

MELBOURNE THEATRE COMPANY
EDUCATION PACK – PART B



CYRANO

BY
VIRGINIA GAY
AFTER
EDMOND ROSTAND

24 SEP–29 OCT 2022
SOUTHBANK THEATRE, THE SUMNER

MELBOURNE
THEATRE COMPANY

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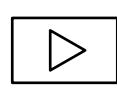
Activity



Discussion



Reading



Video

Notes prepared by Nick Tranter Design by Helena Turinski 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

This second instalment in the *Cyrano* 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 perhaps they will give you a more sophisticated understanding of the MTC 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.

VCE THEATRE STUDIES UNIT 4 OUTCOME 3

KEY KNOWLEDGE

- the character/s in the production including the function and purpose, objective/s, motivation/s, status and traits
- interpretation of a script in performance by actor/s, director/s and designer/s
- acting skills used by the actor/s to realise character/s, including facial expression, voice, gesture, movement, stillness and silence
- acting and directorial decisions made in interpreting a script and application of direction in the production
- design decisions made in interpreting a script and application of design in the production
- application of elements of theatre composition in the production
- focus and verbal and/or non-verbal language to convey the intended meanings of the script
- the establishment and maintenance of the actor–audience relationship
- the interrelationships between acting, direction, design and theatre style/s utilised in the production
- theatre terminology and expressions to analyse and evaluate a theatre production.

KEY SKILLS

- analyse the character/s in the production including function and purpose, objective/s, motivation/s, status and traits
- analyse and evaluate interpretation of a script in performance by actor/s, director/s and designer/s, including
- the acting, direction, design and elements of theatre composition used and the interrelationships between acting, direction and design
- analyse the use of focus, the acting space and verbal and/or non-verbal language to convey the intended meanings of the script
- analyse and evaluate:
 - the acting, directorial and design decisions made in interpreting a script
 - the application of elements of theatre composition in interpreting a script
 - the use of acting and design in the performance
 - the establishment and maintenance of the actor–audience relationship
- analyse the ways that actor/s, director/s and designer/s work with the theatre style/s utilised in the production
- use theatre terminology and expression appropriately



Revisit Part A

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

CAST AND CREATIVES



Tuuli Narkle, Virginia Gay, Claude Jabbour, Robin Goldsworthy, Holly Austin and Milo Hartill

3 Holly Austin
Cyrano Virginia Gay
2 Robin Goldsworthy
1 Milo Hartill
Yan Claude Jabbour
Roxanne Tuuli Narkle
Director Sarah Goodes
Musical Director & Additional Composition Xani Kolac
Set Concept & Design Elizabeth Gadsby
Costume Designer & Set Design Realisation Jo Briscoe

Lighting Designer Paul Jackson
Sound Designer Kelly Ryall
Assistant Director George Lazaris
Assistant Lighting Designer Amelia Baker
Intimacy Coordinator Amy Cater
Roller Skate Choreographer Belle Hadiwidjaja
Stage Manager Whitney McNamara
Assistant Stage Manager Zsuzsa Gaynor Mihaly
Production Photography Jeff Busby
Rehearsal Photography Charlie Kinross

ATTENDANCE INFORMATION

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

DURATION

Approximately 100min, with no interval.



Watch the trailer

Refresh your memory of moments in the production in the video trailer available on the MTC YouTube channel.

ACTING SKILLS

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

VIRGINIA GAY (CYRANO)



Virginia Gay

How do you embody Cyrano?

'I don't do anything particularly different to my voice, except to make sure all of it is available to me. Because we're consciously talking about theatres and acting, we're using our own movements and voices. I'm not trying to make myself sound or walk like a man, I'm me, the author, also playing Cyrano, who is an author - it goes round and round! But aside from that, Cyrano's boots are really important to me, they ground her in a very serious way.'

Do you have a pre-show ritual?

'I reckon in this show it'll be speed running the scenes, because they're very wordy. Our director Sarah [Goodes] has been great with getting us to take emotion out and just say the words, which helps enormously with pace and with clarity, and speed runs are really useful for that.'

Do you have an example of a rehearsal technique you've used on Cyrano?

'Sarah asked us to improvise the dialogue in a fight scene between Cyrano and Roxanne, when Roxanne discovers Cyrano's betrayal. That was really interesting actually, because I'd never done that before. It allowed me to understand some of Tuuli's thinking about Roxanne, which was super helpful, and it also allowed me to fill in some gaps of the leaps between thoughts. To be able to say things in different ways let me access the truth of those emotions - a lot of it is really close to the bone, so I also have to be careful.'

Do you consciously think about rhythm in rehearsals?

'The rhythm in the piece is so important. We need all of the actors present, with their brains switched on, and just drilling and drilling the lines so that we find the shape of things, find the rhythms that lead to a punch line or to a sudden revelation. There's lots of moments in this show where somebody is pontificating, somebody's getting bigger and bigger, or getting rhapsodic, and then that gets punctured. So we're looking at how that builds too. Often the dialogue has a quick rhythm between characters, but in the speeches you've got to take the right amount of time to let images land, but also drive through them. You can make a world in these speeches, and you can hear everybody listening, but then I've got characters coming in and puncturing those moments and undercutting them, and that dynamic goes through the whole show.'



Virginia Gay

TUULI NARKLE (ROXANNE)



Tuuli Narkle

What were your thoughts when you first read Virginia Gay's Cyrano script?

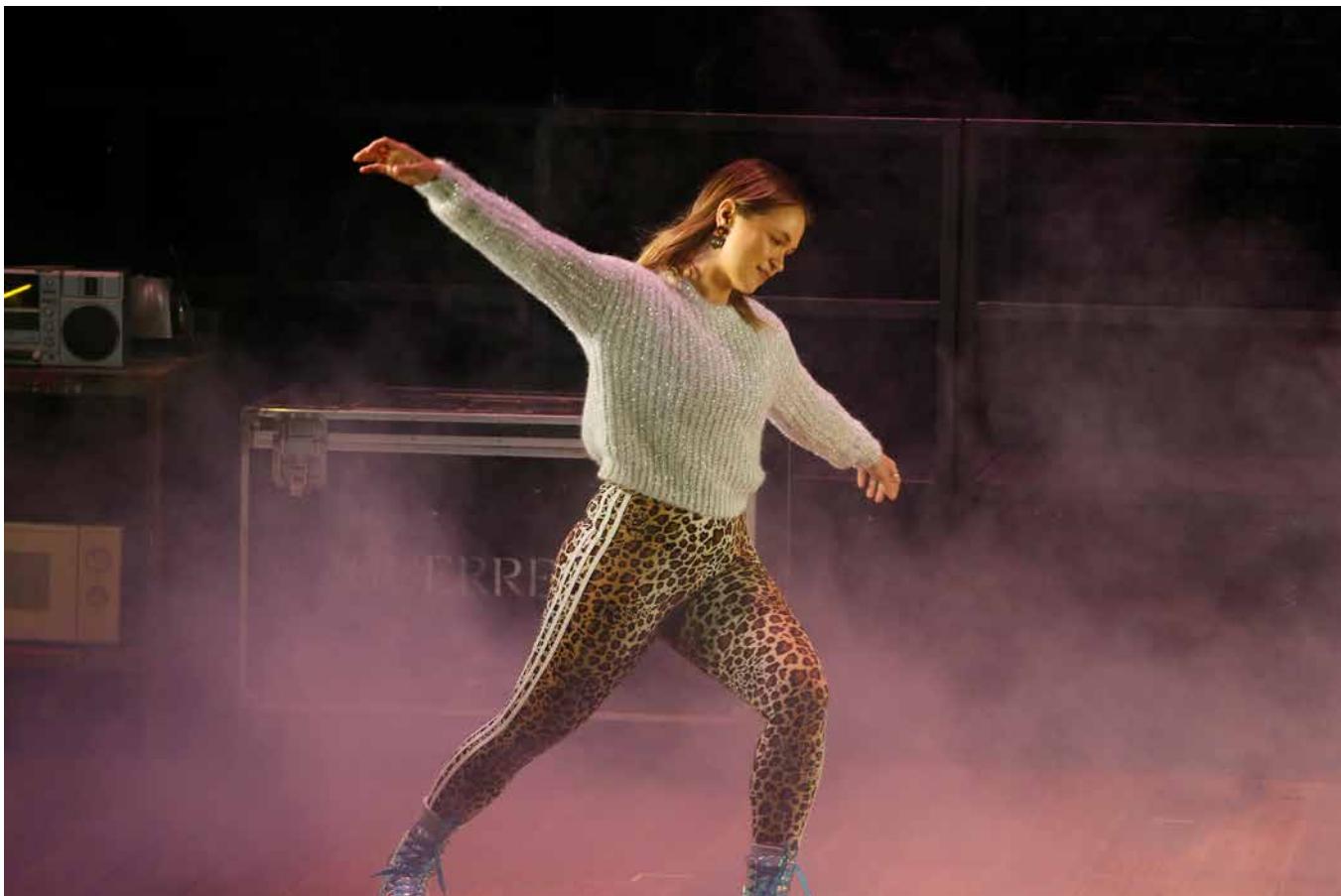
I first got the script just as the lockdown was lifting last year, and reading it resulted in this lightbulb moment that felt like a love letter to life! There's a line that Roxanne says – 'I'm hungry for knowledge, complicated and contradictory' – and that was a poignant moment for me because I really resonated with that feeling: everybody was hungry to go back to normal but we were all like 'hang on what is normal? Is it even something that we do collectively want to go back to?' So this play really ignited something in me and I was like 'I have to do this role. I just have to, in any capacity.'

What excites you about playing Roxanne?

'Happily, Sarah Goodes [the play's director] was very clear that in these roles we are bringing so much of ourselves to it. They are characters but we are bringing all of our lived experience to these characters, so I almost don't see Roxanne separate from myself. It's one of the first characters where I feel like we are one and the same, or two facets of the same person.'

What creative challenges does the role present you as an actor?

'In my career so far, outside of drama school, I have mostly come into roles that have already been created. And now I'm tentatively dipping my toe back into creating a role from the ground up and really taking ownership of the entire story of this character, which in my career so far I haven't actually had the opportunity to do that much. And Sarah and Virginia are so open to everything that you bring, which is so freeing and so utterly terrifying! The possibilities are endless. So it's amazing but also quite challenging. It's a bit of a freefall but there's magic in that, for sure.'



Tuuli Narkle

CLAUDE JABBOUR (YAN)



Claude Jabbour

How much did you know about *Cyrano* before starting work on this version?

'I had never read the original play. I was most familiar with the movie *Roxanne*, which I loved, but I hadn't seen other adaptations. I've since gone back and had a look at the old play, and having read it there was that moment of recognition – that I knew this story already as it's such a part of the culture in many ways, and it is a classic kind of rom-com with an appeal to it that I think everyone can recognise.'

What were your thoughts when you first read Virginia Gay's script for *Cyrano*?

'I said to Virginia after I read it that it kind of woke me up from somewhere, it just grabbed me. I was struck by the warmth of the play and there was so much joy in it; I felt that it was really inviting, and really fun, and they were the elements of theatre I missed the most in these last couple of years, with everything that we've all gone through. Also I could visualise people enjoying this and that gave me a really great feeling. I just thought: I need to be part of this.'



Claude Jabbour

What excites you about playing Yan?

'This is where I would really credit Virginia's writing because although Yan is a character who comes from a lot of privilege and things going quite easily for him, he's got a pure heart and a real naïvety on the other side of the coin. That appeals to me: to try to find the elements of Yan that we have in all of us, and hopefully try to communicate that through the character.'

And what creative challenges does the role present you as an actor?

'I don't have a really extensive background in theatre, so it is challenging to navigate elements of voice and movement that are really different from theatre to screen, having been working very much in the screen space for the last couple of years. So that's the challenge for me as a performer, but it's exciting and I'm certainly in very good hands; I've got a fantastic team around me and I feel very supported. And it's the sort of challenge that I jump at the opportunity to take on.'



Character analysis

Reflecting on the comments above, and your own memory of the performance, write a short response to each of these questions:

- How did one actor use two expressive skills to portray their character in one moment in the play?
- Describe how one actor used their voice in two different scenes.
- Make connections between an actor's expressive skills and the theatre style/s of this play.

MILO HARTILL (1)



Milo Hartill

Tell us about your character.

'I is nurturing character in *Cyrano*, caring so dearly and deeply for Cyrano and Roxanne in the journey the play takes, and using food and music as a tool in doing this. Throughout the action, I becomes pretty exhausted by the hurt Cyrano inflicts on herself, acting as a friend trying to talk her out of the dark place. I is an affectionate friend who gives to those around her, serving their best interest in the story throughout. She can, however, be pretty stern and tough, which often leads to a laugh with the other chorus members in the show.'

How do you embody your character?

'In a lot of my embodiment of character I am taking up space with my body and voice, and taking on physical stances and positions of certainty and knowledge, often trying to win battles about the direction of the narrative, and what is required of the other characters to make this a story worth telling.'



Milo Hartill

smaller for the Zoom box. We are working on this throughout with Sarah's direction, trying to serve the text and other actors as best we can and working with a vocal coach in rehearsal.

I also have a major 'resting stressed face' problem! It's kind of like 'resting bitch face' but with more angst. My 'resting' and 'in thought' faces consist of a scrunched face and furrowed brows, but the less I have to have thinky thoughts (which seems to relax as we continue with the rehearsals process), the less this is an issue. I'm working through this by having more thinky thoughts at home hahaha, and having quicker communication with our director and creatives in the room!'

Costume certainly helps, specifically shoes for finding character and how they take up space on the stage, and how they do this alongside the other characters. Getting to wear my show shoes in rehearsals (some humble low-top librarian Doc Martens), and feeling my inner school teacher trying to passively and directly influence the narrative to go in a less tragic way: it helped me find out a lot about how I inhabit 1. Speaking with conviction and certainty has been my friend in finding 1, as has speaking to the other chorus members, who are working to steer the narrative in the way they think serves the story the best.'

What creative challenges does the role present you as an actor?

'Whether it be a year on Zoom, or being in a room with such incredible actors and people, taking on a role with a lot of authority and self-assured knowledge has been a bit challenging throughout the rehearsal process, especially having to step up to this role in a room where I often feel like a silly sausage a lot of the time. Working with [director] Sarah Goodes and developing language around the character that makes sense to me, and learning from watching and asking the others in the rehearsal room, has been helpful with overcoming this. Big shout-out to the cast; you da best!'

Taking up space in the room vocally and physically, in a post/present Zoom world, has also been more challenging than I initially thought, as we are used to making ourselves

ROBIN GOLDSWORTHY (2)



Robin Goldsworthy

Tell us about your character.

'Chorus member number 2 is a traditionalist. He's driven by an intense need to protect the story of Cyrano from the evils of modernity. He's convinced that there is a purity, a nobility, a weight and a worthiness found in sorrow and loss: lean into the pain and be bettered by it; evil is epic and inevitable and just straight up HEAPS more fun. He's also distractingly handsome.'

How do you embody your character?

'Virginia uses words like 'Portentous' and 'Sonorous' when describing 2's speaking manner. What a joy! Voice is definitely where I begin when finding a sense of character. Developing a physical chemistry and a movement language on the floor with my fellow chorus members is also crucial. ESPECIALLY in comedy. And then costume! I'm in vests and long winter coats while being insufferably intense about theatre. I'm basically playing myself at 22.'



Robin Goldsworthy

What creative challenges does the role present you as an actor?

'Usually new plays can be tough. Finding the dramatic engine and emotional heart in a new work is labour intensive. Constructing comedy before an audience gets anywhere near it takes instinct and courage and smarts and silliness. It can be bruising. This play though? Absolute heaven. The room is filled with the kindest, warmest, most fearless and strikingly talented theatre makers you could ask for. And me. I'm there too, enjoying the ride.'

HOLLY AUSTIN (3)



Holly Austin

Tell us about your character.

'I am playing the role of 3. She's the newest member of the Chorus. In 3's opening line she admits she's always felt small. Whist Cyrano and other characters in the show struggle to truly be who they are, it's 3 from the outset who has the courage to say how she feels; the same courage that is required in love, as Roxanne says '... love is the only thing where you have to go in, again, for the first time, every time ... you have to go in an innocent'. 3 is an innocent, she's naïve. Cyrano calls her 'an idiot' however it's 3 who risks everything to offer a new perspective. She dares to ask the simplest questions of Cyrano. It's because of 3's bravery that she changes the course of the play and is ultimately rewarded by becoming a named character.'

How do you embody your character?

'At the beginning of the play 3 is at the bottom of the pecking order in the Chorus. She's a low status character so I've focused on physically taking up less space and vocally using a higher pitch.

As she becomes braver throughout the show, her physicality starts to open up and take up more space and her voice becomes bolder and more grounded.

My costume has really helped achieve this. Inspired by a turtle I use her hoody, beanie and backpack to retreat into when she is shamed or fearful, and as she becomes more courageous she slowly peels off layers of her costume. I've also been inspired by meerkats as sometimes it feels like the chorus are ducking a weaving their way through the drama of the show.'

What creative challenges does this role present you as an actor?

'One of the biggest challenges has been finding the rhythm of the text and matching the vocal energy within a scene. As the Chorus we often bear witness to a scene between other characters and then have to interject mid-scene with a line. We've been working with Sarah [Goodes], our director, in rehearsal on making sure we vocally inject energy into a scene and not deflate it. We've also discovered that because Virginia's text is so rich with poetic imagery, it demands a real vocal dexterity and to trust that the words will do a lot of the work in creating the image for the audience rather than us pushing emotion onto the words.'



Holly Austin



Analyse the chorus

Discuss the differences between two chorus characters with reference to each actor's use of expressive skills.

MUSICAL DIRECTION



Xani Kolac

An integral part of the celebratory nature of *Cyrano* is music. ‘At the heart of *Cyrano* is this love for language and words,’ says Xani Kolac, the show’s music director and composer. ‘And when we have language and words, to create a balance it makes sense for music to be part of that world.’

That world is ‘post-COVID but timeless,’ Kolac explains. It’s ‘a world where we’re all coming back to the theatre, and the theatre itself is just starting to awaken.’ Accordingly, the play begins in a seemingly tentative state and comes alive as the characters progressively ‘remember’ how to put on a show. By the end of each night, Gay intends for the whole theatre to be ‘littered with the mess and the fuss of living’.

‘In this post-COVID world where everything has changed and where we’re all different, how we put music into a show is different. It’s not going to be a musical, it’s not going to be a play with songs; it’s something new because we’ve all come out of this changed.’

To ensure the music is a seamless part of the show’s storytelling, Kolac is writing it to follow a similar trajectory. So at the beginning, the music is ‘all a bit self-conscious,’ like the characters and, potentially, the audience. The cast, for example, will start noticing and picking up the instruments lying around but not be entirely sure what to do with them. As the performance progresses they begin to remember how the instruments work, how to play them, and they become more confident as they go along.



Claude Jabbour, Tuuli Narkle, Holly Austin and Milo Hartill

'The journey that I am trying to take with creating the music is that we realise the music has been inside us all along,' Kolac explains. 'So there's bursts of song, of sound – both recorded and live – as we try to find our footing in this post-COVID world where everything has changed and where we're all different, and how we put music into a show is different. It's not going to be a musical, it's not going to be a play with songs; it's something new because we've all come out of this changed.'

The play features original music alongside songs that audiences may already know and love. The idea, Kolac explains, stems from an acknowledgment of the extent of Melbourne's restrictions in 2020, and into 2021. 'Because this might be one of the first full-scale productions that a lot of people may go and see, we wanted to be able to play with everything, to remind audiences about the magic of theatre!'

Part of that magic is the communal aspect of theatre, and a familiar song can offer a powerful communal connection and 'reflections of what was before', which alongside the original compositions help to underscore that sense of the show existing in a new, timeless world.

Excerpt from *Melbourne Makers: Xani Kolac* by Melanie Sheridan



Discuss music

Discuss Kolac's comment about the music being 'a bit self-conscious' and make connections between the meta-theatrical aspects of this production. How would you describe the theatre style of *Cyrano*?



Read the extended interview

Read more about Xani Kolac's work on *Cyrano* in the extended interview on the MTC website.



Tuuli Narkle, Milo Hartill, Robin Goldsworthy, Holly Austin and Claude Jabbour

COSTUME DESIGN

Learn more about the costume designs for *Cyrano* in this Q&A with Jo Briscoe.



Jo Briscoe

What was your inspiration for the *Cyrano* costume designs?

'The design for *Cyrano* has evolved in a really organic way. All design is collaborative, but this production in particular required us to find a dramaturgical language to hold the play in, and so the costume design had to respond to the framing of the set design, and work within that same theatrical language. It's contemporary, so I had a lot of initial research from current fashions, street photography and current trends, especially current queer fashion. I also looked back at the setting of the original Rostand text, all swashbuckling and ruffs, and considered ways to incorporate a nod to those fashions through a contemporary lens. The cast have also informed the design through the fitting process, as we adjust the designs to respond to the elements they bring to the text, and adjust to the developments and evolutions of the script through the rehearsal process. It's been especially collaborative and also hugely enjoyable.'

What does *Cyrano*'s costume tell us about her character?

'Cyrano is the smartest person in the room but has built a solid defence against the world and any judgement it may have of her, so her costume is her armour. She ensures she looks tough enough to not mess with, ever the soldier, playing it super cool - but this hard shell of defence is also the thing that stops her from getting what she wants. As her facade begins to crack, we get to see the truth and vulnerability within her. To paraphrase Leonard Cohen, the cracks in everything are where the light gets in, and Cyrano gets her light when she finally begins to drop her defences.'

Do you consciously think about contrast when designing these costumes?

'Contrast is a foundation of design, and often a way for us to communicate to the audience extra information about the relationship of the characters to each other. In this production, there's contrast between the chorus and the other characters, and a strong contrast in colour from the beginning to the end. Contrast isn't always about opposites either, for example there is a strong visual alignment between Cyrano and Yan, both soldiers, both after the same girl - so therefore quite similar!'



Claude Jabbour, Tuuli Narkle, Holly Austin, Milo Hartill and Robin Goldsworthy

What practical considerations are in your design?

'There are not loads of quick changes to be achieved in this production, with lots of the action taking place on stage, but we do have the occasional bit of elastic helping us out! The primary practical consideration has been in making sure the costumes allow sufficient movement for the performers, which means some sections of the costumes are re-made to allow more stretch and flexibility for the cast, and we also ensure they will be safe when kneeling or crawling by hiding some padding underneath to allow them to make it through 8 shows a week!'

Work on the set for Cyrano has been shared between yourself and Elizabeth Gadsby. Can you talk us through this arrangement – for example: who did what, and how you worked together?

'This has been an unusual arrangement due to Covid, actually. Elizabeth is based in Sydney and the risks of interstate travel are just too great at the moment, so the solution has been to have Elizabeth deliver the set design through to the final design presentation, which takes place a few months prior to rehearsals commencing. This means she built the set model and delivered the design documentation to the MTC. From that point on, I've been the eyes on the ground, consulting with the workshop staff and resolving design decisions that have arisen through rehearsals, helping to make choices in props and any other details that have arisen. It's a very unusual arrangement but I think we have made the best of it!'



Costume analysis

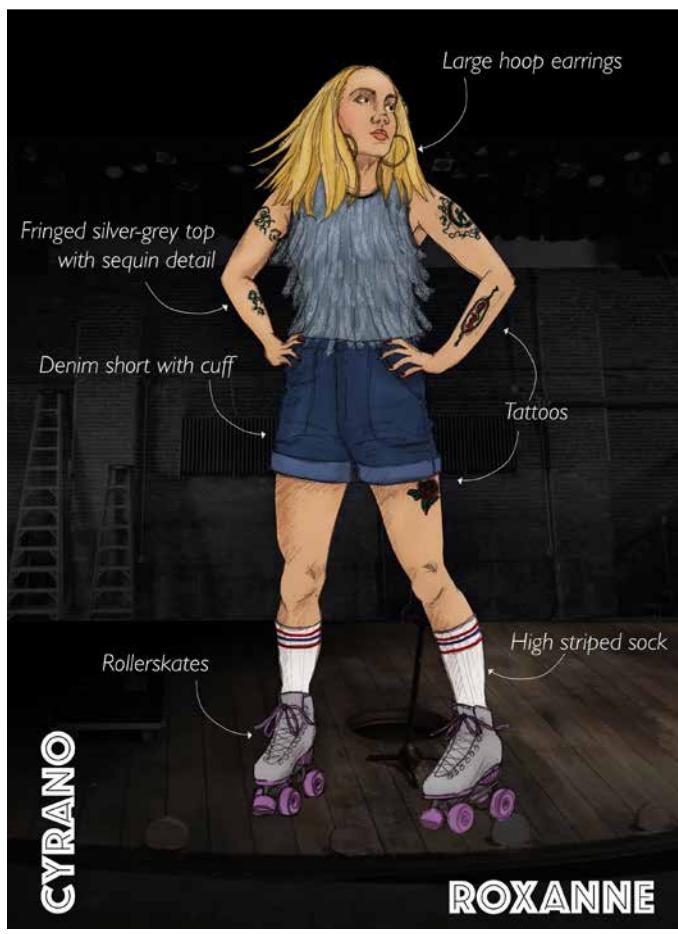
Based on Jo Briscoe's comments above and your memory of the costumes in the performance, write a short response to each of these questions:

- Describe an example of contrast in the costume designs.
- Analyse the interrelationship between costume and acting skills in Virginia Gay's performance as Cyrano.
- Describe how the costumes contribute to the overall cohesion of the production.
- Compare and contrast Cyrano's costume with Yan's.



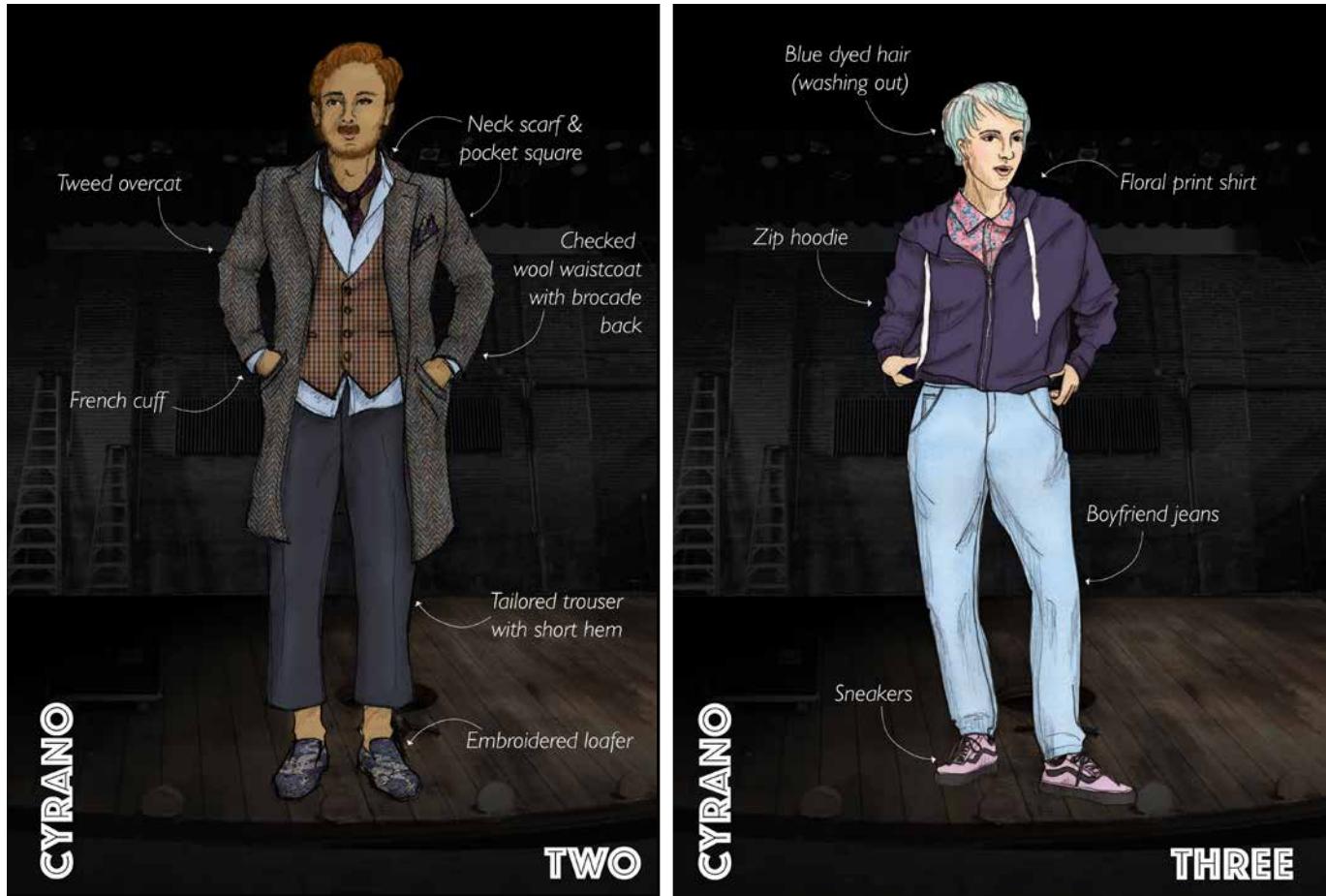
Tuuli Narkle and Virginia Gay

COSTUME DESIGNS



A selection of the costumes worn by these characters. Designs are refined during rehearsal and the final garments sometimes look very different to the original concept. Costume designs by Jo Briscoe.

COSTUME DESIGNS



Costume designs evolve over time, and are often adapted to suit the actors who will wear them. Costume designs by Jo Briscoe



LIGHTING DESIGN



Paul Jackson

Lighting designer Paul Jackson says much of the excitement and challenge in lighting *Cyrano* is the mix of performance styles and the fact it is set in a theatre. ‘We have built bespoke LED footlights to mimic old shell footlights,’ says Jackson, ‘and we are using a rig of Lustr+2 profiles, MAC Encore moving lights and TWIs to give us as much colour and focus flexibility as we can manage.’

‘Moving between moments of sensitivity and pathos, to upbeat songs and stand-up comedy, means that the rig needs to be as dynamic and responsive as possible,’ says Jackson. ‘What is critical, though, is that, as designer I have to understand the ways in which the production moves between different modes. I need to be able to draw on a strong understanding of different types of theatre and theatre architecture.’

Reflecting on the rehearsal process, Jackson also said his ongoing collaboration with Sarah Goodes meant that the quality of their conversations as director and lighting designer were rich and deep. ‘*Cyrano* is exciting theatre, and a gift to any designer.’



Lighting analysis

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

- Discuss how lighting enhanced the opening scene (recall the ghost light).
- Describe how lighting enhanced the scene when Yan was introduced.
- How did lighting differentiate between the different modes in the show?
- When was lighting used to narrow your focus onto a specific character or area of the stage?
- When did lighting affect your mood in the performance?



Milo Hartill, Virginia Gay, Robin Goldsworthy, Claude Jabbour and Holly Austin

STAGE MANAGEMENT

Learn more about theatre technologies and health and safety for *Cyrano* in this Q&A with stage manager Whitney McNamara.

Which moment in the show do you anticipate being the busiest for you as SM and why?

‘Our *Cyrano* team consists of a Stage Manager and an Assistant Stage Manager. The Stage Manger cues everything to happen (lighting, sound, flys, automation/special FX and cast) so everything happens in the correct sequence. The Assistant Stage Manager (ASM) runs everything on stage (pre-sets the props and furniture, moves things during the show and helps cast and crew backstage).

I anticipate the busiest sequence of the show for both SM and ASM will be during Scene 15 (“Open Arms”) as a lot of items enter the stage and there are a lot of cues and special FX happening throughout this scene.’

What safety considerations are unique to this show?

‘There are a couple of unique safety considerations we have with *Cyrano*. First, the lift: the two main things we need to watch out for with this one is cast working at heights (we don’t want anyone to fall) and pinch points (we don’t want anyone to get a limb trapped between the moving lift and a hard surface). Second, the front edge of the stage: the right hand side of the stage thrusts into the audience. This can be a fall hazard when people step off stage to cross into the wings (in the dark they could accidentally step off the thrust rather than step onto the Sumner stage floor). Our lovely lighting department made secret safety lighting into the edge of the thrust so people on stage can see it, but the audience can’t.’

There’s a motif of relieving pressure – e.g. radiators blow steam – could you tell us how this works in a nutshell?

‘There is a moment when the wall-mounted radiators blow steam. Our electrics department are working on a mixture of compressed air and theatrical smoke to give the desired look to this effect. The smoke on its own won’t have the desired pressure/flow and the compressed air on its own won’t be visible enough, but together should be very realistic.’



Theatre technologies

Consider McNamara’s comments above and how they relate to the elements of theatre composition, particularly contrast and rhythm.



Claude Jabbour, Milo Hartill, Robin Goldsworthy and Holly Austin

ANALYSIS QUESTIONS

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



THE CAST ENTER

- Discuss the interrelationship between the performance style/s and lighting design in this moment, and their impact on the actor-audience relationship.
- Discuss how the play's opening moments set the tone for the play, and make reference to how this contributes to cohesion.



YAN ARRIVES

- Discuss how two production roles are used to enhance Yan's entrance, and their impact on the actor-audience relationship.
- Identify two theatre technologies being used in this scene and discuss how they relate to emphasis.

Robin Goldsworthy, Milo Hartill, Tuuli Narkle, Claude Jabbour and Virginia Gay



THE BALCONY

- Compare and contrast how two actors used voice and movement in this scene.
- Describe the directorial choices in this scene with regard to the acting space and non-verbal language.

Virginia Gay, Tuuli Narkle,
Robin Goldsworthy, Holly
Austin, Milo Harill and
Claude Jabbour



“SHE'S VERY SORRY”

- Describe how contrast is demonstrated in the set and costume designs in this scene, and the impact of these choices at this point in the play.
- Analyse how one actor used two acting skills to realise a character in this scene.

REVISION

Explore our revision resources as you prepare for the VCE Theatre Studies written examination at mtc.com.au/resources



DIGITAL RESOURCES

Enhance your understanding of *Cyrano* by reading extended interviews with the cast and creatives at mtc.com.au/resources

REVISIT PART A

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

