

AUSTRALIA

DRAMA

# HECATE

YIRRA YAAKIN THEATRE COMPANY

Presented in association with Bell Shakespeare

## EDUCATION RESOURCE



Image: Eva Fernandez

**PERTH  
FESTIVAL**

Founder



Principal Partner



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# CREDITS

**Director & Adaptor** Kylie Bracknell [Kaarljilba Kaardn]

**Translators** Kylie Bracknell & Dr Clint Bracknell

**Editor & Senior Language Consultant**

Roma Yibiyung Winmar

**Cultural Consultants** Judy Bone & Mitchella Hutchins

**Set & Costume Designer** Zoë Atkinson

**Lighting Designer** Mark Howett

**Composer, Musical Director & Sound Designer**

Dr Clint Bracknell

**Movement Director** Janine Oxenham

**Dramaturg** Kate Mulvany

**Stage Manager** Sue Fenty

**Bell Shakespeare Consultants & Associate Directors** James Evans & Peter Evans

**Cast** Cezera Critti-Schnaars, Bobbi Henry, Della Rae Morrison, Kyle J Morrison, Mark Nannup, Trevor Ryan, Maitland Schnaars, Ian Wilkes, Rubeun Yorkshire

# SYNOPSIS

## ACT I

### SCENE I.

We meet HECATE, the matriarch of ancient knowledge. She fears that her land is sick.

Three of her followers – the MISCHIEF MAKERS – appear. Hecate warns them that the land (boodjar) is weeping. Great business must be wrought to save it.

As she sings, Hecate uses fire to begin the process of healing.

### SCENE II.

FLEANCE enters. She sings the same song as Hecate. She calls out to the night sky.

Hecate watches her descendant from across time as the fire crackles.

### SCENE III.

The Mischief Makers arrange to meet someone called MACBETH upon a sandplain.

### SCENE IV.

KING DUNCAN, his son MALCOLM, and LENNOX find a WOUNDED SERGEANT bleeding on the ground. He reveals he is only alive because of the bravery of a soldier named Macbeth.

King Duncan is given a note by a MESSENGER pronouncing his enemy has been overthrown. He decides to give Macbeth the man's title – THANE OF CAWDOR – as a reward for his heroics in battle.

### SCENE V.

The Mischief Makers are talking when they suddenly hear a drum marking the approach of Macbeth. Finally we see the man himself, on his way home from a brutal war. He is accompanied by his best friend and fellow soldier, BANQUO.

The Mischief Makers tell Macbeth he is now the Thane of Cawdor. They also say one day he will be King.

The Mischief Makers turn their attention to Banquo and tell him his children shall also be Kings. Then they disappear into thin air, leaving the two men confused.

Lennox arrives and announces to Macbeth that he has been named Thane of Cawdor by King Duncan, due to his excellent service in battle.

Macbeth wonders to himself. The Mischief Makers' first two prophecies have come true – he is now Thane of Glamis and Thane of Cawdor. And now his mind starts to think murderous thoughts... How will the third prophecy come true to make him become King?

Lennox tells Macbeth that King Duncan has named his own son Malcolm "Prince of Cumberland". Once again, Macbeth's mind is

pierced by dark thoughts. He tells Lennox to take him to the King and secretly reminds Banquo that they must speak at a later time about what has just occurred with the Mischief Makers.

### SCENE VI.

LADY MACBETH is delivered a note from her husband Macbeth, telling her that he is finally returning home and that he is now *Cawdor-ap Maam* - Thane of Cawdor.

Lady Macbeth informs Fleance that King Duncan is coming to visit their house tonight with Macbeth. Fleance just wants to know if her father Banquo will be with them too, but Lady Macbeth is too entranced by the letter to reply.

### SCENE VII.

Fleance anticipates her father Banquo's return from battle, hoping he is still alive. She sings the song passed through generations...

Banquo appears and sings with her as Hecate watches on, still worried for boodjar and its people.

Meanwhile, Lady Macbeth calls on the dark spirits to fill her with masculine energy – she needs strength to undertake a dire deed and cannot let any female empathy get in the way.

Macbeth arrives and embraces his wife. They speak of Duncan's imminent arrival. Lady Macbeth says they shall welcome the King, but it will all be for show. This couple has bigger plans tonight.

### SCENE VIII.

King Duncan, Prince Malcolm, Banquo and Fleance arrive at the Macbeths'. King Duncan remarks how peaceful a place it is.

Lady Macbeth enters and welcomes them warmly to her home. She tells them Macbeth is awaiting their arrival.

### SCENE IX.

Macbeth has a crisis of confidence as to why he has really invited Duncan to his home – to murder him and fulfil his own ambition of becoming King.

Lady Macbeth finds Macbeth. He tells her he cannot go through with their plan. She retaliates by questioning his manhood. Finally Macbeth agrees. Tonight Duncan shall die.



# SYNOPSIS

## ACT II

### SCENE I.

Banquo and his daughter Fleance meet outside the Macbeth home late at night.

Hecate watches, unseen. Banquo remarks that the moon and stars have not appeared tonight – something ominous is afoot.

Macbeth appears suddenly. Banquo tells him he dreamed about the Mischief Makers and their prophecies. Macbeth says he doesn't think about them at all and tells him they will talk about it another time – he has great honours in store for Banquo.

Banquo, wary of his friend's behaviour, departs with Fleance.

Macbeth has a vision – he sees a dagger floating in front of him. He knows it's telling him that the horrific deed must be done now...

### SCENE II.

Lady Macbeth appears. She is a bundle of nerves – she keeps hearing strange sounds. She figures it's Macbeth killing Duncan. She reveals she has drugged his attendants and left their daggers out for Macbeth to use.

Suddenly Macbeth appears, bloodied. He informs her he has murdered King Duncan. He tells her that he heard a voice in his head cry, "Macbeth shall sleep no more" as he slaughtered the King. Lady Macbeth notices he is still holding the daggers. She berates him for not leaving them behind. She takes them back to the scene of the crime. While she is gone, Macbeth hears knocking within. It terrifies him.

When Lady Macbeth returns, her hands are wet with blood, like Macbeth's. The two of them listen to the haunting knocks.

### SCENE III.

Hecate can also hear the ghostly knocking. She calls out to it, questioning its purpose.

The fire draws closer.

### SCENE IV.

The next morning MACDUFF, a renowned soldier, arrives at the Macbeth's to meet with King Duncan.

Lennox remarks to Macbeth that there was a strange energy in the air last night. Macbeth agrees – 'twas a rough night.

Macduff discovers the grisly murder scene. He wakes everyone up to inform them. Prince Malcolm is stunned into silence.

Macbeth reveals he has killed the attendants because he was so angered by their actions. Lady Macbeth pretends to faint as a distraction from her husband's violence.

The men agree to band together to avenge the King. They leave Malcolm alone. He grieves his beloved father, the King. Hecate

watches and sings her ancient song to him. Malcolm decides there is a conspiracy going on. He must find a safer place to reside.

### SCENE V.

Macduff and Lennox discuss who was really responsible for the murder of King Duncan. They don't believe the culprits were the attendants. Could it be Malcolm, who has since fled? If so, then Macbeth will become King.

Hecate watches on, unseen. She realises her Mischief Makers have taken things into their own hands.

## ACT III

### SCENE I.

Fleance draws a portrait of the new King and Queen Macbeth.

Banquo ruminates to Macbeth on how quickly the Mischief Makers' prophecies seem to have taken hold. Macbeth picks up on his friend's suspicion. He remembers the Mischief Makers' prophecy to Banquo...

Macbeth hires two murderers to kill Banquo and Fleance that night.

### SCENE II.

Night. Lady Macbeth finds Macbeth lost in his own dark thoughts. She tells him to prepare himself for the dinner party they are having that night.

He tells her he has more dark plans in store.

### SCENE III.

In a forest, the murderers ambush Banquo as Hecate protects Fleance.

Fleance escapes. Hecate buries Banquo.

The fire gets closer.

### SCENE IV.

The Macbeths hold a dinner party.

A Murderer informs Macbeth that Banquo has been killed, but Fleance got away.

Banquo's ghost appears at the party, unseen by everyone but Macbeth.

Macbeth falls into madness, and the party ends abruptly.

### SCENE V.

Hecate uses her magic to draw the Mischief Makers in. She sees what trouble they have been causing. She renders them useless.

The fire gets closer.

# SYNOPSIS

## ACT IV

### SCENE I.

Macbeth meets with the Mischief Makers once more, but the spirits cannot speak to him – Hecate has forbidden it.

Finally they crack, warning Macbeth of Macduff, and of an approaching forest. Macbeth sees Banquo's ghost rise from the ngarma hole before vanishing along with the Mischief Makers.

Lennox finds Macbeth quivering with terror. He informs him that after the strange deaths of so many people, Macduff has fled to prepare for war.

### SCENE II.

Lady Macduff and her son speak about Macduff, and how they will survive now he has fled.

They are killed by the three murderers.

Hecate watches, bereft. Boodjar is still in disarray.

### SCENE III.

Malcolm and Macduff meet, each suspicious of the other.

Macduff tells Malcolm the story of their people. Macduff shares a song that Duncan once taught him. Malcolm joins in. They are now allies.

Lennox enters and tells Macduff his wife and child have been slaughtered under Macbeth's orders. Lennox and Malcolm bring the grieving Macduff strength by singing the 'Sergeant Song'.

## ACT V

### SCENE I.

At the Macbeths', a DOCTOR OF PHYSIC (Duncan's Ghost) and a WAITING-GENTLEPERSON (Banquo's Ghost) watch as Lady Macbeth sleepwalks, tortured by her own conscience.

### SCENE II.

Macbeth is in a wretched state as Macduff's army come ever closer. The words "Beware Macduff" ring in his brain. He tells his attendant – SEYTON (Hecate) – to prepare him for battle and demands the doctor cure his wife of her sickness. The doctor says he has no remedy.

### SCENE III.

Macduff, Lennox and Malcolm cover themselves with branches gathered from the ngarma hole. They continue their advance on Macbeth. They have become a kind of moving forest.

### SCENE IV.

Macbeth hears Lady Macbeth has died. He ruminates that nothing affects him anymore. He speaks savagely of the weary, pointless drudge of life.

### SCENE V.

Macduff arrives. He and Macbeth fight brutally and Macbeth is decapitated.

### SCENE VI.

Fleance mourns for boodjar and its inhabitants. She is watched by her father Banquo's ghost.

Malcolm mourns his own father. He is watched by King Duncan's ghost. Hecate watches as the two fatherly ghosts sing a song of hope to their grieving children.

Fleance and Malcolm are connected in spirit and song, for all time.

Macduff crowns Malcolm with the crown from Macbeth's decapitated head.

Hecate crowns Fleance, her descendant, placing a symbolic crown upon her head.

### SCENE VII.

Hecate breathes in the new future.

Her job here is complete.

New life will grow.

The fire ignites, lighting up boodjar.

# BIOGRAPHIES

## KYLIE BRACKNELL (KAARLIJILBA KAARDN)

DIRECTOR, ADAPTOR & TRANSLATOR

Kylie Bracknell [Kaarijilba Kaardn] is an Aboriginal Australian actor, writer, TV presenter and theatre director from the south west of Western Australia – the Noongar nation. As an actor, she has appeared in television programs such as *The Gods Of Wheat Street* and *Redfern Now*, films including *Ace Of Spades*, *Stone Bros* and *SA Black Thing* and theatre productions *Black is the New White*, *The Sapphires*, *The Caucasian Chalk Circle*, *The White Divers Of Broome*, *A Midsummer Night's Dream*, *Romeo And Juliet*, *One Day In '67*, *King Hit* and *Aliwa*.

Bracknell directed *Windmill Baby* as associate artist at Belvoir Street Theatre and has served as assistant director on short film and theatre productions. She was also co-artistic director for the large-scale *Welcome To Country* event as a part of the 2006 Perth International Arts Festival. She co-wrote the short film *Main Actors* and has translated selected Shakespearean sonnets into the Noongar language for a performance at Shakespeare's Globe in London as part of their 'Globe to Globe' festival (2012).

Bracknell has coordinated and managed a variety of theatre, film and television, and radio industry programs. She was senior workshop leader for Yirra Yaakin's 'Sonnets in Noongar' schools program, script and acting coach for ILBIJERRI Theatre Company, program manager of the Media and Screen Industry Indigenous Employment Program for Screen Australia and manager of the Indigenous department at AFTRS.

## DR CLINT BRACKNELL

TRANSLATOR, SOUND DESIGNER & COMPOSER

Dr Clint Bracknell is a musician, songwriter and ethnomusicologist from the Wirlomin clan of the Noongar nation of the south-east coast of WA. He has a PhD focused on the sustainability of Noongar song and is a current Vice-Chancellor's Teaching and Research Fellow at WAAPA. As well as working in academia, Dr Bracknell has composed for several theatre productions and was nominated for best original score at the 2012 Helpmann Awards. His theatre credits include *Skylab* (Black Swan & Yirra Yaakin) *The Caucasian Chalk Circle* (Black Swan), *The Palm Island Strike of 1957* (Mission Songs Project), *King Hit* (Yirra Yaakin) and Shaun Tan's *The Red Tree*. (Barking Gecko)

## ROMA WINMAR

EDITOR & SENIOR LANGUAGE CONSULTANT

Roma Winmar / Yibiyung is from the Wirlomin Noongar group of WA's south coast. She is 'Elder in Residence' for Kurongkurl Katitjin Centre for Indigenous Australian Education & Research at ECU's Mt Lawley Campus.

Winmar was the language and culture consultant on a range of nationally and internationally performed theatrical works, including *Yibiyung* written by her daughter Dallas Winmar. She has worked significantly in Indigenous education and the arts where she is continuously working to promote Noongar language and cultural activities and has translated many children's songs into Noongar.

Winmar was awarded the Barry Hayward Outstanding Achievement Aboriginal Individual Award in 2005. She sits on the Department of Education's Curriculum Council in setting standards and educational expectations for Noongar language taught at secondary and TEE levels.

## KATE MULVANY

DRAMATURG

Kate Mulvany is an award-winning playwright and screenwriter. In 2018 her adaptation of Ruth Park's acclaimed novel *The Harp in the South* premiered at the Sydney Theatre Company to much acclaim and won the award Best New Australian Work at the Sydney Theatre Awards. In 2017 her AWGIE-nominated play *The Rasputin Affair* was produced at the Ensemble Theatre. Her adaptation of Craig Silvey's *Jasper Jones* recently opened at the QTC after being produced at Belvoir Street Theatre and the MTC, in two separate productions following its Barking Gecko premiere in 2015 and has enjoyed great success. In 2015 Mulvany's play *Masquerade*, a reimagining of the much-loved children's book by Kit Williams, was co-produced by the Griffin Theatre Company and the STCSA and performed at the Sydney Opera House for 2015 Sydney Festival and the State Theatre Company of South Australia as well as for Melbourne Festival. Her autobiographical play *The Seed*, (Belvoir Street Theatre) won the Sydney Theatre Award for Best Independent Production. Her *Medea*, co-written with Anne-Louise Sarks, having been produced by Belvoir Street Theatre in 2012, won several awards including an AWGIE and five Sydney Theatre Awards, and has gone on to be produced in Poland, the Gate Theatre in London and most recently in 2018 Basel, Switzerland, to rave reviews. Other plays and musicals include; *The Danger Age*, *Blood and Bone*, *The Web*, *Somewhere* (co-written with Tim Minchin for the Joan Sutherland PAC) and *Storytime*, which won Mulvany the 2004 Philip Parsons Award. She is also an award-winning stage and screen actor with credits with many of the major Sydney theatre companies and in many television dramas and films.

# ABOUT THE PERFORMANCE

Shakespeare's *Macbeth* is reimagined, set in a Noongar-speaking world. Putting a spin on a classic, *Hecate* is the centrepiece of the show, watching over Macbeth's demise from a noble man to a traitor, all whilst knowing that the natural order of state over the individual's greed must be restored.

The majority of the population lives in high density areas and we rarely have the chance to hear Noongar spoken fluently. This production gives students a chance to be fully immersed in language without the aid of English.

The language is to be celebrated alongside the character of *Hecate*, representing the powerful matrilineal history within Noongar culture.

# MAJOR THEMES

The major themes explored within *Hecate* are Greed, Power, Betrayal, Honour, Connection and Spirituality.

This particular work also includes the theme of 'natural order'.

# RESOURCES

Yirra Yaakin website: <https://yirrayaakin.com.au>

Noongar Language website: <https://www.noongarculture.org.au/language/>

The West Australian Article on *Hecate*: <https://www.pressreader.com/australia/the-west-australian/20200111/283931704679845>

Bell Shakespeare Learning Resources: <https://www.bellshakespeare.com.au/learning/resources/>



# BEFORE THE SHOW

## CREATE A DEBATE USING RESEARCH

How do you pronounce *Hecate*? It is pronounced Hecate (with the accent on the e) or Hecat?

There are lots of competing thoughts on how to pronounce this work's title. The former is a Greek Goddess, however the latter's pronunciation is different when she appears in Shakespeare's *Macbeth*. So how do you pronounce this current work?

One team will be for the accent, which is the supporter of the Greek Goddess of religion and mythology.

The other team will be for without the accent, which is the supporter of the Shakespearean pronunciation of Hecate, a character within the text of *Macbeth*.

## MACBETH'S NARRATIVE

Divide the class into groups of 3 – 4 students and give each group a theme from the below list. Make sure the groups are in physical order (1 – 7) that appears in the list. A large circle is best. Each group should then prepare a tableau or small scene depending on skill, that corresponds to their theme.

1. Victory
2. Prophecy
3. Betrayal
4. Power
5. Guilt
6. Conviction
7. Revenge

In order from 1 to 7, students will present their tableaux / scenes. After presenting their work, you can then introduce a quick summary of *Macbeth*, which will correspond with the tableaux presented.

1. The Victory on the battlefield, which Macbeth excels in.
2. The Prophecy of the Witches, which foretells Macbeth becoming King.
3. The Betrayal of the King by Macbeth and Lady Macbeth and the fleeing of the heir to the throne.
4. The Power in becoming King
5. The Guilt after seeing Banquo, Lady Macbeth sleepwalks
6. The Conviction in himself after hearing more of the witches' prophesies
7. Revenge of McDuff and Fleance on Macbeth and the death of Lady Macbeth

Teachers are welcome to elaborate on each point as necessary. A more detailed synopsis of *Macbeth* can be found in this resource.

# PERFORMANCE PROTOCOLS

## MAKING THE MOST OUT OF THE PERFORMANCE

These activities are intended to maximise the theatre experience for all audience members. These activities guide students through a series of engagements intended to get them thinking about how and why they should behave in particular ways and what their behaviour means in this context.

### OBJECTIVES

Students will develop their awareness and understanding of:

- Theatre etiquette
- Appropriate behaviour for an audience
- Relationship between performers and the audience

### DISCUSSION POINTS

Live performance involves performers acting and interact in real time, before your eyes. The audience is active in the way they view the performance. The performers on stage can hear and see you; your reactions and your behaviour can contribute to, disrupt or disturb their performance. The audience can have a big influence on the energy, pace and vibe of the actors and the performance as a whole.

### ACTIVITY

Talk to your students about whether they have been to the theatre before. Use the following questions to guide their discussion:

- What show did you see?
- Who did you go with?
- Where did you see it?
- What was the show about?
- Were the performers professional or amateur?
- What did it make you think about?

Split the class into small groups and ask them to create a list of behaviour they consider appropriate and inappropriate for different settings. Assign the groups the following settings:

- Footy match
- School assembly
- Cinema
- Rock concert
- Theatre

Come back together as a whole group and ask groups to feed their thoughts back to the group. Create a matrix that compares different kinds of behaviour across each setting. For example:

	Footy Match	Assembly	Cinema	Rock Concert	Theatre
Talking	Yes	No	No	Yes	No
Eating					
Walking in and out					
Laughing / crying					
Booing / shouting					
Using your mobile phone					

Based on the above, discuss the conclusions students have come to about attending a live performance and compile a series of protocols to guide their behaviour. Ensure elements in the appendix at the end of this document are included.

# AFTER THE SHOW

## SCRIPT INTERPRETATION

### OBJECTIVE

Below is an excerpt from Yirra Yaakin's *Hecate*. The performance is entirely in the Noongar language.

Read through the excerpt and discuss.

- This happens early in the performance, what is Hecate preparing us for in this excerpt?
- What is her role in the play?
- What is the intent in commenting on the land?
- How is mood established?
- Is this excerpt relevant to our current context?
- *Hecate* is performed completely in Noongar, what do you think about the choice not to have subtitles during the performance?
- Do you think audience still understood intent and mood if they do not understand the language?
- What impact did this have on the audience?

### HECATE

Nyornditj ngala boodjar	Alas, our country! <i>Alas, poor country!</i>
Baal weyarn kaaditj kenj. Baalang kwerl	fear know alone. Her name <i>Almost afraid to know itself. It cannot</i>
Yooart 'ngaangk', yeyibaalang kwerl ngalang bookal	mother, now her name our grave, <i>Be called our mother, but our grave, where nothing</i>
nyoongara kaaditj-bt, ba kaaw-kaawiny	people know-not, and laughing <i>But who knows nothing, is once seen to; smile</i>
Maya waaliny worl-ak darapiny nidja	Voice cry sky-on diving here <i>Where sighs and groans and shrieks that rend the air</i>
Nyoongara dwonka-bt: yeyi koort-weliny bakitj	people ear-without: now sorrowful fight <i>Are made, not marked; where violent sorrow seems</i>
Baalap djoorabiny. Nyoongar noitj:	They happy-being. Person dead: <i>A modern ecstasy. The dead man's knell</i>
Baal kwerl kiin, nobangkar ba maandiyangkar	his name without, boys and young-women <i>Is there scarce asked for who, and good men's lives</i>
Baalap wirndang ba djenawirdoo	They worn-out and finished, <i>Expire before the flowers in their caps,</i>
Kert-kert noidjabiny	Quick dead-becoming. <i>Dying or ere they sicken.</i>
Boodjar baal waaliny	Land it crying. <i>It weeps.</i>

## SOUNDSCAPES

Natural sounds are used continuously throughout the performance. Create a changing landscape using vocal sounds, objects and body percussion

Split the class into three groups:

- One group builds a fire,
- The next group builds a storm,
- The last group does the calm afterwards – bird sounds, soft wind etc.

Give groups ten minutes' preparation time to create their soundscapes. You can supply materials (for example aluminum and cellophane) to help support the vocal soundscapes.

When ready to perform, sit students down in their groups and ask them to close their eyes. You could turn the lights down as well, so it becomes an auditory experience.

Walk around the room, letting each group know when they can start their next section.

Encourage the group to discuss the effect of soundscapes on live performances and the creation of mood. What are other ways that soundscapes can be created?

## MAGIC MIME

The Witches or Mischief Makers often play physical games with each other.

First stand the entire class in a circle and throw a tennis ball to one another. Try to remember the weight and speed. After a while take the ball away. Go slowly as you recreate the ball throwing. After a while you can experiment with speed, height, energy and tension. For example what is the reaction when a student throws the ball fast at someone's foot? How do they mime jumping out of the way? Play with facial reactions as well.

Split the class into smaller groups, then students can start to create a small scene where they play tricks on each other, using a slapstick comedy sensibility. Trip up, mime throwing objects at each other or taking each other's voice away by using hand gestures. Encourage students to get creative at being mischievous.

## SOUNDSCAPES & MIME

Students can combine both soundscapes and mime in an improvised ensemble activity to develop collaboration and focus.

Split the class in two. One group is in charge of the soundscapes, creating the ebbs and flows of the storm. Explain a storm can have many different mutations and to experiment as much as they can. The group can face inwards, eyes closed and improvise their performance, listening and responding intuitively to each other.

The other group will continue to play out their mischievous movements but now they will react to the soundscapes. For example, when the rhythm increases, the energy and dynamics they are working with can be adjusted. The practitioner Laban's work can be used to expand upon this exercise.

The performance will end when the students feel there is a natural ending.

# REVIEWING LIVE PERFORMANCE

There are many different ways to write a review, as reviews express an individual's thoughts and feelings about a show.

Traditional reviews will often:

## **Give the reader brief background information about a production**

- Title of show (mention playwright or choreographer if relevant)
- Is it an adaptation of another text? An original work?
- Identify the company presenting or performing the show
- Where is this show being performed?

## **Briefly outline plot and themes**

- Make sure not to include any spoilers
- Were the themes/issues effectively conveyed to the audience?
- How do the characters and relationships communicate these?
- Does the design (e.g. set, costumes, lighting, sound and filmic elements) contribute to the conveyance of themes/issues? Consider symbols and metaphors.
- How do style and form play a part in communicating these?

## **Provide an idea of what the design elements are**

- Think about set, lighting, costume, filmic elements and sound
- How did the design choices convey place, time and situation (dramatic meaning or context)?
- What atmosphere and mood were the creative team aiming for?
- How successful were they in achieving their goals?

## **Evaluate the writing, production and performances**

- You might consider things like: Were there any stand out performances or design elements? Why? What were the technical aspects of the production that stood out?

Reviews should reflect how you felt about a show, not what you think you should have felt.

In the digital age, the act of reviewing has changed immensely. It has enabled platforms for a broad range of voices to participate in the reviewing process that previously would not have been heard.

Have a go at writing a 140-character Twitter review of the work.



# SPECIFIC LINKS TO CURRICULUM ABORIGINAL CULTURAL STANDARDS FRAMEWORK

## DRAMA

### YEARS 9 & 10

- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048)
- Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049)
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050)
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052)
- Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts (ACADRR053)

### UNIT 3 YEAR 12 DRAMA – REINTERPRETATION OF DRAMA FOR CONTEMPORARY AUDIENCES

This unit focuses on reinterpretation of dramatic text, context, forms and styles for contemporary audiences through applying theoretical and practitioner approaches.

## ENGLISH

### YEAR 8

- Understand how conventions of speech adopted by communities influence the identities of people in those communities (ACELA1541)
- Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626)
- Explore the interconnectedness of Country/Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors (ACELT1806)
- Experiment with particular language features drawn from different types of texts, including combinations of language and visual choices to create new texts (ACELT1768)

### YEAR 9

- Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (ACELT1633)
- Reflect on, discuss and explore notions of literary value and how and why such notions vary according to context (ACELT1634)
- Experiment with the ways that language features, image and sound can be adapted in literary texts, for example the effects of stereotypical characters and settings, the playfulness of humour and pun and the use of hyperlink (ACELT1638)

### YEAR 10

- Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)
- Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)

# APPENDIX

## **Latecomers**

The show will start promptly and latecomers will not be admitted until an appropriate break in the show. Be aware that for many shows, you will not be admitted if you arrive late.

## **Lock out**

If you leave your seat during the performance, you may not be allowed back in. Make sure you go to the toilet and have a drink of water before the performance and/or during the intervals.

## **Noise**

Food wrappers and plastic packets make a lot of noise. It is generally accepted that the audience does not eat during a performance. If you absolutely have to have lollies (such as a cough lolly), ensure it is out of the wrapper prior to the performance.

## **Mobile phones**

Please ensure mobile phones are turned off. If your phone rings during a performance, it can be very embarrassing for you and very distracting for the performers. It is inappropriate to receive a text during a performance.

## **Talking**

Allow everyone – performers and the audience – to focus on the performance by not talking. Talking is annoying for other audience members and can be very distracting for performers.

## **Photographs**

Taking photos, videos or audio recordings is not allowed.