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MELBOURNE THEATRE COMPANY

NATIONAL
TOUR



SLAP. BANG. KISS.

BY DAN GIOVANNONI

DIRECTED BY KATY MAUDLIN

EDUCATION PACK – PART B

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The tour of *SLAP. BANG. KISS.* has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body, and is supported by the Victorian Government through Creative Victoria. We gratefully acknowledge the support of the Gailey Lazarus Foundation.



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Melbourne Theatre Company acknowledges the Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Kulin Nation, the traditional custodians of the land on which we work, create and gather. We pay our respects to all First Nations people, their Elders past and present, and their enduring connections to Country, knowledge and stories. As a Company we remain committed to the invitation of the Uluru Statement from the Heart and its call for voice, truth and treaty.

Throughout these notes, look out for these icons for opportunities to learn more:



Activity



Discussion



Reading



Video

Melbourne Theatre Company

At Melbourne Theatre Company we believe theatre is for everyone. We are Melbourne's home of live storytelling, producing an annual season of plays created for and about the world today.



Beyond the stage, we run a range of initiatives that support artist development, champion new writing, invest in future audiences and address underrepresentation across the industry.

OUR VISION

To be recognised as one of the world's preeminent theatre companies, leading the cultural conversation and chosen as a favourite destination for Australians.

OUR PURPOSE

To share remarkable stories that enable people to better understand the world around them.



Melbourne Theatre Company Headquarters Virtual Tour

Walk the halls of Melbourne Theatre Company Headquarters in this virtual tour and explore the spaces where plays are rehearsed, sets are built, costumes are sewn and wigs are created one strand of hair at a time: mtc.com.au/eduhub

Introduction

This production of *SLAP. BANG. KISS.* by Dan Giovannoni is directed by Katy Maudlin. The play tracks three young people whose stories kickstart a series of events none of them could have anticipated, transforming them into global symbols of revolution.



Tomáš Kantor, Sarah Fitzgerald and Tsungirai Wachenuka

Part B of this education pack is designed to be used post-show, and aims to provide insight into the artistic choices made by the cast and creative team. This pack includes questions and activities to assist you in your analysis of the production for VCE Theatre Studies. As you read the interviews, make connections between what you saw on stage and the study design. As well as discussing with your peers, write down your reflections and consider incorporating some of the language used in this pack by the artists who created the show.

As you continue to study the play, revisit Part A of this pack for perspectives from the playwright, director, and set and costume designer, and remember to always consult VCAA documents when preparing for VCE exams.

NEXTSTAGE

SLAP. BANG. KISS. was commissioned through Melbourne Theatre Company's NEXT STAGE Writers' Program with the support of our Playwrights Giving Circle Donors, The Ian Potter Foundation, Naomi Milgrom Foundation, The Myer Foundation, Malcolm Robertson Foundation and The University of Melbourne.

This production of *SLAP. BANG. KISS.* was developed in 2019 and 2020 under the direction of Prue Clark and with the participation of Tahlee Fereday and Artemis Ioannides.

SLAP. BANG. KISS. Virtual Tour

Explore the venue in which this production was staged in Melbourne. The Lawler is a black box studio space inside Southbank Theatre. See the empty venue in this virtual tour to better understand how the creative team realised *SLAP. BANG. KISS.* in this theatre space.

Cast & creative team



Sarah Fitzgerald
Sofia / As Cast



Tomáš Kantor
Darby / As Cast



Tsungirai Wachenuka
Immi / As Cast



Katy Maudlin
Director



Kate Davis
Set & Costume Designer



Amelia Lever-Davidson
Lighting Designer



Ian Moorhead
Composer & Sound Designer



Dan Giovannoni
Playwright

Stage Manager
Tom O'Sullivan
Production Manager
Michele Preshaw
**Touring Production Manager
& Technician**
Jamie Turner

Sarah Fitzgerald and Tomáš Kantor



Digital resources

Read Q&As with the cast & creative team, learn more about the play's real-world context, and see renders of the costume and set design, at mtc.com.au/eduhub

Read the programme

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

About the play

We asked the cast to describe what *SLAP. BANG. KISS.* is about in their own words:

'For me this play is about defining moments in life. A moment in life that changes you. A moment you didn't see coming and you discover who you really are. Discovering who you are when you are faced with adversity. It's about how three teenagers bring hope and change to their communities.' – Tsungirai Wachenuka (Immi)

'[*SLAP. BANG. KISS.* is about] how nothing short of what others might call 'idealism' is what creates hope, and all the little wins on the way are what keep that hope alive. Hope for what we are worthy of, to live the truth that we are all indispensable. And that hope is what creates movements, creates change.' – Sarah Fitzgerald (Sofia)

'Young people are powerful, intelligent and passionate people who can instigate change in the world. At any age, small actions of rebellion and self-expression can have ripple effects that incite large-scale societal and cultural change. This play really invites audiences to 'do things rather than just think them.' – Tomáš Kantor (Darby)

Theatre styles

The Melbourne Theatre Company production of *SLAP. BANG. KISS.* is presented in a contemporary theatre style that incorporates naturalistic acting, direct address, disjointed time, multiple roles per actor, visible lighting equipment, heightened and colloquial language, multiple settings and many other identifiable conventions.

We asked the play's director, Katy Maudlin, to describe the theatre style of this production:

'*SLAP. BANG. KISS.* is a contemporary work that is pushing against more traditionally structured narratives. In total, the three actors play 38 characters. It is a fast-moving play, jumping from scene to scene quickly. Another interesting device that playwright Dan Giovannoni uses is the weaving between direct address and dialogue – he utilises these two modes of delivery quickly and seamlessly. This device helps us build big worlds quickly by adding information through monologue that we don't garner from the action. As a director, it is crucial to ensure the actors are playing to each mode, as each builds rhythm and story differently, which ultimately paves the way to the crescendo of the play.' – Katy Maudlin (Director)



What is *SLAP. BANG. KISS.* about, in your own words?

How would you describe the plot and themes of this play? What's your biggest takeaway from the show?



Writing style

Read the Q&A with Dan Giovannoni in Part A of this education pack and recall how he describes the writing style in this play. Giovannoni says he is inspired by the work of two other Australian playwrights: Angus Cerini and Patricia Cornelius. Research their plays, and compare and contrast with this play.



Discuss theatre styles

Consider Maudlin's comments and reflect on your experience of the performance. What conventions can you identify? How would you describe the theatre style/s?



Q&A with the director

Read the extended Q&A with Director Katy Maudlin to discover more about her vision for this production.

Acting skills



Sarah Fitzgerald, Tsungirai Wachenuka and Tomáš Kantor

TSUNGIRAI WACHENUKA (SHE/HER)

Learn more about Tsungirai Wachenuka's performance in this Q&A.

Tell us about your central character in a nutshell. What drives them?

'My character is driven by connection to her community. Her connection to her family and her home. She has clear role models in her life and her grandmother was her anchor. She feels the pain in the community and she carries it with her everywhere she goes. She's very in touch with the world around her and is willing to fight for her people. She is only just beginning to step into her power and realise her impact.'

How do you embody your central character?

'The key to exploring my character has been through vulnerability. Allowing myself to see what comes out in the moment and focusing on the intention. Defining who the audience are to me so that I create that relationship where I can open up. Immi is guarded and the audience are let into her world so they get to see what is lying beneath the fire and anger. Exploring breath has helped me a lot when exploring heavy and emotionally charged moments. It's been interesting to see how my body reacts physically to the way I breathe as Immi within the scenes. I have to calm my breath back down to be ready to step into my next character's shoes.'

How have you used the acting skill of voice to create characters?'

'This has been fun and challenging to explore. I have noticed that the youngest characters I play are more grounded in the way that they stand and command a space whereas the older characters I play are more reserved. Voice has also been a key shift in tapping into the energy of each character. This has been one of my favourite parts because voice work is one of my passions. I love to play in different ranges and deep voices are my favourite. I have been relishing in all the characters that require bass! It has also been helpful to notice what my body does naturally when I step into a different character and building on top



Tsungirai Wachenuka

of that to differentiate between them. Some of my characters fidget with their hands when they are anxious whereas Immi stands strong, fists clenched and the anxiety is internal.'

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

'Costume has been a great help with snapping into character. Before I started wearing my costume, I started wearing clothes that felt like my character because my own style was too different from the world I was diving into. It has also helped with stepping out of character too because I am tapping into such heavy emotions. Even though I like to look at Immi as an extension of me, it is really great to find where I begin and Immi ends to help with the cool down process at the end of the day.'



Tsungirai Wachenuka



Acting skills

Discuss Wachenuka's comments about using voice and gesture to realise her characters. What adjectives can you think of to describe the choices she made in the performance? How does breath affect voice, movement, facial expression, gesture and stillness and silence?



Safety and wellbeing

Discuss Wachenuka's comments about how costume helps her de-role during the cool down process. What other techniques can help an actor to step out of character after the performance?



Annotate the images

Annotate the photos of Wachenuka with notes about how she is using acting skills in these moments.



Tsungirai Wachenuka, Sarah Fitzgerald and Tomáš Kantor

SARAH FITZGERALD (THEY/THEM)

Learn more about Sarah Fitzgerald's performance in this Q&A.

Tell us about your central character in a nutshell. What drives them?

'Sofia is a highly intelligent, quiet young person. What drives her to take centre stage in this movement is her realisation that what happened to her and her friends is something everyone had been anticipating. It's a story she's heard before and will continue to hear unless there's a disruption to the narrative. She's infuriated by the idea that teenagers are seen as unavoidable casualties in her society.'

How do you embody your central character?

'For the first three scenes, Sofia is very internal in that she observes everything and absorbs it. So for those scenes my movement is indirect and a bit more casual, playing against the seriousness of her circumstances. As she becomes more active in her world, my movement becomes more direct – but the gesture is still a little closed off. We're seeing her move from quiet person to the icon of a movement.'

How do you create multiple characters and convey different places?

'To create characters I consider how they see the world or the things they are talking about. For example, Agatha sees Immi as a source of pride and endearment, so when I talk about her I endow my body with those feelings, whereas Delilah views the world as full of potential and she's on a mission to fulfil that so she's very direct, her pace is fast. To convey places, I try to think about whether it is a small space or a big space and whether or not there are other people. For example, in the closet for Carl and Sofia, the space is small so we try to be small with our bodies; whereas in the parking lot, Daniel can see lots of people and noise, so there are opportunities to see things around the space that are far away and be as physical as I want.'



Creating character

Discuss Fitzgerald's comments about how they create character using the cognitive perspectives, and the blocks in the set design. Discuss the interrelationship between characters and the element of theatre composition of contrast.

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

'The blocks are great for making those quick turns the character has to make emotionally – from the internal to the external world. Turning the corner of the block or stepping onto the block helps me 'step' into that moment and gives the audience a changed picture. It makes the shift feel more natural instead of it feeling like the audience is watching an actor working.'



Sarah Fitzgerald



Character evolution

Think about how Fitzgerald describes the way Sofia grows throughout the play, and how this is communicated through their acting skills. Try interpreting Sofia's first monologue and then her protest speech by applying the movements and gestures described above.



Acting skills

Reflect on the performance and write a paragraph that analyses how Fitzgerald used their acting skills (particularly movement and gesture) to realise the character of Sofia in these moments.



Tomáš Kantor

TOMÁŠ KANTOR (HE/THEY)

Learn more about Tomáš's Kantor's performance in this Q&A.

Tell us about your central character in a nutshell. What drives them?

Darby is a kind and shy, but simultaneously explosive, young person. They're characterised by an undeniable sparkle of joy and hope despite their often-turbulent circumstances. They are driven by a desire for connection, belonging, excitement and safety. They have grown up enduring acts of violent homophobia but remain steadfast in their identity and optimistic about their future. Structurally, they offer levity and comedy to punctuate the intensity of the beginning narratives.

How do you embody your central character?

Darby is fundamentally buoyant and alive, both as a character and dramaturgically, and keeping their physicality light, quick and flexible was key to unlocking their essential joy. Their face is expressive, eyes wide, and their movements are often sharp and definitive. Letting the breath fall in and flow freely is necessary to keep up with the speed of Darby's thoughts, allowing for an open and dynamic instrument to respond instinctively in scenes.

How do you create multiple characters and convey different places?

Vocally; pitch, pace, timbre are all very useful. A distinct shift in physicality or direction also works well, sinking back onto heels, contracting or expanding at the chest. I also like to think about the mood and energy with which a character ends a scene, and imbue the following with a starting point that is distinctively different to that place. So, if a previous character ends enthused and lively with their energy forward, I might make the following start bored or angsty with a downward gaze and slumped shoulders.

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

Costuming is minimal to allow for transformative character performances across the multitude of personalities we encounter in the story. The concrete style blocks allow for an ever-evolving liminal imaginative space, like building blocks, that can be a monument, a memorial, a bench, a step. They reference the dividing blocks used to stop cars driving into footpaths. The flags are a powerful symbol of protest and identity. All of these elements being representative, symbolic and movable allow for dynamic world building as an actor.

Do you consciously experiment with/manipulate motion in your performance? How so?

The play goes like the clappers, it barrels along and you have to strap in from the top and go on the ride. You have to stay focused and specific, however, to keep the momentum driving. This doesn't always mean moving fast. Rather, being deliberate and clear in why a character stands, moves, runs, falls, and syncing this up with the breath and vocal clarity, imbues motion with meaning and creates followable interesting images for the audience.

What is a big idea in this play, in relation to your character?

Young people are powerful, intelligent and passionate people who can instigate change in the world. At any age, small actions of rebellion and self-expression can have ripple effects that incite large-scale societal and cultural change. This play really invites audiences to 'do things rather than just think them.'

Lighting design

Learn more about Amelia Lever-Davidson's approach to lighting *SLAP. BANG. KISS.* in this Q&A.



Tomáš Kantor, Sarah Fitzgerald and Tsungirai Wachenuka

How would you describe the lighting design you've created for *SLAP. BANG. KISS.*? What is the world of this play?

'*SLAP. BANG. KISS.* is set in multiple locations around the world with the cast inhabiting a number of different characters. The text gives the audience the details they need – location, time of day, whose story it is – which allows the lighting to function predominantly as a dramaturgical device, providing mood, tension and atmosphere rather than illustrative. Just as the set design doesn't attempt to create a realistic location, the lighting design will be used to further amplify the atmosphere and symbolism in the space.

We have discussed light being used as a form of pressure on the performers, using light to affect them by drawing them out their private spaces and into the public eye. Light can potentially represent sudden visibility, create a feeling of being watched by others and bring a character into focus.

Defining the central performance space within the black theatre void has felt important. The carpeted and draped area creates a floating world within the theatre and creates a central area for the character's stories to go viral.

We have discussed colour being quite powerful once it's introduced. As the colour of the set design is very neutral the set is able to absorb colour very effectively and will be able to transform with solid monochromatic colours.'

How would you describe your role at this point in the rehearsal process?

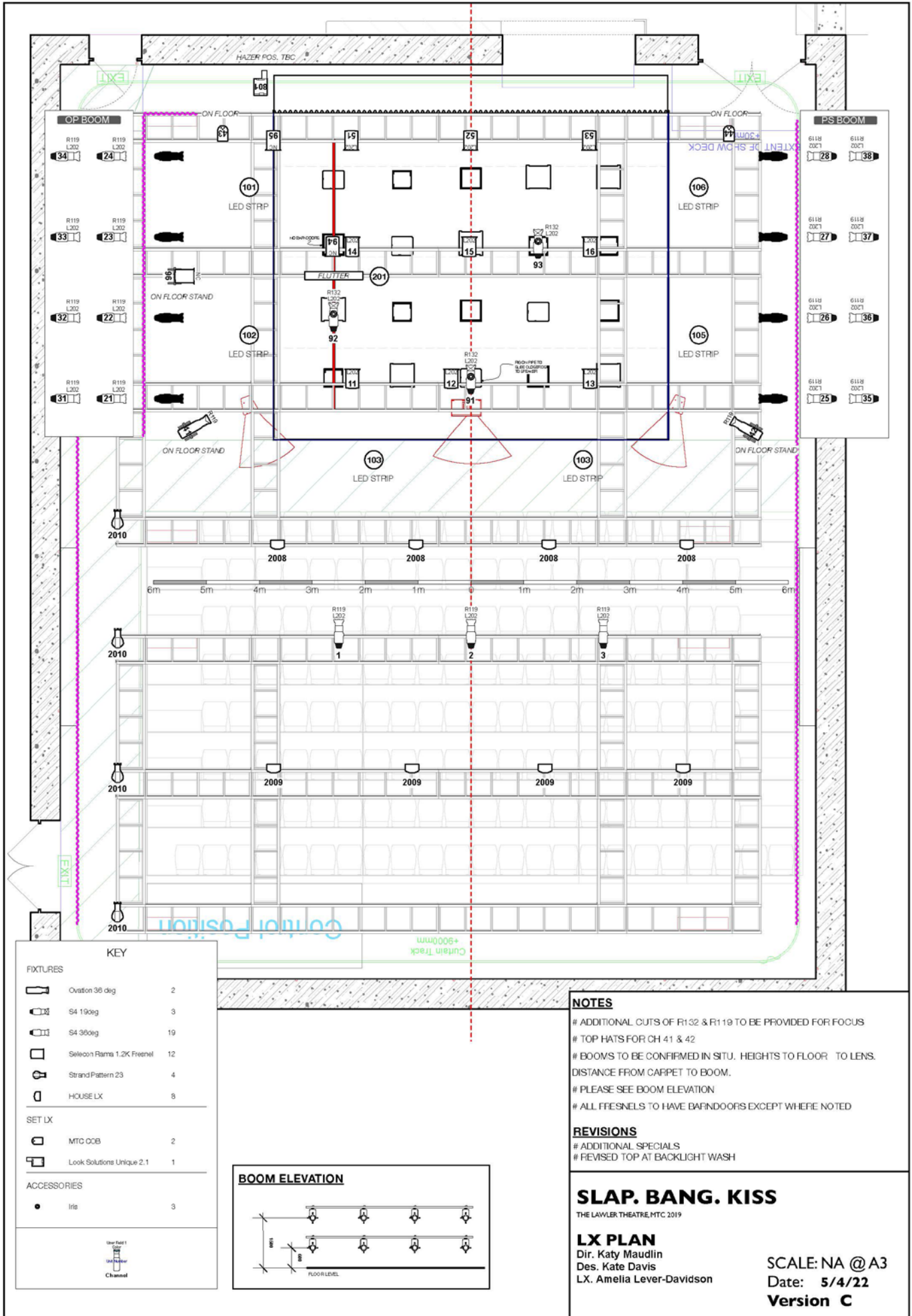
'Currently *SLAP. BANG. KISS.* is in its final weeks of rehearsals. The lights are yet to be installed in the theatre so the design is currently composed of just a collection of conversations, ideas, visual references and a piece of paper on which the lighting design is drawn. The most exciting (and challenging!) part of lighting design is that the main part of our work can only truly happen once we are in the theatre. Lighting designers try to plan extensively but in truth we never really know what the lighting design will look like until we start the first lighting plot session. Lighting Designers often have the shortest period of time to discover and refine their work, but there is something very exciting in that challenge.'



Light and colour

Discuss Lever-Davidson's comments about colour in her lighting design. When was colour first introduced in the performance?

Was the set lit up in monochromatic colours? What was the effect for you as an audience when these moments happened on stage? Can you identify meaning in these artistic choices?



Lighting plan by Amelia Lever-Davidson

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

'The lighting design makes use of a mixture of tungsten and LED fixtures to help create a palette in which I can work from and create a number of looks. Different fixtures bring with them different qualities of light and capabilities. The classic tungsten theatre lights allow light to move in a different way by using the gentle fade that these lights are known best for. They also have the ability to shape and control the beam using accessories attached to and within the lights called shutters and barndoors.

The creative team decided on the design element of a LED strip in extrusions lining the edges of the white carpet to help further delineate the performance space between the 'presentational' space and the black void of the theatre. Incorporating LED fixtures into the design also allows me to create a number of highly colourful looks that can change very quickly.'

How do you light a set that the actors move around so much? Does it come with unique challenges?

'Many set elements do get moved through the performance (boxes, flags, microphones) but the central performance area of the cream carpet and drapes remains. I am choosing to focus lighting on this central area and let objects placed in the black theatre void remain lit only by residual light.'



Lighting fixtures

Annotate the lighting plan and the production photos in this section with information about the fixtures used, the quality of light they create, and what their effect was on you when watching the performance.



Tsungirai Wachenuka and Tomáš Kantor

How does lighting help move the story in and out of each character's story?

'Rather than using lighting to define each character's story individually, we want to use light to reflect the overall narrative arch of the story and act as a kind of visual dramaturgy. Broadly speaking, the lighting will help support the performers origin as three separate individuals and slowly unite them within the same visual world. I want the energy of the lighting to shift and evolve over the play as we move towards the climax – the protest, the march, revolution – that may be mirrored by a change in intensity and quality of the light

While lighting will help pull the audience's eye towards the performer who is speaking, it will be important that all performers remain visible even while not being active. It's always felt important that the audience is able to see the performers observing one another, as they are equally as important as observers as they are storytellers.'

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

'I'm always the most excited about lighting for the opening of a play. At the beginning of the play you make a pact with the audience about what you're doing, and the first five minutes are so critical as they tell you how you're going to tell them the story.'

Thinking about a specific moment in the play, can you explain what the lighting is doing? For example, a transition, climactic moment.

'When Sofia encounters the cameras outside her school a dramatic shift in intensity and brightness of light will bring Sofia sharply into the spotlight. This will be a moment where we intend to use light as a form of 'pressure' on the performer to affect them and give them a physical change to respond to. If we were playing the moment naturalistically the lights wouldn't necessarily turn on suddenly when Sofia faced the cameras, but as we're trying to support the moment when she chooses to speak, lighting will try to build the impression of Sofia's feeling of all eyes being on her.'



Sarah Fitzgerald



Tsongirai Wachenuka and Tomáš Kantor



Sofia encounters the cameras

Recall Lever-Davidson's comments above about the moment when Sofia encounters cameras after being escorted from her school. Analyse how the dramatic shift in this moment was manipulated through lighting design.

How is the application of design used to communicate the 'pressure' that Lever-Davidson describes?



See more lighting

Visit the Education Hub to see more production photos that demonstrate Lever-Davidson's lighting design.

Composition & sound design



Tomáš Kantor and Sarah Fitzgerald

Learn more about Ian Moorhead's composition & sound design for *SLAP. BANG. KISS.* in this Q&A.

How would you describe the music you've created for *SLAP. BANG. KISS.*? What is the world of this play?

'Composing and sound designing *SLAP. BANG. KISS.* has been creatively both a joy and a challenge. It's a bit of a beast of a work to be honest, in all that it's trying to achieve. It begins with three distinct worlds impacted by a single moment ... impetus that resonates profoundly upon the three initial protagonists and then more broadly to create a movement. Weight and momentum are the key elements for me in creating this design ... creating the sonic weight of each world so that it feels visceral for an audience; there is an injustice and it matters. Momentum then drives us to want to 'do something' about that injustice and musically that requires pace, dynamics, build and trajectory.'

How would you describe the sonic world of each of the main characters?

'In the first scenes of *SLAP. BANG. KISS.* playwright Dan Giovannoni establishes three disparate environments for us to inhabit. As a writer he does so much to describe the sound of each of these. The first is Immi's world, an occupied territory wound up tight with anger and sadness, electricity crackling in the air, heightened with drones and with dogs. It is a heavily weighted world but one that feels vast and external. The world of Sofia is a more internal, confined and physiological one, responding to the intricacies of the situation she is enduring. It's a world in slow motion, of minutiae, of ticking clocks, humming fridges and pulsing blood. Darby's world is probably less weighted and lighter than the others, until the moment of menace arrives. The joy of responding to Dan's writing is being able to choose how to respond to his descriptions of the aural world; when to support his words with sound; when to allow his descriptions to be enough; when to be literal with sound and when to be abstract.'



Weight and momentum

Moorhead says weight and momentum are the key elements in his composition and sound design.

Discuss moments in the performance where you can identify these qualities in what you heard.

How would you describe your role as Composer & Sound Designer?

'As composer, I am responsible for writing all of the musical elements in the work. As sound designer, I am responsible for creating all of other sound elements ... the sonic weight, the texture and the detail of the work. Having worked in theatre for a long time now, my enjoyment, my expertise and my sound comes from inhabiting the space in between music and sound; finding musicality in non-musical things, finding harmony and texture in the sounds and noise that surround us, allowing music to imagine sound and sound to imagine music.'



Tomáš Kantor, Tsungirai Wachenuka and Sarah Fitzgerald

What was your starting place for creating the music and sound design?

'The starting place for the music in *SLAP. BANG. KISS.* came from the sound of the rotary blades of helicopters. The tempo and sense of build in all of the driven musical sections comes from that one notion and how that sound could belong in each of the worlds of the work. Within the music, you can hear it replicated in the ascending synth and driving drum patterns.'

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

'My favourite contribution to the work is the music that sits under Scene 7, the penultimate scene of *SLAP. BANG. KISS.* It's the scene where the notion of 'a movement' takes hold. The music is driven and determined and builds, turns, shifts and drops away a number of times as the multiples threads of the story re-emerge and intertwine. The music assists in creating the resolute trajectory that carries the work to its highest point ... a moment of power, purpose and heroism. It's a moment (we hope) when all the theatrical elements combine to inspire.'



Helicopter rotary blades

Discuss Moorhead's comments about how the rotary blades of a helicopter and incorporated into the composition and sound design. How are elements of theatre composition working here, using this example of sound?



The penultimate scene

Analyse Scene 7 as described by Moorhead. Write a paragraph that incorporates some of Moorhead's language, your own reflections on the performance, and a discussion of elements of theatre composition, such as emphasis or cohesion.

Analysis questions

The following questions, provocations and ideas are intended to help you analyse *SLAP. BANG. KISS.* through the lens of VCE Theatre Studies.



Sarah Fitzgerald, Tsungirai Wachenuka and Tomáš Kantor

CONTRAST

Read the following quote from director Katy Maudlin then answer the question below:

'This play is very rhythmic, both structurally and aurally. It is fast-paced, which means the moments of suspension are very potent. Composer and Sound Designer Ian Moorhead is supporting and helping push the rhythms of the work. This is very important in moments of transition and building to the story's apex. The play arrives at a place where hundreds of people are taking part in these particular events; the result is a heart-thumping cacophony. This is something I am acutely aware of creating with both the cast and the design.'

KATY MAUDLIN (DIRECTOR)

- Using Katy Maudlin's quote as inspiration, discuss how contrast, as an element of theatre composition, is created using sound design in two key scenes from the play.

RHYTHM

Read the following quote then answer the question below:

'[Rhythm] has been a major part of changing characters. To explore rhythm I try to honour the punctuation of the text – it might seem obvious, but so many of the answers of how to play characters are in the text! The punctuation also indicates when moments are building and if there is an abrupt stop, it tells me the scene and the rhythm and emotions of it are about to shift.'

SARAH FITZGERALD (SOFIA)

- Discuss the interrelationship between acting and direction, using Sarah Fitzgerald's quote as inspiration.



Sarah Fitzgerald, Tsungirai Wachenuka and Tomáš Kantor

EMPHASIS

Read the following quote from Lighting Designer Amelia Lever-Davidson below:

'SLAP. BANG. KISS. is set in multiple locations around the world with the cast inhabiting a number of different characters. The text gives the audience the details they need – location, time of day, whose story it is – which allows the lighting to function predominantly as a dramaturgical device, providing mood, tension and atmosphere rather than illustrative.'

AMELIA LEVER-DAVIDSON

- Expand on Lighting Designer Amelia Lever-Davidson's point above, by analysing how lighting is used in two specific scenes to create emphasis in the production.

Learn more on the Education Hub



Revisit Part A

Revisit Part A of this education pack and read interviews with the playwright and director at mtc.com.au/education-hub



Refresh your memory

Refresh your memory of what happened in the performance by exploring production photos at mtc.com.au/education-hub



Buy the script

To purchase a copy of **SLAP. BANG. KISS.** by multi-award-winning playwright Dan Giovanni, email schools@mtc.com.au