

MELBOURNE
THEATRE COMPANY
EDUCATION PACK – PART B

AN MTC NEXT STAGE ORIGINAL

SLAP. BANG. KISS.

By **Dan Giovannoni**

Directed by **Katy Maudlin**

19 Apr—30 Apr 2022
Southbank Theatre, The Lawler

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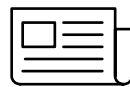
Throughout these notes, look out for these icons for opportunities to learn more:



Activity



Discussion



Reading



Video

Notes prepared by Nick Tranter Design Helena Turinski Cover photography and production photography Tiffany Garvie

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



Conor Leach, Sarah Fitzgerald, Tsungirai Wachenuka

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.

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 Drama. 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 & costume designer, and remember to always consult VCAA documents when preparing for VCE exams.

NEXTSTAGE

SLAP. BANG. KISS. was commissioned through MTC'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.



Southbank Theatre 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



Conor Leach
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 Jess Keepence
Assistant Stage Manager Zsuzsa Gaynor Mihaly
Production Manager Michele Preshaw
Touring Production Manager & Technician Tom Roach
Standby Cover Slone Sudiro



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, on the MTC website.



Read the programme

Download the programme for this production to read about the cast and creative team, and see photos from the rehearsal room.

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)

'SLAP. BANG. KISS. is about three teenagers who each spark a movement, through activism that is sometimes deliberate, sometimes accidental and sometimes a bit of both. It explores how people can galvanise one another, the blurring of personal and political actions, and what it means to be platformed as a young person today. The play demands that we hold on to hope, and that we never underestimate young people.' – Conor Leach (Darby)



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?

Performance style

The MTC production of *SLAP. BANG. KISS.* is presented in an eclectic contemporary performance style that incorporates naturalistic acting, direct address, disjointed time, multiple roles per actor, visible lighting equipment, heightened and colloquial language, transformation of character, time and place, and many other identifiable conventions.

We asked the play's director, Katy Maudlin, to describe the performance 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)



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 performance styles

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

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 do you transform into other characters, or to other places?

'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

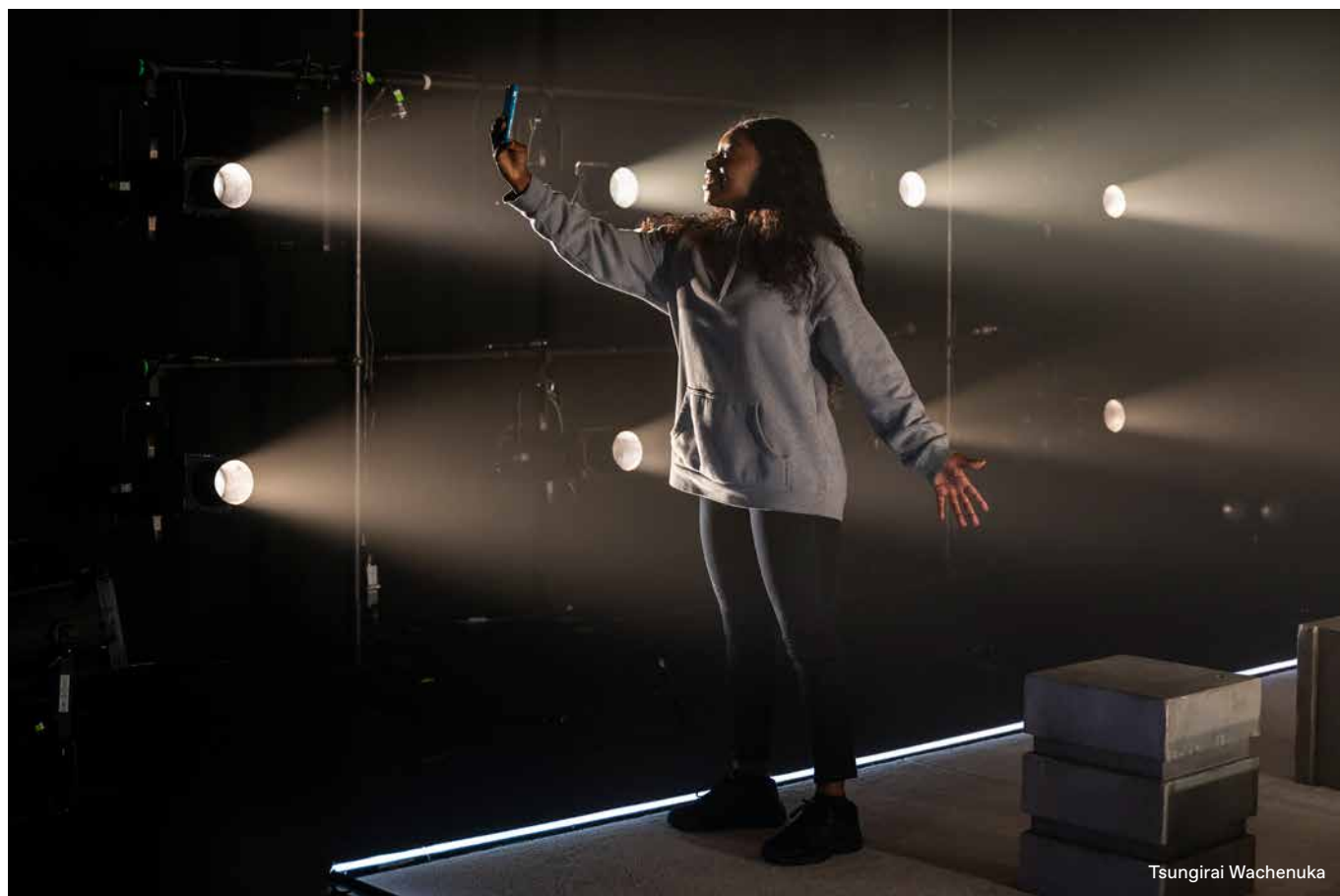


Tsungirai Wachenuka

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 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.'



Expressive 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 and gesture?

.....



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?

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Annotate the images

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

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.'



Sarah Fitzgerald, Tsungirai Wachenuka

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 transform into other characters, or to other places?

'To transform into other 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 transform 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.'

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.'



Transformation of character

Discuss Fitzgerald's comments about how they transform character using the cognitive perspectives, and the blocks in the set design. Discuss the interrelationship between transformation of character and the dramatic element of space.



Character evolution

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



Expressive and performance skills

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

CONOR LEACH (HE/HIM)

Learn more about Conor Leach's performance in this Q&A.

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

'Darby's a 16-year-old boy from a country town. He identifies as gay and experiences violent homophobia almost daily. And he LOVES another boy at school, Daniel Koh (much as he denies it to his bestie, Jasmine). In an extraordinary act, he's invited Daniel to try to break the world record for longest kiss with him.'

Darby's of course driven by love – first love, at that – but he also needs to love and be loved openly and safely, without fear. He says he wants the kiss to be 'special,' but I think he also wants it to be an act of defiance. Darby's negotiating conflicting missions within a precarious context: his wish to make a public declaration and his need to stay safe.'

How do you embody your central character?

'A go-to technique for me is the Laban efforts. Rudolf Laban was an Austro-Hungarian choreographer who broke movement down into eight 'efforts', each with its own direction, strength, speed and flow. A punch, for example, is direct, strong, quick and bound. A flick is indirect, light, quick and free. You can lend these to a character to find qualities of movement, gestures and habits. I've been exploring a flick and a glide (direct, light, sustained, free) for Darby; the glide seemed right as an embodiment of his love, and the flick because he's always alert for danger.'

When starting on a character, I love practising the text on my own in really exaggerated ways using these efforts, 'gliding' and 'flicking' with my voice and body on each line. Through this, I found some key gestures emerged for Darby – lots of hand wringing and holding my hands on my hips in moments of tension, for example. This way of working also allowed me to find an inner tempo for him, which is quite rapid. In the moment of performance, however, it's important to throw that work away and trust that it's in your body – you don't want to be controlling or exaggerating your movement at all, but instead allowing for whatever happens in the moment.'

How do you transform into other characters, or to other places?

'I think one precise change of physical intention can unlock a different character for you, and often reads better for an audience. Michael Chekhov's acting technique deals a lot with a character's physical centre of energy – the main three being head, heart and core. Of course we're a combination of all three, but working from whichever is dominant can help you find a character. For example, whereas Darby's definitely a heart centre, just above the solar plexus, when playing the official I imagine my core as my centre. Carl, in the cupboard with Sofia, is a head centre – always thinking, alert. I find as the official I take up more space, have a wider base and stand taller, whereas with Carl my shoulders rise and the tempo of my movement and speech increases. I like this way of working because it's holistic and doesn't feel like I'm 'doing a voice.' It feels more like activating different possibilities of myself.'

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

'I always find costume very useful as a springboard of sorts into a character. Putting it on activates my imagination I think – it just shifts my focus into the story. With each piece of costume, I like to build an imagined history – where I got it, how long I've had it, how often I wear it, etc. Contextual work like that can be useful for investing in the reality onstage.'

With such an abstract set, we have to endow the objects around us, like the blocks and flags. The architecture of the blocks in Darby's world is different to Immi's world, for example. My relationship to space is different as Augie versus the peacekeepers. The nature of the set demands that we be specific with what's around us. If we don't know where we are, the audience won't. Likewise, we use the flags as many different objects – in their literal sense, but also as a banner, a baton, materials for Sofia's march. There's a momentum to how we introduce the flags into the space and how they transform the world of the piece. That all helps with revving us up towards the climax of the show.'

Being on the blocks also brings an element of exposedness, vulnerability. As Darby, I'm on a block about 80 per cent of the time. Being placed on that pedestal does create for me a sense of being in a heightened, extraordinary moment, something completely beyond Darby's everyday life.'





Sarah Fitzgerald, Conor Leach



Application of symbol

Pinpoint Leach's comments about the production areas of costume, set and props. How does the application of symbol allow Leach to communicate ideas and themes through these production areas?



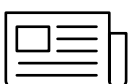
Laban's efforts

Research Laban's efforts as described by Leach above. Choose a script excerpt and explore the various efforts yourself. Consider using the language of Laban's efforts when you describe how Leach used his expressive skills.



Chekhov's acting technique

Read Leach's comments about using Chekhov's acting techniques, particularly a physical centre of energy. Interpret the script excerpts Leach describes by applying this technique yourself, then write a paragraph that describes how Leach manipulates the dramatic element of contrast in this way.



Hear more from the cast

Read the extended Q&As with the cast on the MTC website.



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

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.'

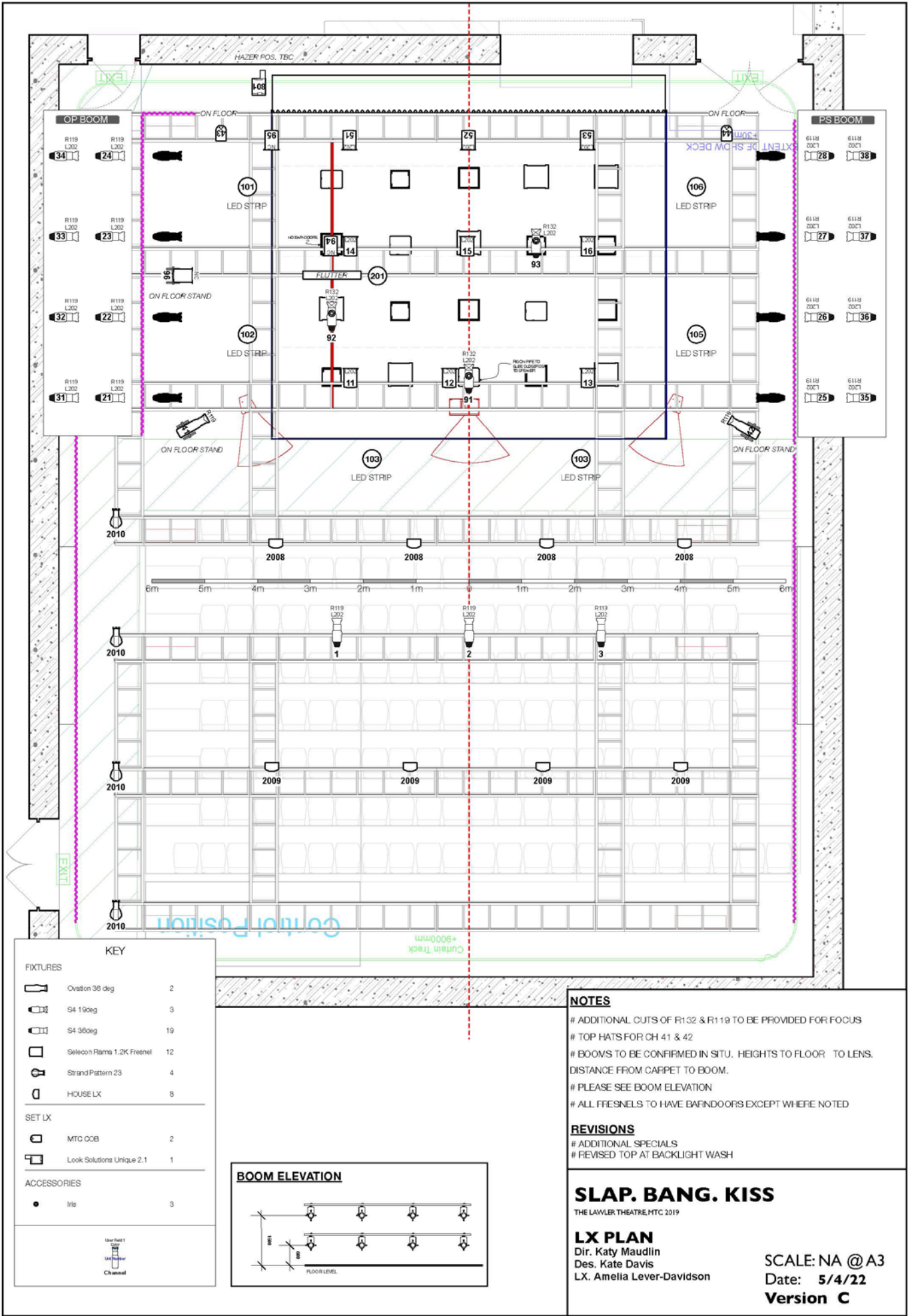
How would you describe your role at this point in the rehearsal process?

'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.'

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.'

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.'



Sarah Fitzgerald, Conor Leach

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.'



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 symbolic meaning in these artistic choices?

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Lighting fixtures

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

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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 symbol used to communicate the 'pressure' that Lever-Davidson describes?

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See more lighting

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



(Top right) Conor Leach, Tsungirai Wachenuka; (bottom right) Conor Leach



Composition & sound design

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.'

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.'



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.'



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.



Helicopter rotary blades

Discuss Moorhead's comments about how the rotary blades of a helicopter and incorporated into the composition and sound design. How might this be an application of symbol?



The penultimate scene

Analyse Scene 7 as described by Moorhead above. Write a paragraph that incorporates some of Moorhead's language, your own reflections on the performance, and a discussion of the dramatic element of climax.

Analysis questions

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

CONTRAST

Read the following quote from actor Conor Leach then answer the questions below:

'We most immediately explore contrast between the bodies and voices of the characters we play. It's really thrilling to quickly move from little Finn to the official, for example – two vastly different physicalities. I place Finn's energy and voice in my head, whereas the official's energy is in the core and my voice drops down into my chest ... I've also been exploring contrast in terms of how I interact with the audience versus with other characters. Darby has different relationships with Jasmine, with Daniel and with the audience – he wants different things from each of them. I think finding those contrasting intentions clarifies the story and includes the audience in a particular way.'

— Conor Leach (Darby)

- Select two contrasting characters played by Conor Leach and explain how he uses expressive skills to develop a clear contrast between them.
- Discuss how Conor Leach manipulates the actor-audience relationship to enhance the dramatic element of contrast.

RHYTHM

Read the following quotes then answer the questions 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)

'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)

- Evaluate how rhythm and transformation of place were manipulated in the performance.
- Discuss the interrelationship between the dramatic element of rhythm and transformation of character.



SPACE

Read the following quote from actor Tsungirai Wachenuka then answer the questions below:

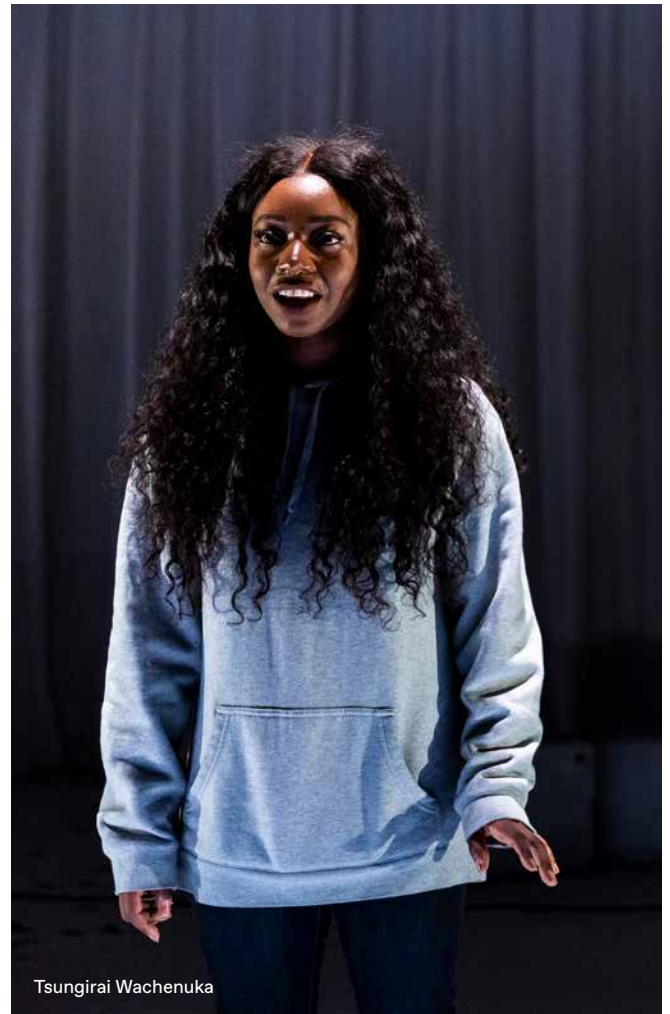
'While exploring different relationships in each scene, we have used space to help clarify the different dynamics between the characters. It's been fun using space to show intimacy. Whether a character is invading space or is being invited into a space. The physical distance left between each character can speak volumes before we even open our mouths. The space between the characters affects how we use our voices and bodies in the scene. We also explore space between our three worlds and have been selective about when those worlds meet. When we choose to stand together and when we are in our own islands.'

— Tsungirai Wachenuka (Immi)

- Evaluate how space and one or more conventions were manipulated in the performance.
- Discuss the interrelationship between the dramatic element of space and an actor's expressive skills.

CLIMAX

- Discuss how two production areas were used to enhance the dramatic element of climax in the scene depicted below.
- Discuss how one actor used one expressive skill and one performance skill to manipulate the dramatic element of climax in the scene depicted below.
- Describe two other moments of climax in the performance.

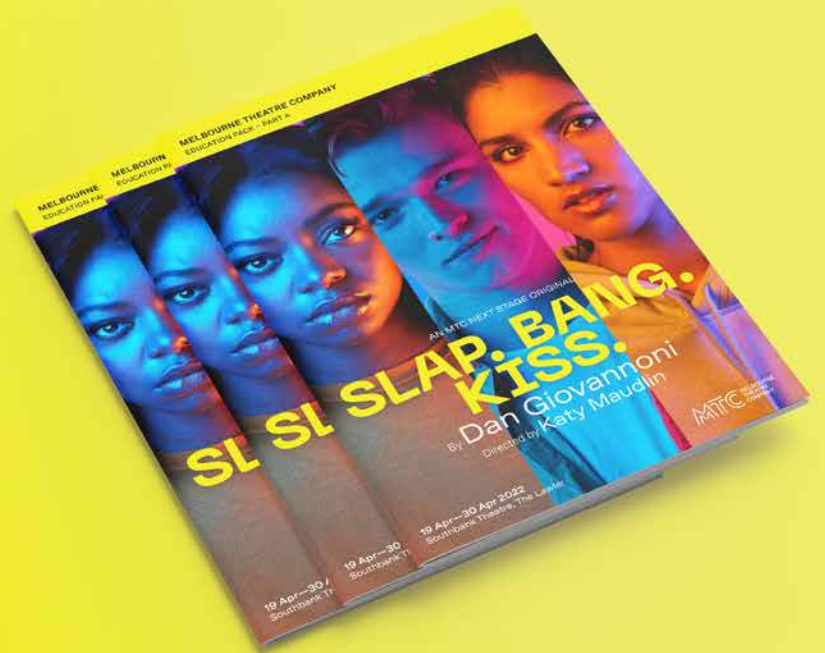


Tsungirai Wachenuka, Sarah Fitzgerald, Conor Leach



REVISIT PART A

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



REFRESH YOUR MEMORY

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

BUY THE SCRIPT

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