: This lifts the cheek muscles slightly to help create the 'oral posture' of the General American accent
2. Pronounce the 'r' when a word is spelt with an 'r': A great reminder for us Australians to pronounce the 'r' sound in the General American accent
3. with the flow: This helps get the rhythm of the accent so that speech is smooth and flowing, rather than rough and choppy

Analysis questions

The following questions are designed to help you investigate moments in *Fun Home* through the lens of VCE Theatre Studies. Remember to always consult official VCAA documents when revising for VCE assessments and examinations.

Jai D'Alessandro, Adam Murphy, Sophie Isaac, Lucy Maunder and Silvie Paladino



'I WANNA PLAY AIRPLANE'

- Analyse how Lucy Maunder's facial expression and gesture tells the audience that Alison is watching a childhood memory in this moment.
- Discuss how direction and design are manipulated in this moment in the memory-play musical theatre style.
- Is this image echoed later in the production? How does the airplane motif contribute to cohesion?
- Revisit this scene in the script. Evaluate the ways in which the contexts of the script were interpreted creatively and imaginatively.



CHANGING MY MAJOR

- Analyse and evaluate the application of set design to develop this scene.
- Discuss how two production roles manipulate emphasis in this scene.
- Revisit this scene in the script. Evaluate how Ursula Searle manipulated the element of variation in this song.
- Discuss the actor-audience relationship in this moment.

Euan Fistrovic Doidge, Emily Havea, Adam Murphy, Sebastian Sero, Sophie Isaac, Silvie Paladino, Jai D'Alessandro and Ursula Searle



RAINCOAT OF LOVE

- Analyse and evaluate how lighting design is manipulated in this scene. Use terminology from Matt Scott's interview.
- Analyse how motion is used in this scene, and its impact on the actor-audience relationship.
- Revisit this scene in the script. Discuss how the element of contrast is used in this moment, thinking particularly about the moments before and after this song.
- Evaluate how two theatre technologies are used in this scene. For example, recall how the revolve turned.



'YOU'RE WEARING A GIRL COLOR'

- Analyse and evaluate the interrelationship between acting, costume and emphasis in this moment.
- Revisit the script and discuss what is being communicated about each character in the dialogue and stage directions (eg. *An eye-blink of rage which he channels into ultra-calm rationality*). Evaluate how acting skills are manipulated in this moment to interpret the context of the written script.
- Discuss how the actors manipulate rhythm in this moment.
- Evaluate how theatre technologies are used to transition in and out of this scene.

ALISON BECHDEL IN CONVERSATION

As part of the Wheeler Centre's *Postcards From Abroad* series, Alison Bechdel joins Ronnie Scott for a conversation about her graphic novel *Fun Home*.

Learn more at mtc.com.au

Available until 11 March 2022



REVISIT PART A

Download Part A of the *Fun Home* Education Pack to revisit contextual information and set design insights at mtc.com.au/resources

DIGITAL RESOURCES

Enhance your understanding of *Fun Home* by reading extended interviews with the cast and creatives at mtc.com.au

