



Joan Littlewood

A Complete Guide for AS and A Level Eduqas

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Teacher's Introduction

Joan Littlewood changed the face of theatre in the mid twentieth century, yet has received surprisingly little attention. She was a revolutionary, a woman theatrical director (rare in those days), and – it is not an exaggeration to say – a genius, whose unswerving commitment to her politics and her working-class audience spearheaded the biggest shake-up British theatre had encountered for generations. She has been called the Mother of Modern Theatre – an accolade which is richly deserved. Her impact on twentieth and twenty-first-century theatre practice is simply monumental. Countless theatre makers of today, including the students accessing this guide, are embedding elements of her practice into their daily work... yet without realising it! Her inclusion in the new A Level Drama and Theatre specifications highlights just how far her influence extends.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

This guide is written primarily to support the 2016 AS and A Level Eduqas specifications.

In the **AS** Eduqas specification, Joan Littlewood's work as a theatre practitioner can be used for Component 1: Performance Workshop. In the **A Level** Eduqas specification, it can be used for Component 1: Theatre Workshop and Component 2: Text in Action.

This guide is intended to introduce students to the conventions of Joan Littlewood's practice, and particularly her work with Theatre Workshop. To support students' understanding and practical application of the methodology she used, they are provided with a range of activities, both written and practical. Littlewood's productions were visually ground breaking, so this guide is as useful for design candidates as it is for directing questions.

How to use this resource

This resource has been matched to the requirements of the 2016 Eduqas AS and A Level in Drama and Theatre specification. Relevant AOs and exam tips are provided throughout, which will demonstrate to students how to apply the ideas from the resource to the relevant parts of the course.

Divided into 10 sections, the resource includes the context in which Joan Littlewood lived and worked, the innovative nature of her approach, details of her working methods, and more.

The final section shows how to apply theory to practice, both for practical examination purposes and written exam responses. Following this, there is a section at the end containing answers, indicative content to assist with activities, and further helpful information.



*A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at **zzed.uk/9153***

You may find this helpful for accessing the websites rather than typing in each URL.

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* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to **zzed.uk/freeupdates**

Student Introduction

The table below illustrates which components of your course require of practitioners, and which AOs are assessed for each component. As resource, the AO references will help you to see how tasks can contribute

The assessment objectives for both AS and A Level Drama courses are

AO1

Create and develop ideas to communicate meaning as part of the theatre making process, and establish links between dramatic theory and practice

AO2

Apply theatrical skills to realise artistic intentions in live performance

AO3

Demonstrate knowledge and understanding of how drama and theatre performed

AO4

Analyse and evaluate their own work and the work of others

Eduqas AS Drama and Theatre

For Component 1:

Table 1: Weighting of the Assessment Objectives – Eduqas AS Drama and Theatre

Component	AO1 %	AO2 %	AO3 %	AO4 %
Component 1: Theatre Workshop	20	30	0	50
Component 2: Text in Context	0	0	30	70
Total for GCE AS Level	20	30	30	100

Eduqas A Level Drama and Theatre

For Component 1 and Component 2:

Table 2: Weighting of the Assessment Objectives – Eduqas A Level Drama and Theatre

Component	AO1 %	AO2 %	AO3 %	AO4 %
Component 1: Theatre Workshop	10	20	0	70
Component 2: Text in Action	10	20	0	70
Component 3: Text in Performance	0	0	30	70
Total for A Level	20	30	30	100

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Chapter 1:

Joan Littlewood's Life and the Social, Political and Cultural Context She Worked In

'Theatre should be direct, vulgar, simple, practical, not genteel, not poetical.'¹



It's almost impossible to separate Joan Littlewood's work with Theatre from the context in which it was produced. These were extraordinarily complex decades of the twentieth century saw two world wars and a spate of political events at home and abroad, which were to shape events in a way that no one could have predicted. Hardship and deprivation was a way of life for many, who endured unemployment, hunger and the ever-present threat of yet more military conflict. It was a struggle for the average working-class family to live decently.

Theatres were run like businesses, with hierarchical structures. All political expression was subject to censorship, which kept anything considered offensive or provocative off the stage. Theatres got round this by performing as private members' clubs, but they still faced police raids and prosecution. Despite the influence of European art and drama, British Theatre was a mix of Expressionism, ensemble working, Brecht and agit-prop, theatre was not always pleasant yet unadventurous drawing room comedies and staid Shakespearean plays tucked neatly behind the proscenium arch. The star actors of the time were known for their elegant performances and crystal-clear received pronunciation.

The first five tasks in this resource are designed to give you an overview of the context in which Joan Littlewood worked. They will help your knowledge and understanding of the cultural and political context behind Littlewood's work.



Assessment Top Tip

AS Component 1

In your creative log you have to connect your research on Littlewood to your own work and practice. One way of approaching this is by considering how Littlewood was influenced by her context, then showing how these techniques were used in your own work (linking your context to hers). This will help you fulfil AO1 (Create and develop ideas).



For all web links, go to zzed.uk/9153

¹ <http://www.nytimes.com/2002/09/24/arts/joan-littlewood-british-theater-pioneer-of-oh-what-a-time-it-was.html>

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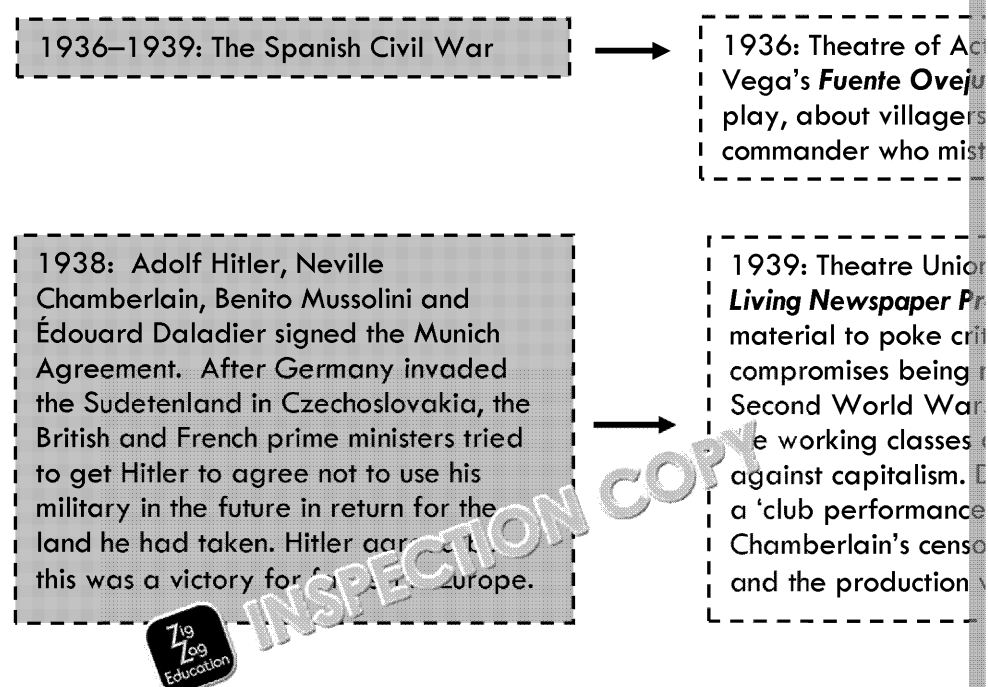
Timeline Activity

On the next pages you will see a number of informative boxes, each containing details of either:

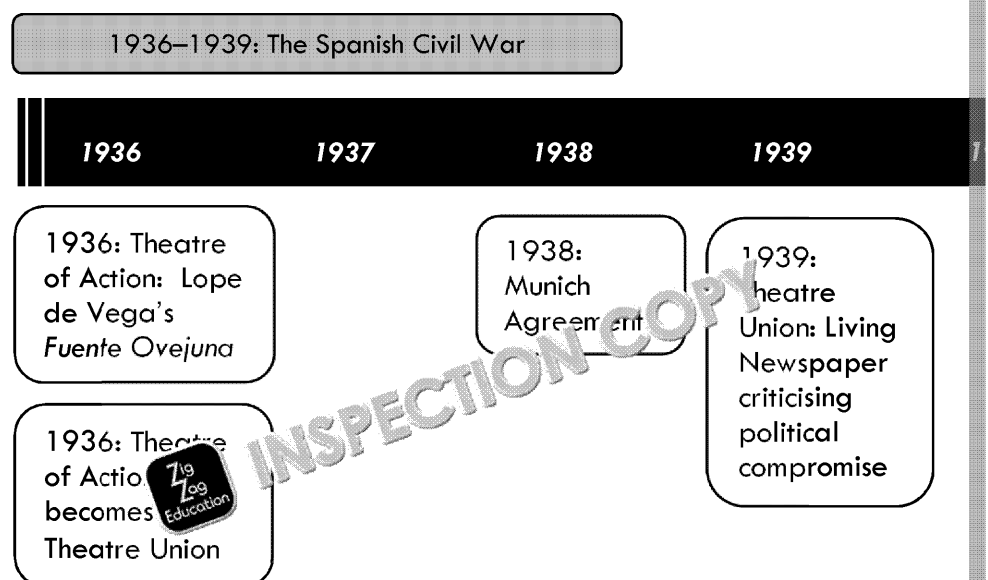
- a) a major historical/political event; or
- b) an event in Joan Littlewood's life and career.

Task 1

Cut out the boxes and lay them out in a way that shows the links and influences between political events and theatre. Here is an example to start you off:



Alternatively, you could link events and productions in this format:



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Timeline Activity

1959: Conservatives in power for the third time in a row. The PM, Harold Macmillan, declared 'you've never had it so good'.

1955: *My Darling Clementine* with John Littlewood directing and appearing in the title role.

1956: John Osborne's *Look Back in Anger* premiered at The Royal Court Theatre – the era of the Angry Young Men had begun.

1967: **The Marie Lloyd Story**

1972: The Theatre Royal Stratford East was designated a listed building.

1914: Joan Littlewood moved from the area of London to an area in the north by her maternal grandfather. Books left behind by the family.

1955: landmark production: *Richard II* at the same time as the Old Vic production.

1958: *A Taste of Honey*

1957: *You Won't Always Be a Winner* by Henry Chapman – set in the 1950s.

1934: After *John Bullion*, Littlewood and her company were expelled from the Communist Party, accused of being communists before politics.

1952: Joan Littlewood won a scholarship to RADA.

1956: Suez Crisis

1951: *The Long Shift* – play about trapped miners.

1929: The Wall Street Crash.

1939: Outbreak of World War II

1952: *The Travellers*, written by MacColl.

1958: *The Hostage*

1936: Theatre of Action became **Theatre Union**, a collaborative of actors, stage technicians, writers and artists.

1952: Littlewood toured adaptations of *Twelfth Night*, *As You Like It*, *A Midsummer Night's Dream* and *Henry IV* as well as surreal versions of *Alice's Adventures in Wonderland* and *Through the Looking Glass* to schools in Manchester and Glasgow.

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1936: Theatre of Action production, London. **Fuente Ovejuna**, a seventeenth-century play about villagers who collectively murder the commander who mistreats them.

1953: Company voted to move to a permanent base at Theatre Royal Stratford East, a disused Victorian theatre in the East End of London. MacColl refused to move so left the company. Littlewood fell in with recent Manchester graduate, Gerry Raffles.

1945: The company launched with a double bill as **Theatre Workshop** but the next few years were a physical and financial struggle – no permanent base, short-term accommodation on tour. Launched the company with a double bill: a ballad opera penned by MacColl and **Noble** and an adaptation of Moliere's **The Miser**.

1934: Theatre of Action production, **John Bullion**. The play itself was about capitalist pursuit of war for material gain at a time when the peace movement was at its height with overwhelming support for the League of Nations.

1939: Theatre Union produced **Last Edition**, a large-scale **Living Newspaper Project** using documentary material to poke criticism at political compromises being made in the approach to the Second World War. The project sought to unite the working classes across Europe in a fight against capitalism. Despite running the show as a 'documentary performance' to avoid the Lord Chamberlain's censorship, they were arrested and the production was stopped.

1938: Adolf Hitler, Neville Chamberlain, Benito Mussolini and Édouard Daladier signed the Munich Agreement. After Germany invaded the Sudetenland in Czechoslovakia, the British and French prime ministers tried to get Hitler to agree not to use his military in the future in return for the land he had taken. Hitler agreed but this was a victory for Fascism in Europe.

1937: Theatre of Action production, the **Life of a Woman** which tells the story of a group of women who hold sex to stop their men going to war.

1939: MacColl and Littlewood are blacklisted from BBC because of their communist beliefs.

1945: End of war. The Labour party seize power. Introduction of the Welfare State, but also rationing, a devalued pound, and the emerging Cold War.

1961: East 15, a drama school dedicated to the methods of Joan Littlewood, was established.

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Snakes & Ladders

To help you better remember and understand the events of Littlewood's life and the context in which she lived, play the board game, which contains some of the key events of the time.

Once you have had a go, why not create your own board game using events from the timeline? A blank board is printed for you to use on the next page.



HINT: draw ladders for the high points of Joan Littlewood's life and low points.



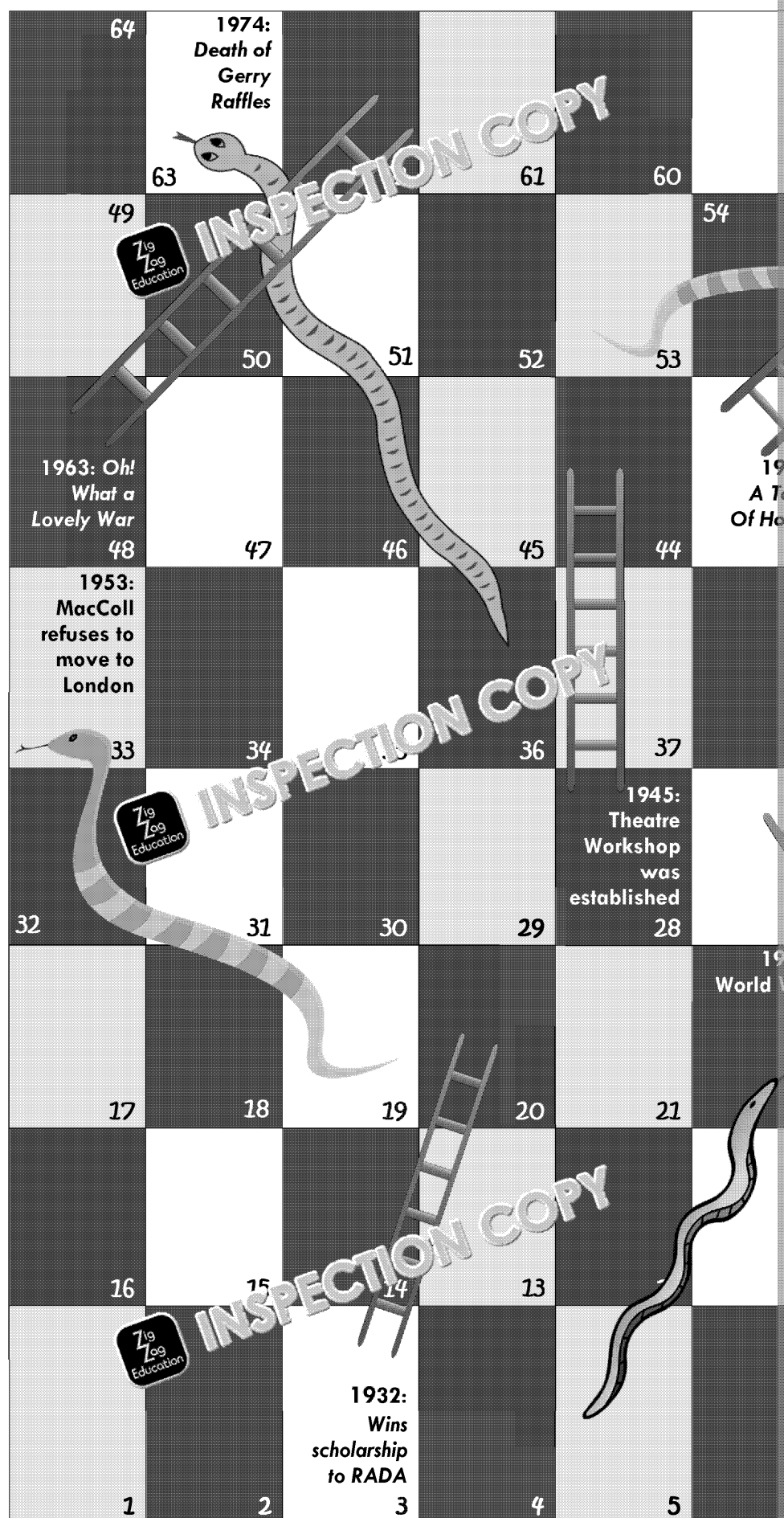
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Snakes & Ladders

Dice and counters not provided!



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Snakes & Ladders – Blank Board

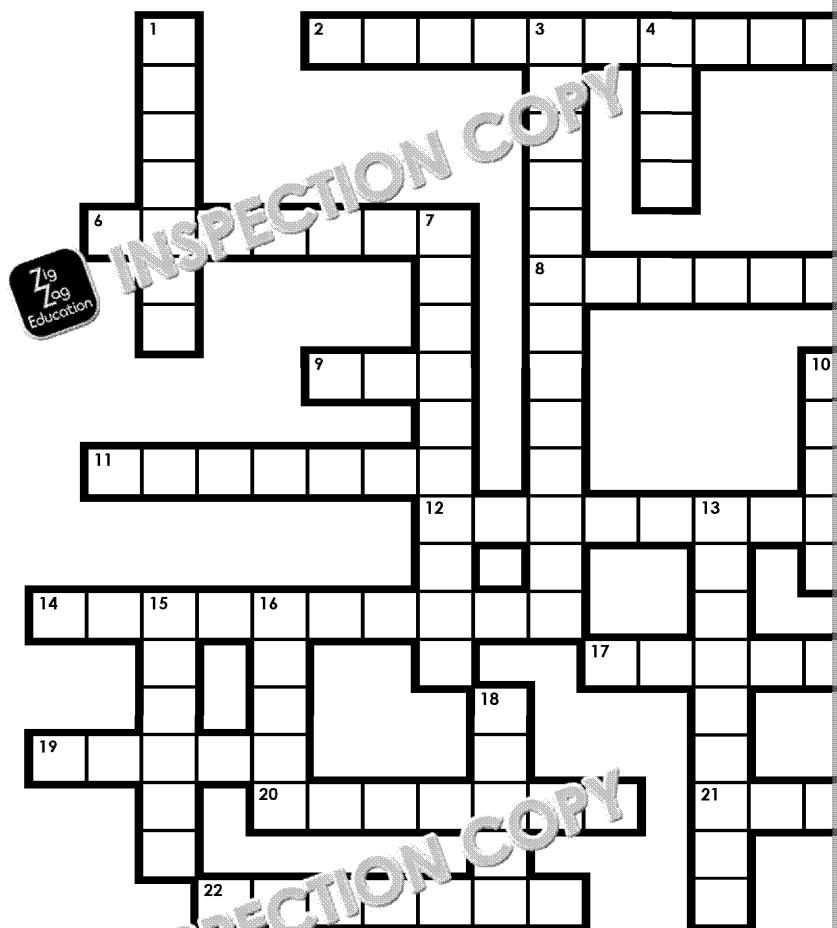
64	63	62	61	60	
49	50	51	52	53	
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Crossword



Across

- 2 Greek comedy (10)
- 6 Chemical element which formed part of Theatre Workshop's anti-bomb play (7)
- 8 Joan Littlewood went to live here after the death of Gerry Raffles (6)
- 9 MacColl and Littlewood were banned from here for their communist beliefs (3)
- 11 Who wrote The Flying Doctor? (7)
- 12 Whose plays did Joan Littlewood tour around schools? (11)
- 14 It crashed in 1929 (4,6)
- 17 The Prime Minister in 1959 (9)
- 19 A play about trapped miners in a long mine (5)
- 20 1958 'The _____' transferred to the West End? (7)
- 21 Drama school established in 1961 (4-2)
- 22 What did Theatre Workshop receive from the Arts Council in 1956? (7)

Down

- 1 Which John wrote Angry (7)
- 3 The location of the restored by Theatre (10)
- 4 Joan Littlewood (4)
- 5 Ewan MacColl's (4)
- 7 Gerry Raffles graduated from university (10)
- 10 Theatre audience in 1958 (5)
- 13 Joan Littlewood (4)
- 15 Not a dead newspaper (7)
- 16 This report about the 1945 (7)
- 18 Which country for 1936 and 1939 (5)

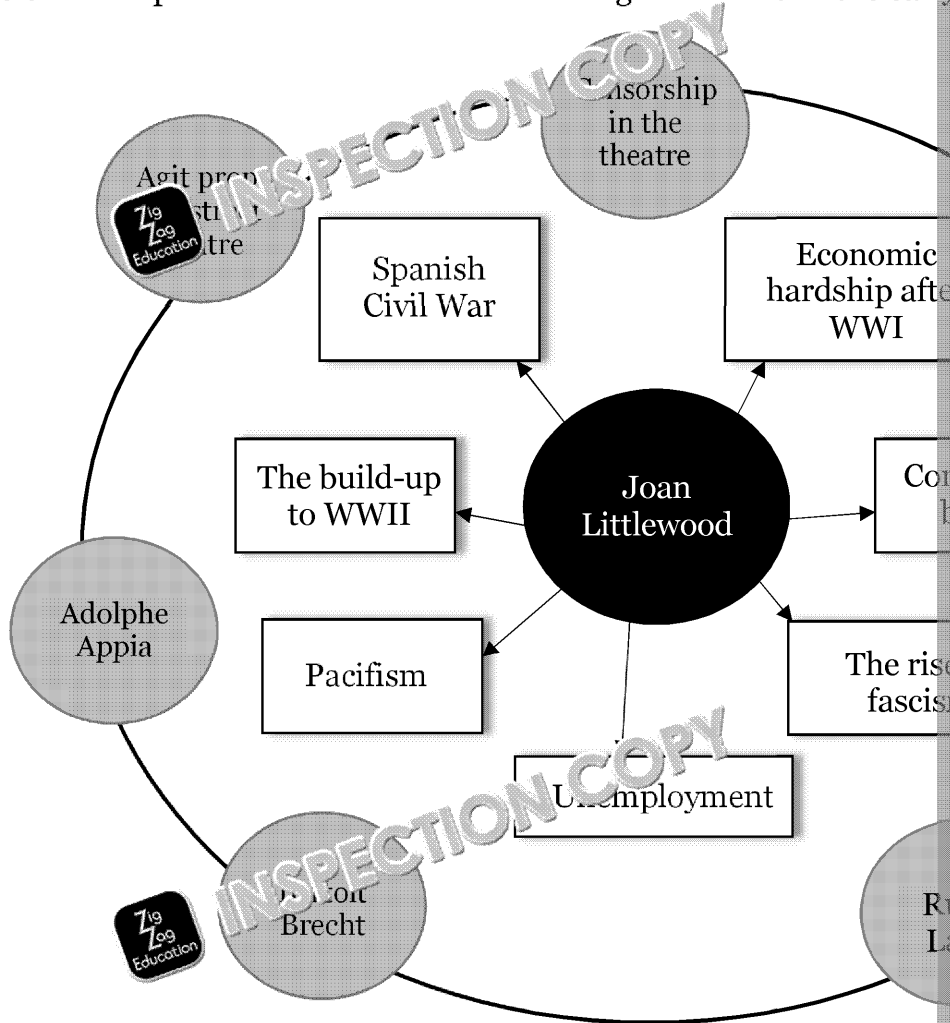
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Research

In the introduction, I suggested that it was impossible to separate Joan Littlewood from the social, historical and cultural context of the time. The below attempts to show the influences circling Littlewood in the early 1930s.



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Research Task:

To consolidate your knowledge and understanding, the early influences on Littlewood deserve a closer look. In groups, research the following areas. You should consider how they might have influenced Joan Littlewood. Report your findings back to the class in a 5-minute oral presentation (this can be done using Powerpoint or Prezi if you wish).

- 1) Theatre censorship
- 2) Agit prop and the Workers' Theatre Movement
- 3) European Expressionism including Brecht and Meyerhold
- 4) Rudolf Laban
- 5) Adolphe Appia

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Top Tip

In your process and evaluation report you will need to outline the connections between the influences and the development of your own performance. An understanding of the context will help you justify your application of her methodology. Make sure you research the influences, not just your own!



Chapter 2:

Her work – an Overview of Joan Littlewood with a Closer Focus on Key Moments

Jo: I hope to be dead and buried by the time I'm forty.



Helen: I think you've been living for forty.

Helen: I know, I must be a biological phenomenon.

Jo: You don't look forty. You look a sort of well-

Joan Littlewood's work was a constant experiment with different styles. She wasn't afraid to borrow, invent or adapt theatre forms in her never-ending quest to break down the barriers we erect between "popular" and "art" theatre'.²

She was a talent spotter too, nurturing young actors, many of whom went on to become major stars, and discovering exciting new playwrights, such as the Irish dramatist Brecht. She produced *The Quare Fellow*, a play which attacked capital punishment and was performed the night before a hanging. She also discovered the 18-year old Shelagh Delaney, who wrote *A Taste of Honey*, a play about a young white girl who falls pregnant after a relationship with a black man.

She is probably best known for her production of *Oh! What a Lovely War*.

In this section, we are going to take a closer look at five defining periods in her work: the late 1930s / early 1940s; the mid 1940s; the mid 1950s; the late 1950s; and the 1960s. We will be examining a production in each period.

1: *Last Edition*

The material for Theatre Union's 1940 production of ***Last Edition*** was inspired by the national and international political events. These events included the rise of Hitler, the build up to the Second World War, with an uncompromising warning to the audience about the dangers of being exploited in peacetime by a capitalist system going to war in Europe.

Produced in the form of a **Living Newspaper**, it combined many of the techniques the company had used up to the point in their street theatre productions. It included satire as well as music, dance, and traditional folk song. It also featured a Spanish Civil War scene, a mock-up of a telephone exchange dialing board, and a cacophony of overlapping voices reporting the breaking news.

² Act 1, Scene 2, *A Taste of Honey* by Shelagh Delaney

Task

Get into groups of three or four. First, watch the examples of living newspapers that your teacher is about to show you. Then, in your groups, choose a current issue *or* select one of the historical events in the timeline activity, e.g. the Profumo affair, and use this material to create your own living newspaper.

Instructions:

- Content/material should be lifted directly from news, newspapers / the media / current affairs.
- You should all aim to play different characters in the story – multi-role if there are more characters than there are people in your group. Don't worry about building rounded characters – they should be cartoon-like, cardboard cut-out characters (not *actual* cardboard, although there is no reason why you couldn't do this, given the time!).
- You should limit yourself to a five-minute show consisting of between four and six scenes.
- Dialogue should be snappy and direct. This is no place for long dramatic monologues. Think of it as a fast-paced variety show.
- Keep staging bare – with a minimum of scenery and props.
- Announce each scene with a newspaper headline, perhaps with the speaker or a big sign.
- End with a call to action!

This is not a subtle theatre form, so don't overcomplicate things. You need a dramatic backdrop to a contemporary problem.



Assessment Top Tip

This task is particularly helpful for your devising component, where you are developing others' work and develop ideas for a performance (AO1 – Create and develop ideas). Your aims and your intentions should all influence your performance.



Living newspaper
say on the
Russia de
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current e
villagers
America
produce
Project i

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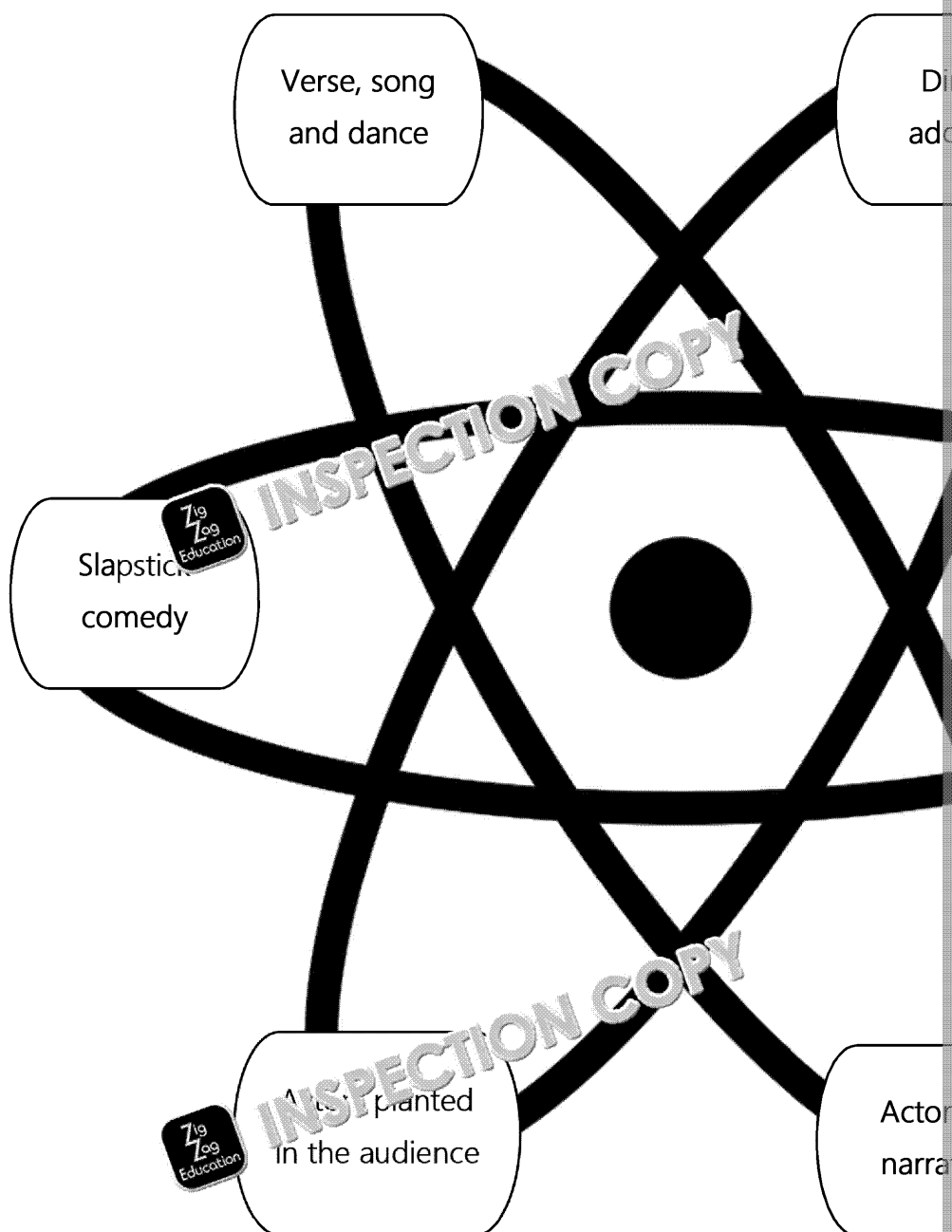


2: Uranium 235

Uranium 235 had its first showing in 1946. It was written in response to the official account of the development of nuclear weapons. It was released after the States dropped atomic bombs on Hiroshima and Nagasaki.

Two of the actors with Theatre Workshop had scientific backgrounds. C. MacColl and Littlewood developed a production designed to tap into the national anxiety around the discovery of atomic energy.

They first tried to put everything they could about atomic energy – not just the science topics! Nonetheless, the fast-paced, episodic production, a montage of theatrical techniques, many of which had their roots in the company's earlier work, was a success. The image below (can you tell it's an atom?!) illustrates the show:



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Discuss

Read what Ewan McColl wrote about the play below:

“

In *Uranium 235* we had again returned to the agit-prop style of the 1930s, but this time we had moved into its rich deposits of theatrical ideas. We had, so to speak, struck gold. There was sufficient raw material to fashion a kind of play needed to deal with the complexities of modern life and atomic physics.

... a whole variety of styles were used; indeed the clash of different idioms was a distinctive feature of the over-all style.

How does one describe such a piece? An episodic play? A documentary? A twentieth-century morality play? almost any of these descriptions would be completely so. In some ways it resembled the playing of a good jazz ensemble. As has often been stated, solo instruments take turns in exploring the theme, each one restating the theme in a different way.

In *Uranium 235*, however, an actor was expected to be a trombone at one moment, next and then to be a trumpet and a piano playing counter-melodics. The rapidity of rapidly changing scenes in which they were called upon to dance, sing, and to parody themselves doing all sorts of things.³

As a whole class, discuss what you think he meant by comparing the styles in *Uranium 235* to a jazz ensemble. Ensure you understand some of the musical terms used, e.g. episodic/morality play; chordal structure; counter-melodics.

Task

As a class, choose a recent news story or current affairs topic. Then, create two or three ways to present the same information, such as:

- Agit prop presentation style with slogans and songs, as in the Living Theatre's *Uranium 235*
- Direct address to the audience
- Slam poetry
- Choral speaking
- A TV game show
- Serious, naturalistic drama
- News broadcast (radio or TV)
- A documentary-style presentation

You can, if you wish, use some of the methods used in *Uranium 235*, such as dance/movement or planting actors in the audience. Show your content to the class and discuss ways in which you could combine everyone's ideas into a dramatic presentation. You should aim to focus on presenting the message in a clear and engaging way.

³ <http://www.wcml.org.uk/maccoll/maccoll/theatre/theatre-workshop/>



Assessment Top Tip

AS Component 1, A

In this exercise, you will have applied Joan Littlewood's techniques to you do the same when interpreting your chosen performance text or device AO2 (Apply theatrical skills to realise artistic intentions in performance).

3: Richard II

The 1955 production coincided with the Old Vic production directed by Joan Littlewood because Littlewood wanted to showcase her alternative classical drama. With a cast of 14 compared to the Old Vic's 45 and a certainly got the attention she craved. Eschewing the usual pomp and classical theatre, Littlewood's approach to casting, text and staging was King Richard was portrayed as an overtly effeminate man who selfish position, and she cast a female actor in the role of Prince Edward. Littlewood's *aesthetic and political approach*, in which the actors playing Mowbray actually spat at each other in the opening scene, couldn't have been in the Old Vic's *'traditionally elegant, poetic version'*.⁴

The play divided critics and audiences. Kenneth Tynan, a respected theatre critic, reported that the actor Harry Corbett's king was *'a flutter of puff past'*. Melvin, who later became an actor and played Geoffrey in the film version, describes seeing it, and, the following year, Littlewood's *Edward II*:

“

The play we saw was Richard II, and Richard was played by Harry Corbett. Much later in his life he was to become Steptoe in that very famous series. Richard II was being presented at the Old Vic with John Neville playing Bolingbroke. Stratford was run on a shoestring, so there were no long golden cloaks, no great long processions coming on stage – just raw Elizabethan theatre. We were on the edge of the seat the whole evening. Elizabethan language was not on the breath. I considered that to be the first time I saw theatre. It was gobsmacking. Now, we were taken back the next year when *Edward II* was done on a sloping ramp, the width of the stage. Oh, now, I had a different experience and neither had many other people. Designed – as was Richard – by the resident designer John Bury, who went on to work at the National Theatre. He had a map of England painted on the floor, so when Edward was centre stage, he was in the centre of his England. On, it was wonderful! Now, I am going back to see a classical production that comes up to either of these.

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⁴ Joan Littlewood's *Theatre* – by Nadine Holdsworth, p. 93

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4. A Taste Of Honey

In 1958, 19-year-old Shelagh Delaney sent Littlewood her first play, *A Taste of Honey*, with a note that stated: 'I am sending this play to you for your opinion. Would you, as whatever sort of theatrical atrocity it is to you it means something to me, adapt the story from a novel she was writing to a play'. Two weeks after seeing Rattigan's *Variation on a Theme*, Delaney had been unimpressed with what Rattigan had portrayed the homosexual characters in *Variation*, thinking it was better. The play's central character, Jo, is a 17-year-old working-class, neglectful 'semi-whore' who lives in a grim Salford bedsit. Jo gets pregnant and stands with her father. When he abandons her, she is taken care of by her mother.

Two weeks later, Littlewood started rehearsing the play, although not all of what Delaney had written. Dispensing with the fourth wall, Littlewood added her own: a music hall style of direct address to the audience, and entrance provided by a live jazz trio. *A Taste of Honey* is now regarded as a masterpiece.

The world of the play is important. *A Taste of Honey* is set in the run-down north. Stage directions and quotations at the beginning of Act 1 give the surroundings:

- 'A colourless flat in Manchester'
- 'a lovely view of the gasworks'
- 'It's freezing!'
- 'an unshaded electric light bulb'
- 'the roof's leaking'
- 'You'll find the communal latrine and washhouse at the end of the road'

Task

Not all of Littlewood's plays were colourful 'pageants' like *Uranian*. She could do social realism just as effectively. *A Taste of Honey*'s stage is as gritty and as authentic as its Salford setting. Decorate a shoe box which encapsulates the dingy and uninviting atmosphere of the flat and its surroundings. You could find some fabric to line the box with and add pictures and objects. What colours and textures predominate?

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5. Oh! What A Lovely War

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“

It was a momentous year. In 1963, we had the Profumo scandal, the National Theatre company was created under Laurence Olivier, the Shakespeare Company became a major force with Peter Hall's production of *The Taming of the Shrew*, the National Theatre production of *The Taming of the Shrew*. But over and over again, in the east end of London, an equally devastating impact. It was *Oh What a Lovely War* and its impact that it viewed the first world war from the perspective of the common soldier, counterpointed songs from the period with grim battle statistics that were shown on a newsreel tape above the stage.⁵

Even if you have never heard of Theatre Workshop, it is likely you have seen a successful production, *Oh! What a Lovely War*. This 1963 satire of World War I, in the style of a seaside revue, told through the speeches and songs of the war, 'It's a Long Way to Tipperary' and 'Pack up your Troubles'. Littlewood's *absurdity, the vulgarity of war*. It later transferred to Broadway and was made into a film, directed by Richard Attenborough.



Assessment Tip

If you are using Joan Littlewood as your chosen practitioner for your devising project, *Oh! What a Lovely War* is essential! It contains loads of Littlewood's theatrical ideas that you can explore practically to document in your process and evaluation report, creating performance from inspiration (in this case songs and statistics). This is a great example of *theatrical skills to realise artistic intentions in live performance* in the process of creating a performance.

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⁵ Michael Billington, *The Guardian* newspaper theatre critic, writing about the 2014 Theatre Royal production of *Oh! What a Lovely War*.

What made this the landmark production of Littlewood's career?

- Perhaps it was the unique way she blended the aestheticism of European theatre practice with the earthiness of traditional English music hall, complete with the soldiers costumed in end-of-the-pier show Pierrot costumes which hinted at their commedell'arte roots.
- Perhaps it was because this was the first time the war had ever been depicted from the ordinary soldier's point of view, much to the annoyance of the military top brass. In our information age, it can be difficult to appreciate how little people knew of the squalor of trench life; *Oh! What a Lovely War* dared to articulate the view that the Great War had been anything but. Rather, it had been a senseless tragedy of epic proportions. As Littlewood told her audience: *'Stop falling in love with it; it's not a sentimental subject. And do ever mention a poppy in a corner of a foreign field, where there's a bugger screaming to death.'*⁶
- Perhaps it was the incorporation of so many well-known songs of the war, songs which were used to encourage recruitment, boost morale in soldiers' minds off their combatting.
- Perhaps it was that the show incorporated the very latest in theatrical technology: images, sound effects, a range of lighting and news-styles at the back of the stage behind the actors, presenting sobering statistics of the war: deaths tolls, battles fought, or the average life expectancy of soldiers. Audience members commented on *'... the fact, never so clearly stated, that the war had died in unimaginable squalor for Kitchener's pointing finger, for worthless mud, for patriotic lies, for the vanity of bad command.'*
- Perhaps it was that every theatrical technique which Littlewood had used with since her early days of political street theatre, right through *Taste of Honey*, was brought to glorious fruition in a flamboyant, entertaining show. Its blend of genres and acting styles, from agit prop to experimental juxtaposition of scenes – which included knockabout comedy to trench warfare – generated rapid, dramatic shifts in tone and mood: a *'collision montage'*.
- Perhaps it was because *Oh! What a Lovely War* was a genuinely collective effort – true ensemble theatre. Inspired by a radio documentary on the first world war, it was rejected as 'rubbish' by Littlewood. However, the producers sent the cast away to research the documentary evidence and poetry of the time. Such was the importance of improvisation in the rehearsal period, that the show itself continued to change even after



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⁶ H Neill, 'When Did You Last See Your Father Cry?' *Times*, 18 March 1998, 41

Task

The title *Oh! What A Lovely War* came from a 1920s music hall song 'Oh! It's a Lovely War', which is one of the main songs in the production. Listen to the song, which your teacher will play you, then look up the lyrics for the whole song.

This, and other songs, were written by British soldiers during World War I. At first glance, the self-mocking lyrics espouse everything that is best about wry British humour: determination to keep up the morale, and soldiers who appear to have cheerfully resigned themselves to their fate.

But look a little closer... Can you spot the ironic, disillusioned undertones? How would a song like this suit the satirical presentation of war in Theatre Workshop's production of *Oh! What a Lovely War*?

How might songs like this assist Littlewood in presenting war from the point of view of the ordinary soldier, rather than the ruling elite?

Oh! It's a Lovely War

Up to your waist in water
Up to your eyes in slush
Using the kind of language
That makes the sergeant
Who wouldn't join the army
That's what we all end
Don't we pity the poor
Sitting beside the fire

Chorus:

Oh! Oh! Oh! It's a lovely war
Who wouldn't be a soldier
Oh, it's a shame to

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Chapter 3: Her Artistic Intentions

"I do not believe in the supremacy of the director or even the writer. It is through collaboration that the art of theatre survives and thrives."



If there was one thing Joan Littlewood hated, it was the snobbery of the establishment. Fiercely anti-establishment in her political as well as in her artistic life, she rejected the highbrow conventions of theatre which was run by – and for – the conservative elite. For Littlewood, theatre belonged to *everybody*, not just the upper classes. It was a place which boosted the well-being of the lower classes, especially if it focused on issues which concerned them, and did not just reflect the conservative tastes of middle-class audiences.

Post-war British theatre was culturally conservative, with its hierarchy of undemanding drawing-room comedies, and performances of Shakespeare seen merely as star vehicles for leading actors of the day.

There were to be no stars in Joan's theatre. She wanted actors to be free of any pretensions to 'luvvie-ness'. Known as the director who hated acting, she was rude about some of the most famous actors of the day. She thought that if someone was not acting, then this was bad acting. She employed untrained actors who shared her approach and commitment: to create an ensemble, a group of people who would work together as a group and create a shared approach to the work. Everyone was equal, whether writers, directors, technicians, designers or actors. There was no hierarchy. Everyone was part of the decision-making process. Egos were forbidden!

Even as artistic director, Littlewood saw her role more as a facilitator. Her collaborative approach even encompassed living arrangements. Earnings were shared and everyone was expected to commit to the collective and its aims.

Her refusal to play by the rules extended to her approach to the classical canon. She was aware of Shakespeare – or any writer of text. Words on a page were a starting point, not a fixed entity.

Popular theatre – a definition

Many theatre directors and practitioners have found their inspiration in the concept of Popular theatre, which originates from the French, 'theatre populaire', and is a form of theatre for social change. The 'popular' part of it means people – or the community. It is often aimed at people who don't go to the theatre either through lack of interest, lack of education, lack of affordability, or all three, which is why popular theatre is performed in different communities rather than expecting their audience to come to the theatre.

⁷ Hodge, A (Ed), 1999, *Twentieth Century Actor Training*, 1st ed. (London: Routledge), pp. 14–15

Task

Which of the forms below would you put into the category of popular

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**Commedia
dell'Arte**

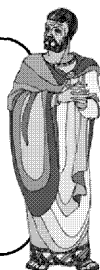


**Shakespeare's
plays at the
Globe**



Cabaret

**Ancient Greek
theatre**



**Punch and
Judy**



Circus



Assessment Top Tip

AS Component 1, A

This exercise will help you to understand the influences on Littlewood's theatre and how she adapted these for her audiences. Bear this in mind when rehearsing your text or devising your piece! If you do, you'll hit AO2 (*Apply theatrical skills*) which can only be a good thing!

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Chapter 4: Her Theatrical Purpose and Practice

'Art is not a mirror which to reflect reality, but a hammer with which to shape it.'



Littlewood dreamed of a British theatrical revolution, not only in terms of *what* she created, but also *who* she created it for. She wanted to provide a voice for the working class; she had no interest in pandering to middle-class tastes. Her working-class audience and fiercely left-wing politics shaped Littlewood's vision and practice.

The working class had, like Littlewood, experienced plenty of war and hardship, but there was still reason for optimism. Despite the upheavals of the First and Second World Wars, the working class seemed as divided as ever; rationing meant that daily life was tough, and the threat of atomic war lurked in the background. These were the conditions that shaped Littlewood in her political fight for a more equal society.

London commercial theatre could not serve Littlewood's purpose, which is why in the early days had to be taken out on the road (although she was later based in London after the purchase of Theatre Royal, Stratford East). She had plenty of time to spend the early days of her career perfecting the methods of Instant Theatre.



Instant Theatre

Instant Theatre was an early form used by The Red Megaphones, a theatre group formed by Ewan McColl in his pre-Littlewood days.

Instant theatre involved travelling from place to place; for example, the cotton mills in Lancashire, where workers were striking in protest at the introduction of new looms.

Their method was efficient: they would arrive at a mill, collect facts from the workers during the morning break, then write and rehearse a play to be performed at lunch time in the factory gates. With no time for elaborate, fully fleshed-out characters, the performances were short, direct and uncomplicated, with basic props and costumes – a bit like a sketch show!



For all web links, go to zzed.uk/9153

⁸ Believed to be Brecht, although the origin of this quote is disputed:
<http://www.philipchircop.com/post/8473310418/art-is-not-a-mirror-held-up-to-reality-but-a>

Instant Theatre Fun!

- 1) Form teams of two (three in a group works just as well).
- 2) In your pair, make 10 card strips containing lines of arbitrary quotes from plays, films, TV programmes, novels, songs, adverts and speeches. You can also use quotes from one of the texts you are studying for other areas of the course.



Assessment Tip

AS Component

...would be a great opportunity to start deconstructing your extracts and reinterpret it! (AO1 – Create and develop ideas) Make sure you know what the exercise went, and how it developed your understanding of the extracts and techniques, as you have to show how you explored these practically.

- 3) One pair starts the game by distributing their cards face down around the space. They then choose another pair to play the game (you may choose the choosing for you!). Everyone else in the class should make up a story.
- 4) The game begins when the selected pair enters the space. They walk around and will have no idea what characters they are playing, or what the story is.
- 5) The first actor begins the 'play' by picking up any card. S/he then creates a character and an opening line of dialogue, with the appropriate emotion and physicality.
- 6) The second actor picks up a card and responds with whatever is written on it. The second line of dialogue – building on the scene and creating a relationship. And so on.
- 7) Once all the cards have been used, the performing pair distribute the cards around the space and choose another pair to be the actors.
- 8) The exercise continues until everyone has had a go at being actors. The winners are the pair who create the most believable and entertaining scene.

Instant theatre is a very small sub-species of political theatre. Joan Littlewood's philosophy and principles of political theatre in a much wider way. She was interested in the political theatre developments in Europe at the time, but they were bizarrely – did not seem to travel well over the water to British soil.

The main point here about political theatre – and, by default, Joan Littlewood's – is that it is the total opposite of a 'pleasant evening out'. Political theatre does not suspend their collective disbelief, or settle comfortably into their seat and let the experience wash over them. Political theatre is the dramatic equivalent of a political rally, like Littlewood's, was to encourage people to participate, to feel empowered to effect change and to participate in political action. It is not for the dominant bourgeoisie. Political theatre speaks to its audience –

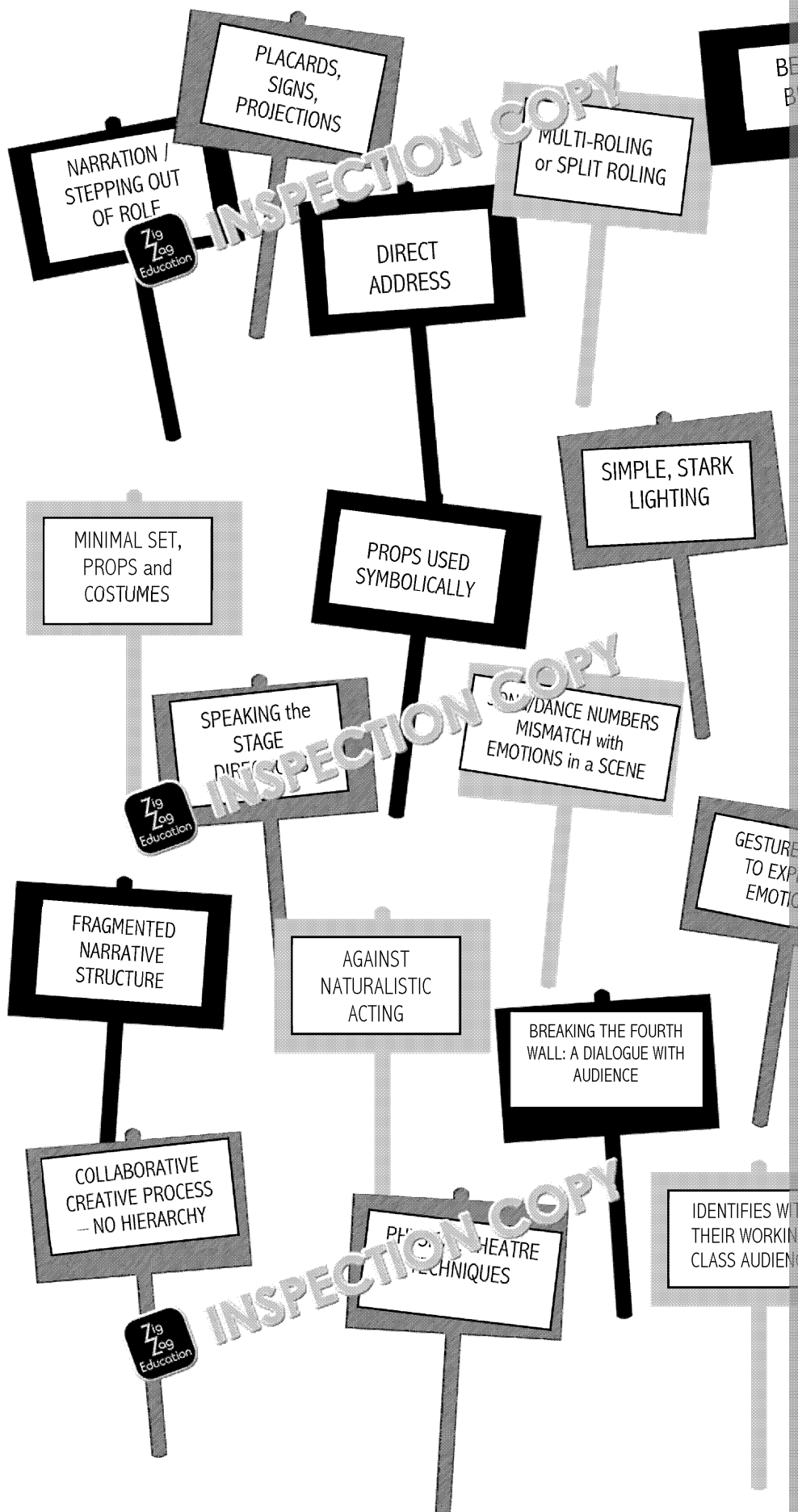
Learning about political theatre would require a resource bigger than

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A Crash Course In Political Theatre



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Here are a few political theatre exercises for you to

- 1) **CAN YOU HEAR ME?** In pairs, stand opposite your partner or partner. Pick a quote or couple of lines from a play (perhaps your text for the year) or song. On your teacher's signal, everyone must try to communicate this message to your partner. When your teacher says 'stop', what happened.
- 2) **MUSICAL PAIRS.** Your teacher will instruct you to walk around the room to music. When the music stops, you need to get into pairs as quickly as you can. Each pair must create a statue which demonstrates an opposite, such as summer and winter. When the music starts again, the pair that was in the statue pose is out, and the game continues until everyone has been out. When the exercise has been completed, discuss how far your statue reflected the opposite. The same exercise can be done with themes from your text.
- 3) **MUSICAL MUDDLE.** Get into two groups. Group 1 makes a list of five well-known songs. These could be anything, e.g. nursery rhymes, music from a current chart topper. There should be a range of styles. Group 2 is given the same list. Each group must choose one of the songs and create a short scene together. Each group must choose one of the songs and create a short scene together. Swap lists. Group 1 now starts to act out one of the speeches/scenes. When the emotional climax, Group 2 should shout out one of the songs from their list with the emotion portrayed within the scene. The actor or actors must immediately break into the song, returning to complete their speech when the song is finished.
- 4) **STAGING THE SCENE DIRECTIONS.** On the next page is a scene from Bernard Shaw's *Joan*. As a class, allocate parts and discuss how you could stage the scene. The actors playing Joan, Robert and the Steward to create a scene.



Assessment Top Tip

AS Component 1, A

This activity is a great way to start practically analysing themes from your text. It can also be used as a starting point for your evaluation or process and evaluation report! (AO1 – Create and develop your own piece of drama. You're using Littlewood for your devised piece in A Level Component 2. This exercise can still be useful for exploring the text.)

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Joan appears in the turret doorway. She is an able-bodied country girl dressed in red, with an uncommon face; eyes very wide apart and bulging, an imaginative people, a long well-shaped nose with wide nostrils, a short upturned mouth, and handsome fighting chin. She comes eagerly to the turret, having penetrated to Baudricourt's presence at last, and full of hope as to the result. She does not check or frighten her in the least. Her voice is not only a hearty coaxing but is very appealing, very hard to resist.

JOAN [bobbing a curtsey] Good morning, captain squire. Captain: you have my armour and some of my things, and send me to the Dauphin. Those are your orders.

ROBERT [startled] Orders from your lord! And who the devil may you be? and tell him that I am neither duke nor peer at his orders: I am squire of the king's orders except from the king.

JOAN [reassuringly] Yes, squire: that is all right. My Lord is the King of France.

ROBERT Why, the girl's mad. [To the steward] Why didn't you tell me she was mad?

STEWARD Sir: do not anger her: give her what she wants.

JOAN [impatient, but friendly] They all say I am mad until I talk to them. It is the will of God that you are to do what He has put into my mind.

ROBERT It is the will of God that I shall send you back to your father with lock and key and thrash the madness out of you. What have you to say to that?

JOAN You think you are a squire; but you will find it all coming quite different when you are not a squire.

STEWARD [appealing] Yes, sir. You see, sir.

ROBERT Hold your tongue, you.

STEWARD [abjectly] Yes, sir.

ROBERT [to Joan, with a sour loss of confidence] So you are presuming on my name?

JOAN [sweetly] Yes, squire.

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Here is the same extract, but this time it has been adapted so that have been switched in to the past tense. Allocate parts as indicated, new role, the 'Stage Direction Actor'. Read the lines as you would, however, actors must also read out the stage direction applicable (emotion). When the exercise has been completed, discuss how the

STAGE DIRECTION ACTOR *Joan appeared in the turret doorway. She of 17 or 18, respectably dressed in red, with an uncommon face; eyes very often do in very imaginative ways. A long well-shaped nose with wide nostrils but full-lipped mouth. A handsome fighting chin. She came eagerly to penetrate to the court's presence at last, and full of hope as to the result, in the least. Her voice was normally a hearty coaxing voice, very hard to resist.*

JOAN *bobbed a curtsy.* Good morning, captain squire. Captain: you are to some soldiers, and send me to the Dauphin. Those are your orders from my lord.

ROBERT *spoke in an outraged tone of voice:* Orders from your lord! And Go back to him, and tell him that I am neither duke nor peer at his orders: take no orders except from the king.

JOAN *said, reassuringly:* Yes, squire: that is all right. My Lord is the King.

ROBERT *said:* Why, the girl's mad. *He then said to the steward:* Why didn't you tell me she was mad?

The STEWARD *replied:* Sir: do not argue. I'll give her what she wants.

JOAN *was impatient:* They all say I am mad until I talk to them. I'll do what He has put into my mind.

ROBERT *said:* It is the will of God that I shall send you back to your father's lock and key and thrash the madness out of you. What have you to say to that?

JOAN *responded:* You think you will, squire; but you will find it all come to nothing. I would not see me; but here I am.

THE STEWARD *appealed:* Yes, sir. You see, sir.

ROBERT *snapped:* Hold your tongue, you.

THE STEWARD *was abject:* Yes, sir.

Then ROBERT said to Joan, with a touch of confidence: So you are you?

JOAN *replied:* Yes, squire.



Assessment Top Tip

AS Component 1

Adapting stage directions in this way is a great way of deconstructing and developing your ideas for a reinterpreted performance (AO1 – Creative Interpretation)

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Chapter 5: The Innovative Nature of her

I'm a saboteur or something or other, but not

Joan Littlewood confounded the post-war theatre scene with her innovative approach. She upset about that. Her heart and soul belonged to her work. For much of the time, she followed her instinct for experimentation, freshness and a spirit of invention.

Ensemble

Littlewood is credited for developing ensemble theatre in England. True ensemble theatre is more than actors working together, collaboratively, on one project. True ensemble is a group of people who share the same values, who live together in a community, creating theatre within a theatre 'home'.

To live and work as a cooperative required all members to share their savings and resources, and any benefits or earnings were shared equally among the members.

The most vital element of the ensemble ideal was the collaborative and democratic way of working which avoided the supremacy of the director or fawning over 'star' actors.

In a cooperative, everyone had a role to play and there was no hierarchy, whether you were in charge of rigging or had the most lines in the play. Everyone had equal rights, too, to making policies and decisions about the ensemble, as well as artistic suggestions.

Ensemble working means that everyone can bring their ideas and skills into the mix and is possibly one reason why Littlewood's output was so eclectic.

Ensemble actors also develop a huge amount of trust in each other. Working and living as a community means working through the daily niggles and fall outs and learning how to respond to others instinctively and genuinely. The qualities of ensemble working feed into the quality of their work.

Research

Devising is part of most Drama and Theatre syllabi now but it's a relatively new way to create theatre, and was pioneered by practitioners such as Joan Littlewood, Caryl Churchill and Peter Hall.

Littlewood would start the devising process by sending Theatre Workshop members out to get as much information as they could on the relevant topics.

Oh! What a Lovely War was devised by all the members of the company; Littlewood did not even want to put her name on the programme.

Everyone contributed to the research, discussions, ideas and improvisations, which resulted in a production that was the 'culmination of the company's work'.

DEVISING is when a theatre piece is created without an existing text. Text may be used in a dramatic way, as a stimulus, but the production as a whole is not pre-written and no playwright is present in the devising space.

Research is part of the process and this could involve researching historical facts; the meanings behind a poem; a social issue; a news story; a piece of music; a question; a story you've heard; even a comment someone made. Research is a key part of the creative process. As well as providing the material to work with, it also authenticates your work.

⁹ Peter Rankin. Peter Rankin interview. 29 November 2007.
<https://research.gold.ac.uk/12256/1/Burt%20PhD%20Thesis%202015.pdf>

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Blank Slate

Create a piece of theatre from the actors you have in your class. Even your teacher is allowed to hand you a stimulus!

- What do you start with?
- What do you need to get?
- What is the process?
- What are the problems?

Set yourself a time limit – say, one week of lessons – presenting your work.



Assessment Top Tip

If you found the above exercise terrifying, that's because the process of devising is a key skill for professional companies! It's great preparation for your devising, as it encourages you to work collaboratively and show that you have the skills to work effectively with others. Record in your process evaluation report (ticking off AO4 in the process evaluation report, you'll have a great piece, you'll have a great piece!

The importance of ensemble-building should never be underestimated. Under pressure to skip games and exercises, especially if you feel you haven't got a script, but they are a valuable element of the process, to:

build trust and
feel safe

learn to engage
with others, to
give and take

promote
listening and
concentration

discover new
skills and
talents

experiment,
even if you fail

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Here are some great ensemble-building exercises to

Perfect Circle

Everyone stands in a perfect circle, facing into the centre. This works very closely together. On your teacher's command, break away from the circle to touch the wall, then run back to form the perfect circle again. The order you were before, so it's a good idea to check where your feet are before you start again, but without talking!

Fairy Tale Minute

In groups of four, create a freeze-frame of a scene from a well-known fairy tale. The group should be able to guess the title of the fairy tale just by looking at it. Ideas include Snow White and Gretel, Red Riding Hood, The Three Little Pigs, or The Princess and the Pea. You can also be done with scenes from Shakespeare's plays, films, historical moments or current events.

Slow Motion

In groups, choose a place associated with a lot of activity, such as a restaurant, a tennis match or a theme park. Perform a scene from your chosen place in slow motion. The trick is to make movements as precise as possible and to move at the same pace. You can do this in silence, or add some sound effects, producing slowed-down vocal effects!

Voices Together

Singing rounds is an enjoyable way to work together. Try 'Three Blind Mice', 'The First Nowell', 'Row, Row, Row Your Boat', or 'The First Noel'.

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Chapter 6: Littlewood's Working Methods

"I don't see myself as a theatre director. The give me a pain – the directors who say "move", downings and use stylised bloody costumes grown with the role or the actor. No I can't stop never could."¹⁰

Joan Littlewood's working methods were unlike anything else experienced in theatres. The core of her method was her belief that training did not just because an actor had left drama school and started work. She was aware of the methods of top drama schools such as RADA, whose cerebral approach produced extremely articulate verse-speakers, but paid no attention to the integrity of the voice. She called this 'talking-head acting'.

The methods used by Littlewood were eclectic and varied, but laid the foundation for the working methods of future generations of theatre companies. The Littlewood School (University of Essex) evolved from Littlewood's teaching methods.



Assessment Tip

AS Component 1, A

Make sure you make notes on the practical exercises below and add them to your evaluation, or process and evaluation report. These exercises put Littlewood's methods into practice – something you should do when preparing your performance. (Make connections between dramatic theory and practice) and AO2 (Apply your knowledge and understanding to intentions). Not bad!



Assessment Tip

AS Component 1, A

Understanding Littlewood's rehearsal techniques will help you take influence over your own performance. This will ensure you hit AO2 (Apply your knowledge and understanding to intentions).



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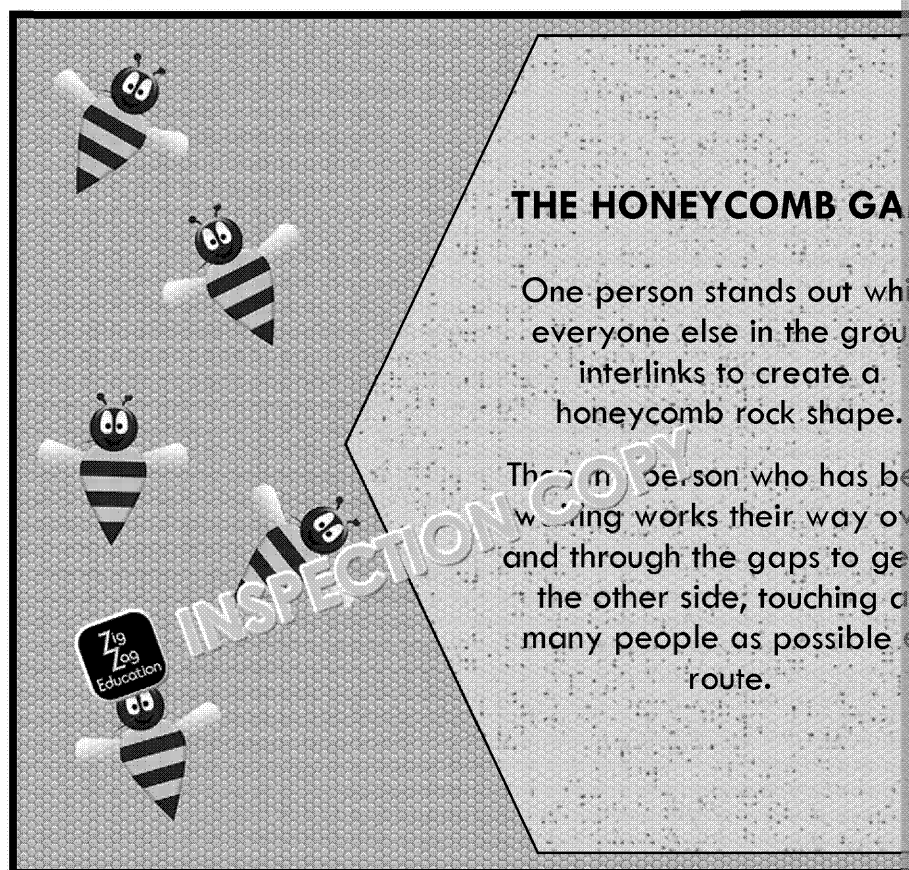
¹⁰ Ms-Directing Shakespeare: Women Direct Shakespeare – by Elizabeth Schafer, p. 16

Games and Physical Exercises

Games and physical exercises are a great way to warm up the body, get group dynamics and encouraging actors to make the mental switch from everyday routine) into the world of the drama studio.

All drama teachers have plenty of games up their sleeves, but in the studio students should be able to research and introduce their own games as part of class – childhood games such as Musical Chairs, Stick in the Mud or Clapping Games are firm favourites.

This game, based on a similar one invented by Joan Littlewood, is great for breaking down inhibition.



Having played this, discuss why you think Joan Littlewood would choose this particular:

- 1) How does it fit into her ideas for ensemble working?
- 2) How does this game fit in to what you have learnt so far about her?



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Improvisation

Improvisation follows on naturally from games. It was the starting point for many productions and served a number of functions:

- 1) In what has been described as Theatre Workshop's 'house style of physical contact (and) challenging and confronting improvisation', Littlewood to build her ensemble of actors.
- 2) To develop a script. This method was used in adapting *A Taste of Honey* around Delaney's dialogue.
- 3) Improvisation was also used as a way of creating a rough outline before adding the final text.

Here are three different ways to improvise, Littlewood-style:

Improvisation for Observation

One person enters the space and creates the atmosphere of a space or situation: a waiting room, a funeral, a museum, a cinema queue – just by the way they move, at which they walk and any gestures they make.

Slowly and silently, the other students join the lone student, using the same technique, interacting with others silently. They may not necessarily have guessed what is going on, but nevertheless, something will come out of it.

Improvisation with Sound and Brushstrokes

Any script will do for this exercise, but a good way to get the gist of this one is to take a known film and tell the story of the film in increasingly shorter and shorter time periods: ten minutes, then two minutes, then one, then 30 seconds.

It is astonishing how quickly you find this concentrates your mind on the essence of the story.

Improvising around a Script

Taking any script as your starting point, find a few pieces of dialogue – or a scene such as an argument is usually a good choice – and then play the scene without the script, and without worrying about any of the lines being right.

You will find that your dialogue focuses on the emotional arc of the scene, and offer some different ways of playing it.

PS: This is a great way to access Shakespeare's plays!

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¹¹ *Ms-Directing Shakespeare: Women Direct Shakespeare* – by Elizabeth Schafer, pp. 14–15

Units and Objectives

Magpie that she was, Littlewood also applied some of the elements of her work.

Units and Objectives are a way of chunking up acts and scenes into action, to make them more manageable. Every time there is a shift in a change in focus, or the entrance or exit of a character, that is a new

Within each unit there should be 1 objective, i.e. what your character scene and, therefore, the reason for our actions. If my objective is to action might be to play very loud music late at night. If my objective

Here is an example from Shakespeare's *Macbeth*. In this scene, Lady husband after he tells her he doesn't want to go through with the murder she wants to be queen (it's her **super-objective**; the one thing she wants and what drives her throughout the play)!

The monologue has been divided into units – which are a little arbitrary every actor/director may have their own ideas about some of the sub

Since Lady Macbeth's **objective** (what she wants from Macbeth) in this scene is to persuade her husband to kill the king, she uses a variety of tactics to achieve this. Each unit is given an **action verb**.

Lady Macbeth

Unit 1: You mean you've turned into a coward overnight

Wherein you dress'd yourself? hath it slept since
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Lest 'twere my fault to starve? I dare not wait upon 'I would,'
Like the poor cat i' the adage?

Unit 2: That means you don't love me any more!

Unit 3: Are you really so scared of going after what you want so badly?

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You can, of course, do this exercise with any piece of text. Many directors sometimes for days, if not weeks – before even the first rehearsal, so it can be a time-consuming exercise!

Laban-based Movement and Voice Work

Laban's work was developed from his background as a dancer and choreographer.

Laban broke down the *way* we move into four different areas:



TIME – WEIGHT – SPACE – FLOW

Laban Exercise 1:

Start walking around the space. Vary your walk in the following ways (respond to the prompts):

TIME (speed/tempo): as fast as you can (without breaking into a run or bumping into anyone!). Imagine you are late for an important appointment, so you walk as fast as you can. Then, as slow as you possibly can, as if you have all the time in the world to get to your destination.

WEIGHT (force): walk in a heavy way, as if gravity is pulling you down. Then, wading through thick honey; then as light as you can, as if the crown of your head is touching the sky, as buoyant and as effortless as possible.

SPACE (focus): move across the space in a very direct way, with laser focus. Imagine you're on a really significant mission or on your way to a very important meeting. Then, alternate this with a very indirect walk, meandering across the space. Keep stopping to look at imaginary flowers, or engage people in conversation.

FLOW: Move around the space in a joyful, open-hearted way. Be as if you are being carried around by water. Greet everyone enthusiastically, with a big smile. Then, opposite, moving in a very bound-up way, as if you are anxious not to be noticed. If someone greets you, you might manage a curt nod.

When all the different styles of movement are put together, it creates a character. This is what Laban termed the **Eight Efforts**: Punch, Slash, Dab, Flick, Press, Glide, Wring, and Float.

Classifying movement in this way can help you to create a character for a role.

Effort	Time	Weight	Space
Punch	Quick	Heavy	Direct
Dab	Quick	Light	Direct
Press	Sustained	Heavy	Direct
Glide	Controlled	Light	Direct
Slash	Quick	Heavy	Indirect
Flick	Quick	Light	Indirect
Wring	Sustained	Heavy	Indirect
Float	Sustained	Light	Indirect

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Laban Exercise 2:

What styles of movement utilise the eight efforts? Complete the chart start with the small, individual movement, then feel it connect to you has been done for you:

Punch	Imagine you're a boxing champion getting ready to defend. Stand up first – feel the thrust of your fist as it moves through the body as you practise your jabs. Then walk to the ring and throw a whole body punch.
Dab	
Press	
Glide	
Slash	
Flick	
Wring	
Float	

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Chapter 7: The Performance Style / Theatrical Convention and the Philosophy of Theatre

'... she changed the face of British Theatre'

From the *Uranium 235*, with its characters such as the Puppet Death, dancers waltzing in between knockabout comic routines and atomic fusion... to Lorca's *Blood Wedding* which incorporated heightened expressionistic dream sequences and stylised lighting design... to the which formed the basis of the set for Marlowe's *Edward II*, to the Pie of *Oh! What a Lovely War*... nothing about Littlewood's performance a 'convention'!

The philosophy behind Littlewood's experimental techniques was her with fresh eyes, including – especially – the classics. She wasn't interested in pieces; she aimed to highlight the contemporary relevance of everything.

Discuss

'There's so much in a Will; we've got to see it'

What do you think of this (colourful!) statement by Joan Littlewood? Consider it alongside a section from Theatre Workshop's manifesto.

'The great theatres of all times have been popular theatres which reflected the struggles of the people. The theatre of Aeschylus and Sophocles, of Jonson, of Commedia dell'Arte and Moliere derived their inspiration from the people.'

We want a theatre with a living language, a theatre which is not of its own voice and which will comment as fearlessly on society as did Beckett and Aristophanes.'

Years of experimental theatre-making culminated in Theatre Workshop production: *Oh! What a Lovely War*. The following tasks will help you explore the performance style which Littlewood is remembered for.

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¹² Linda Regan, *Rogues & Vagabonds* 23.9.02

¹³ www.michaelarditti.com/non-fiction/joan-littlewood-making-a-scene – written for the *Independent*

Task

Create a 'museum corner', displaying an exploration of some of the key issues employed in *Oh! What a Lovely War*. This could include:

- Posters for traditional seaside end-of-pier Pierrot shows.
- A mock-up programme for a Music Hall show.
- Pictures of WWI soldiers in the bunker (or perhaps this one of the Christmas Day truce, which featured in the show).
- Ticker tape: paper strings containing some of the most sobering statistics of the war to make a news billboard displaying relevant facts.
- Pictures and information about some of the key figures of the time e.g. the Prime Minister David Lloyd-George; Field Marshall Douglas Haig.
- Lyrics, sheet music (and, if possible, recordings) of WWI songs.
- Military insignia and medals – your school may have some useful props, or you could make some.
- Quotes from the script, such as the MC's line: 'We've got some sorrow for you, a few battles and some jokes.'¹⁴

Discuss

What is the effect of juxtaposing cheerful posters and songs with the horrific reality of war?

To explore the effect of this juxtaposition further, head on to the next section.



CLOWNING AROUND

This is a Theatre Workshop rehearsal exercise. It will help you to understand the silliness of the Pierrot characters to comment on a serious issue.

Create a scene based on a topic which wouldn't normally raise any laughs – a health issue such as poverty, violent crime or eating disorders; or a recent situation conflict.

Make sure your scene contains:

- Clowns – with plenty of silliness and joking around.
- Songs – the heartier the better.
- Slow motion at one key moment.
- Sobering statistics about the issue – you could announce these news items with the help of posters, signs, or create your own version of ticker tape.



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For all web links, go to zzed.co.uk

¹⁴ <http://springboardarts.blogspot.co.uk/2012/08/joan-littlewoods-theatre-workshop.html>

Design

In Chapter 1 you will have read Littlewood's interest in the striking designs of Josef Albers and Adolphe Appia.

She found a kindred spirit in John Bury. With no training, and a complete lack of experience, Bury was given the job of driving the Theatre Workshop company van, painting props, making lamps and building bits of set. From 1933, he progressed to being one of the leading theatre designers of the twentieth century, eventually leaving Theatre Workshop to become Sir Peter Hall at the Royal Shakespeare Company. As his 2000 obituary stated, 'he ploughed the furrow in English theatre design and received opinion about how sets should be made'. It's certainly true that Littlewood's taste!

Like Littlewood, Bury rejected fussy, over-produced stage sets and wasteful design practices. His work – with Littlewood – was stark to the point of being almost abstract, using shades to highlight architectural shapes and structures such as ramps, stairs and arches. The set for *Richard II* was a map of England as big as the stage. Light was used in a way that had never been used before – using pinpoint and side-lighting – not to create a good but to create tension and mood. Some Theatre Workshop productions used lighting to conceal the backstage area, so the bare brickwork and radiator pipes were in contrast, the sets for productions such as *A Taste of Honey* were realistic.

John Bury was also influenced by European theatre practices, such as the use of a fixed approach to theatre design, the use of newsreel (influenced by Piscator) and the use of pinpointing lighting techniques pioneered by the French Theatre National.



Assessment

AS Component 1, A

A good understanding of Littlewood's stage design is essential, as the visual impact of her designs to her audience every bit as much as all the other elements. The designs she did can help you justify decisions (even if you are not a designer it is absolutely key for AO2 (Apply theatrical skills to realise artistic intentions)).

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For all web links, go to [zzed.uk](https://www.zzed.uk)

Chapter 8:

Her Collaboration with other Practitioners

'I did an awful lot to improve i'bin work. I have
to show theatre works.'¹⁶

Everything produced by Joan Littlewood bore the stamp of collaboration. Works such as Brendan Behan and Shelagh Delaney, theatre makers such as Ewan Parker within Theatre Workshop, where all the actors collaborated to find and explore, develop scripts and experiment with staging ideas.

Her 'workshop' approach was uncommon at the time, although 'workshopping' is now a part of theatre making, whether at A Level or in the world of professional theatre.

Littlewood believed in collaboration, but – as you may have discovered in the past – it may not always be the most efficient way of working, particularly when creating a play devised. Well, Littlewood discovered this too. What developed, by the time the play was being produced, was a participatory style where Littlewood took on a directorial role by material produced and improvised by the members of Theatre Workshop. The play was structured and directed by Littlewood and she shaped the emerging dialogue. She guided the source material by providing reading material about World War II and the theatre to talk about their experiences and even bringing in an army drill sergeant to show how to do military marching!

Workshopping Text

Find a copy of the newspaper.



Task 1

- ✓ Choose five interesting images of people. You may be drawn to their poses or postures.
- ✓ In groups, recreate the images as accurately as you can, in any order, capturing the emotions and the expressions you see in the pictures.
- ✓ Then, place the five images in a sequence which suggests a story.
- ✓ Try placing the images in a different order – does this suggest a new story?
- ✓ Next, present your sequence to music and find ways to move between the images.

Task 2

- ✓ This is very similar to Task 1, but instead you need to find five fragments of text which capture your attention. This could be the subject matter, the way the text is written, clever alliteration, metaphors, the rhythm of the words or particular vocabulary.
- ✓ Place the fragments in an order which could suggest a story.
- ✓ Find unusual ways to present the segments – play around with the order, use choral speaking, repetition, echoing, singing them... and any other technique you can think of.

¹⁶ Improving the work of Brendan Behan and Shelagh Delaney. The Oldie 2002.

Chapter 9: Influence on Other Practitioners

'Oh What a Legacy.'¹⁷

Joan Littlewood's influence continues to influence theatre practitioners. Today when we embrace and adapted her devising methods, her approach to developing material, and her willingness to use a range of performance spaces, the 15 Theatre School, established in 1961, still uses her training methods.

Today, Littlewood's influence is so pervasive it is easy to forget what a revolution she brought to post-war British theatre, in particular the techniques used by almost every company. Her influence on theatre, and on British culture, should not be underestimated.

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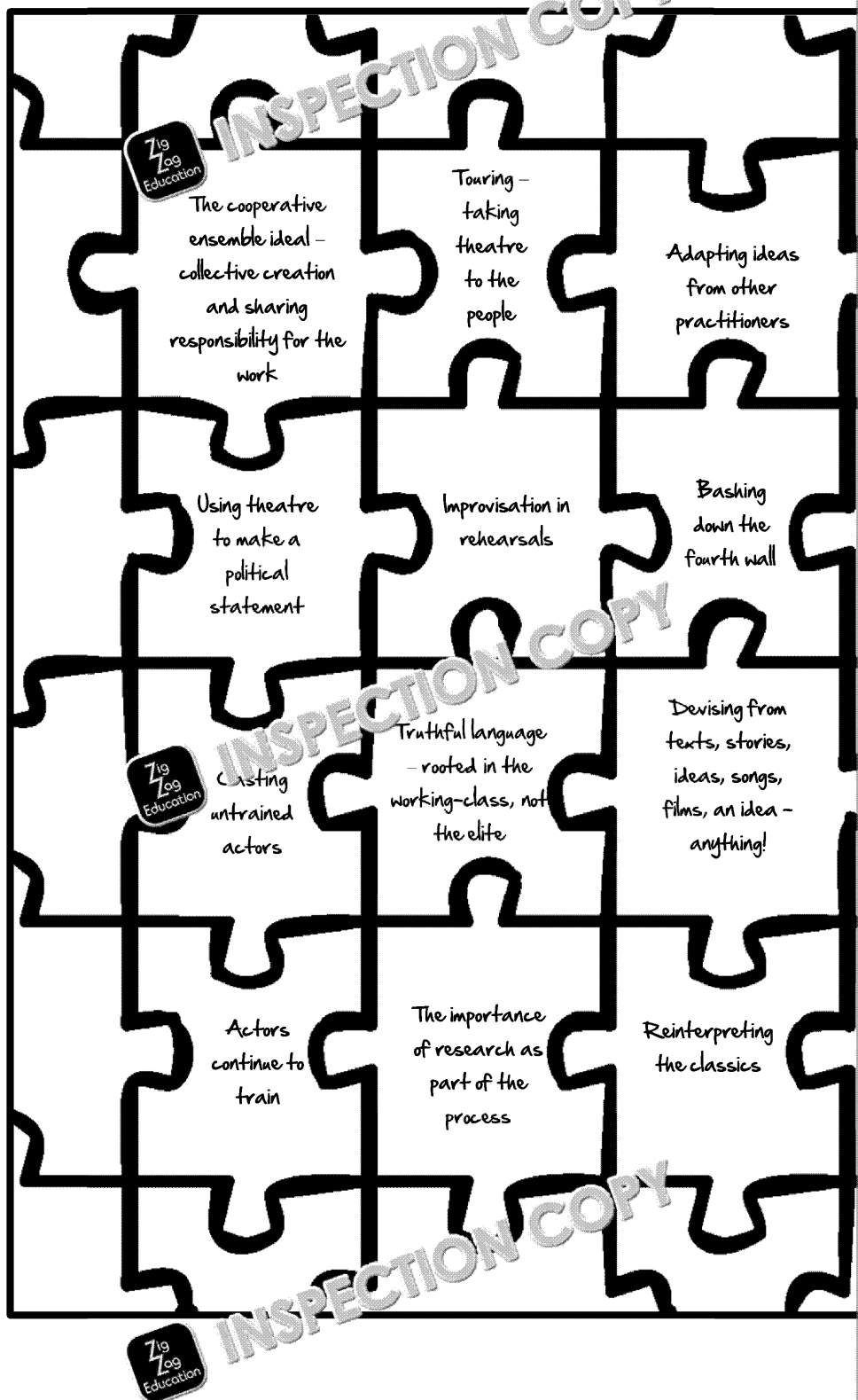
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¹⁷ Michael Billington writing for *The Guardian*, on the day Joan Littlewood would have turned 100.

Littlewood's Legacy

Ensemble Theatre Techniques



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Research Task

Kneehigh is a theatre company whose work has been particularly influential.

In pairs, produce and present a poster which summarises the work of Kneehigh and parallels between its work and the work of Joan Littlewood and Theatre Workshop.

You will need to include:

- ✓ Their background/history
- ✓ Venues where they perform and their target audiences
- ✓ Their working methods
- ✓ Key shows



Assessment Top Tip

Seeing how another theatre company has applied Littlewood's theories in their process, and offer some great content for your process and evaluation report (develop ideas) Analysing the differences and similarities between different styles will also come in useful when writing your process and evaluation report, as well as about Littlewood and a different style you use for your scripted extract. (Compare your own work and the work of others)



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Chapter 10: Exam Section

AS Component 1: Performance Workshop

For this component, you are required to study an extract and then explore two different interpretations of the extract, each from two separate performance texts. You will then prepare:

- a performance from one of the extracts
- a reinterpreted performance of the other extract, using the methodology of the first performance
- creative logs for both performances
- an evaluation of the reinterpreted performance

Component 1 is worth 120 marks and accounts for 60% of your total qualification. Your performance and creative log is assessed together, and each piece is marked out of 20. Your evaluation of the reinterpreted performance is marked out of 30 for each piece. The evaluation is assessed out of 20.

The Performances

The length of both performances should be based on the number of people in the group. The following list:

- 1 actor 2–5 minutes
- 2 actors 5–10 minutes
- 3 actors 7–12 minutes
- 4 actors 9–14 minutes
- 5 actors 11–16 minutes

Both performances can have one design role per group for the following:

- Set designer (including props)
- Costume designer (including hair and make-up)
- Sound designer
- Lighting designer

Students taking on design roles should provide sketches and plans of their design for the performance, each group should have between one and five performers. For the reinterpreted performance, each group should have between two and five performers.

For the reinterpreted text performance, you must reinterpret your extract – when and where it is set, adding or changing lines, or changing the target audience. You must change the text, 30–70% of your final performance should be lines from the original text.

Littlewood's reinterpretations of classic works (such as Shakespeare plays) and her methods are useful for reinterpreting your chosen extract. Consider how Littlewood's intended audience for the work, as well as using theatrical techniques to alter the work. See the 'Top Tips for Reinterpreting Texts' at the end of this guide.

Creative Logs

Each creative log is recommended to be between 1,000 and 1,200 words, either written or recorded as an audio or video log. You can also create your log as an audiovisual recording of 11 minutes. In the log you can use annotated research, diagrams, photographs, and digital media. However, you should make sure that every piece of media is appropriate and helpful in fulfilling the demands of the portfolio – hundreds of images will make it harder for the examiner to find the relevant material!

Evaluation

Your evaluation is recommended to be between 1,200 and 1,500 words.

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A Level Component 1: Theatre Workshop

For this component, you are required to study a 10–15-minute extract from a play and create a reinterpreted performance based on the methods of your practitioner. You must base your performance on your process and decisions.

Component 1 is worth 60 marks and accounts for 20% of your total qualification. Your performance and creative log is assessed together and is marked out of 60. Your performance is marked out of 30.

The Performance

The length of your performance should be based on the number of people in your group. The following list gives a guide to the recommended lengths:

- 2 actors 5–10 minutes
- 3 actors 7–12 minutes
- 4 actors 9–14 minutes
- 5 actors 11–16 minutes

As well as performers, students can take the roles of:

- Set designer (including props)
- Costume designer (including hair and make-up)
- Sound designer
- Lighting designer

There can be a maximum of one designer per role per group and between two and five designers per group. Students taking on design roles should provide sketches and plans of their designs.

For the reinterpreted text performance, you must interpret your extract – you can change when and where it is set, adding or deleting lines, or changing the target audience. You must change the text, 30–70% of your final performance should be lines from the original text.

Littlewood's methods are a good starting point for reinterpreting your chosen extract. Consider how Littlewood's intended audience for the work, as well as using theatrical techniques to alter the work. See the 'Top Tips for Reinterpreting Texts' at the end of this guide.

The Creative Log

Your creative log is recommended to be between 1,200 and 1,500 words, either in continuous prose. You can also create your log as an audiovisual recording of up to 12 minutes. Within the log you can use annotated research, diagrams, photographs, visual images and digital media. However, you should make sure that every element is appropriate and helpful in fulfilling the demands of the portfolio – hundreds of pages of text make it harder for the examiner to find the relevant material!

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A Level Component 2: Text in Action

For this component, you are required to study and practically explore a 10-minute performance text, a practitioner and a piece of live theatre. You will then be assessed from Eduqas. Inspired by one of these stimuli, you should prepare:

- a devised performance influenced by your practitioner
- a performance from the extract you have studied in a different style to your own
- one process and evaluation report on both performances

Component 2 is worth 120 marks and accounts for 40% of your total qualification. Your performances are assessed out of 10 for each piece. The AO2 content of your report is assessed out of 30 for each piece. The AO1 content of your process and evaluation report is assessed out of 30.

The Performances

The length of both performances should be based on the number of people in your group. The following list:

- 2 actors 5–10 minutes
- 3 actors 7–12 minutes
- 4 actors 9–14 minutes

As well as performers, students can take the roles of:

- Set designer (including props)
- Costume designer (including hair and make-up)
- Sound designer
- Lighting designer

There can be a maximum of one designer per role for your group (with a total maximum of four designers) and between two and four performers.

Throughout your project, keep in mind how Littlewood's process and work you have studied – you may even want to make a grid of the similarities and differences!

The Process and Evaluation Report

It is recommended that your report be between 1,300 words and 1,600 words written (although it can contain some visual aids in the first section). The report is divided into sections in which you will connect theory and practice, analyse and evaluate your process and evaluate your final performances.

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Top Tips for Rehearsals and Performance!

You can apply the methodology of Joan Littlewood to your rehearsal in the following ways:

- 1) **Be clear on the purpose of your performance.** Who is the message are you trying to convey? Remember that Littlewood was made work for the working classes.
- 2) **Be collaborative in rehearsals.** Littlewood did not believe an imposed person in the theatre, not even the director or writer. You should emphasise the collaborative nature of your rehearsals, e.g. suggestions were discussed and explored, and how everyone had
- 3) **Use improvisation to develop your performances** and experience. Littlewood was a pioneer of this innovative approach to making a piece.
- 4) **Break down the script into Stanislavski's units and objectives** and be afraid of using the methodology of other practitioners in her work.
- 5) **Focus on movement.** Littlewood was heavily influenced by Laban's movement into the Eight Efforts. Think about *how* and *why* you move.
- 6) **Don't be afraid of trying new things.** Littlewood was well known for experimentation. Even if an idea doesn't work – at least you tried it! Document your process in your portfolio and analyse why certain things worked. This'll give you some serious AO4 points!

Remember to not only apply these points to your practical work, but also to your AS Component 1 you must document your contextual research as well as how you developed your ideas in your creative log. In your evaluation you should discuss which Joan Littlewood influenced the process and how effective the findings were. In Component 2 you must record your research and development in your portfolio. In Component 2 you must record your research and development in your report.

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Top Tips for Reinterpreting Texts!

The fact that Littlewood and Theatre Workshop incorporated such a range of techniques gives you a *huge* range of choice in how to incorporate them into your devised piece!

The issue you will face is in *making* those choices. You cannot – and should not – do everything. That would be like trying to make soup and throwing everything in the cupboard into the pot until it ends up a mess. Littlewood's work was a *deliberate* blend of techniques which:

- ✓ focused on the social, cultural, historical and political aspects of the text. These aspects might be interpreted and communicate meaning for their own sake.
- ✓ used a range of dramatic elements which included movement, voice, sound effects, music and dance, costume and use of props, shaping the text to what was current in society in her day.

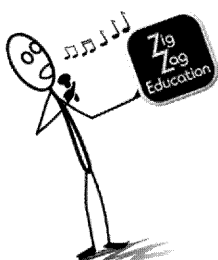
On the following page is an example of how you might apply Littlewood's ideas to the play, *Julius Caesar*. Do not be afraid to deconstruct and then reconstruct the play.



You could explore the theme of power in *Julius Caesar* to the election of President Trump.

You could perform your play in the school canteen (health and safety considerations) where students gather and discuss the issues that are important to them. And keep the staging simple, too!

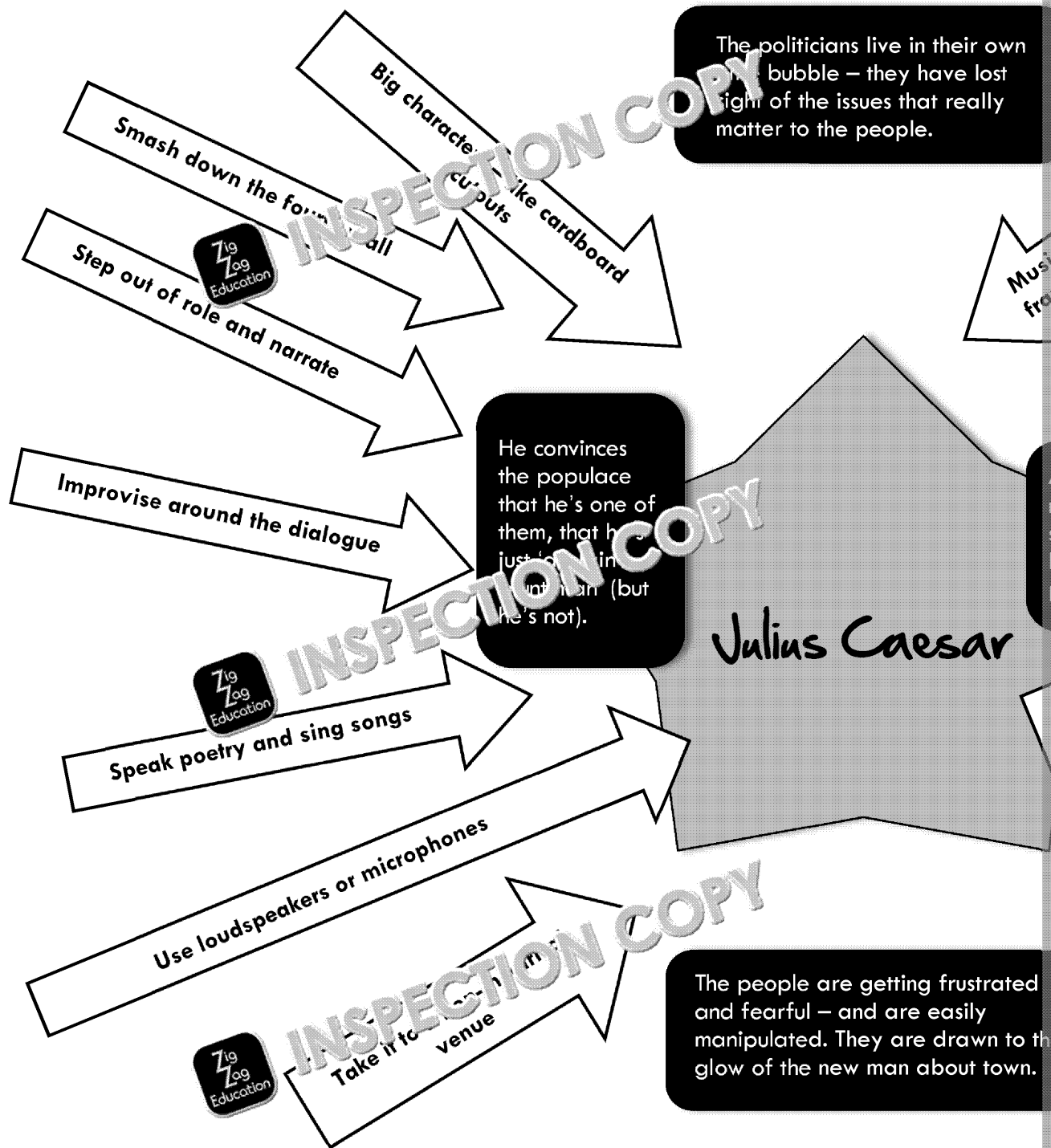
Song choice could incorporate something that everyone is singing at the moment and relevant. Or you can change the words to a well-known tune.



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Timeline

Historical Events	Biographical Events
	1914 Joan Littlewood born.
The General Strike. Hunger Marches. High unemployment. The Wall Street Crash.	1926
	1932 Joan Littlewood won a scholarship
	1933 Left RADA – went to Manchester.
	1934 Met Jimmy Miller (Ewan MacColl).
	1934 <i>John Bullion.</i>
	1934 Littlewood and MacColl expelled
The Spanish Civil War.	1936 Theatre of Action became Theatre
Munich Agreement.	1936 <i>Fuente Ovejuna.</i>
	1937 <i>Lysistrata.</i>
	1939 <i>Living Newspaper Project.</i>
World War II.	1939 MacColl and Littlewood blacklisted
	1942 Theatre Union disbanded but agreed
The Smyth Report.	1945 The company reformed as Theatre Moliere's <i>The Flying Doctor.</i>
	1945-53 Touring all over the UK and abroad in communities.
	1946 American play: <i>Uranium 345.</i>
	1947 Littlewood toured Shakespeare at Manchester and Glasgow.
	1951 <i>The Long Shift</i> – play about trapped
	1952 <i>The Travellers.</i>
	1953 Company moved to a permanent theatre while they restored it.
	1955 <i>Richard II</i> at the same time as the C
	1955 <i>Mother Courage</i> with Joan Littlewood the title role.
	1956 <i>The Quare Fellow.</i>
Suez Crisis.	1956 John Osborne's <i>Look Back in Anger</i> produced by Theatre.
	1957 <i>You Won't Always be on Top</i> – set
	1958 <i>A Taste of Honey.</i>
	1958 <i>The Hostage.</i>
Conservatives in power for the third time in a row. The PM, Harold Macmillan, declared: 'you've never had it so good'	1959 <i>For Aint' Wat They Used T'Be.</i>
	1961 East 15 drama school was established
	1961 <i>They Might Be Giants.</i>
The Profumo Affair.	1963 <i>Oh! What a Lovely War.</i>
	1967 <i>The Marie Lloyd Story.</i>
	1972 The Theatre Royal Stratford East
	1975 Gerry Raffles died – Joan Littlewood

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Glossary

Agit prop – agitational and propaganda, a style popular with revolutionary theatre companies, particularly the international Workers' Theatre Movement as a weapon in the class struggle.

BAME – Black, Asian and Minority Ethnic

Brecht – Bertolt Brecht (1898 – 1956) was a German political playwright. He initially studied medicine but eventually directed his energies towards Expressionism where his chief influences. A Marxist, he despised theatricality and audiences should not be encouraged to empathise or identify with characters on the stage but rather view the events presented before them with detachment. His narrative and non-dramatic style of theatre is known as 'epic theatre' incorporating devices that promoted the alienation effect – or *verfremdungseffekt*. After moving to Berlin in the 1920s, he collaborated with Kurt Weill to produce a musical adaptation of *The Beggar's Opera*. In 1933, as the Nazis rose to power, he went into exile with his family. He settled in Prague and wrote some of his most famous works including *Mother Courage and her Children* and *The Good Person of Szechwan*.

Cabaret – an entertainment show which takes place in a restaurant, nightclub or theatre. It includes many of the same types of act as a variety show, e.g. singing, dancing, comedy. Cabarets tend to be much more subversive and adult in content.

Carnival – carnivals are annual festivals which involve the whole community (and tourists) in a celebration of music, dance, costumed parades, masquerade and games. Most people have heard of the big ones, such as Rio de Janeiro, or Venice, but there are many smaller carnivals which include some unusual events: in the Italian town of Ivrea, people throw rotten fruit at each other; in the German town of Elz, 2,000 jesters parade through the streets. Carnival time is associated with a 'sabbatical' – a time when you can misbehave and do as you please. It is a time when you can pretend to be someone you're not (hence the masks).

Censorship – censorship on the British stage lasted for 231 years, from 1557 to 1968. Prior to this, all new plays had to be submitted to the Lord Chamberlain for his power to decide whether a play was 'suitable' for public performance. During the First World War, anything which might damage the war effort was most certainly censored. In the 1950s, anything which might cause unrest, the Crown and politics. Playwrights who suffered censorship included C. P. Snow, Shaw and Ibsen.

Choral Speaking – speaking a text (such as a poem) as a group. Choral speaking can involve parts of the text being spoken by a solo or small group, creating effects and variations in tone, pitch, volume and pace.

Clown – theatre has always included its fair share of clowns (often the buffoon of the show who lightens the mood with his or her perceived japes, although they often have far more intelligence and insight than they are given credit for). They are often subversive characters who get away with their behaviour and comment on the world. Two traditional types of clown are the White Clown and the Auguste clown, who, with his colourful clothes and exaggerated features, is associated with farces and horror films!

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Commedia Dell'arte – masked comedy originating in Italy, and popular in the sixteenth and eighteenth centuries. Commedia is an improvised form with no standard plotline and featuring stock characters such as the foolish old man, the servant, the gullible shopkeeper, the arrogant doctor and the adventurous young man. The common plot followed the journey of two young people in love despite opposition and involved trickery, mistaken identities, love rivals and plenty of kissing.

Collision Montage – see **Montage**

Direct Address – when an actor speaks directly to the audience, whether coming out of character and certainly breaking through the fourth wall to acknowledge that they are watching a play.

E15 – East Angles, an acting school, established in 1961, and now part of the University of East Angles. Its teaching was based on the theatre practice of Joan Littlewood and the school continues to honour her methodology.

Ensemble Theatre – cast and crew work together to create a performance, rather than the 'star' of the show. The ideal of ensemble theatre is when a group of performers work over a period of time to create a distinctive body of work.

Episodic Structure – when a play consists of several short scenes, linked together in some way; for example, a character or a theme. Shakespeare used episodic dramatic structure in their plays, and it is also used for TV sitcoms. This structure includes the ability to span different locations and periods of time, and to involve many characters.

Expressionism – a reaction against realism and naturalism, expressionism foregrounded the emotional, subconscious undercurrents of a play and frequently featured taboo subjects placed within an episodic and disjointed narrative. Expressionist techniques were surreal and dreamlike; staging was barbaric, distorted, angular shapes, stark lighting designed to draw attention to light and shadow, a palette was often garish and clashing, masks and puppets often featured, and the characters were grotesque caricatures rather than recognisable characters.

Fourth Wall – the invisible barrier which separates the audience from the stage. Breaking the fourth wall is when performers deliberately address or interact with the audience in the action – it is a common convention in pantomime ('he's behind you').

Gestus – a Brechtian technique, gestus is a form of gesture, which signifies an emotion. For example, a person gobbling food is not simply gorging, but signifies the greed of the capitalist system, or be representative of capitalist work ethic.

Heightened Speech – Brecht identified three levels of speech: first naturalistic, then singing, then heightened. Heightened speech involves a declamatory delivery (see Slam Poetry) and is often used in storytelling. Certainly not naturalistic or naturalistic.

Instant Theatre – this is theatre which pretty much does what it says on the tin. It is theatre created in a very short space of time. The form is explored in the book 'Instant Theatre'.

Juxtaposition – when two contrasting scenes, images or characters are placed side by side, forcing the audience to make a comparison. So, an image of a person in a suit next to an image of a person in a uniform conveys a different message from an image of a person in a suit.

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Kitchen Sink Drama – a genre that developed in the late 1950s in many areas of British culture, including plays, art and film. John Osborne is generally thought to be the first play in this genre. Protagonists were working class; poor, frequently unemployed and completely disillusioned. In the domestic settings of kitchen sink drama, the drudgery of life is defined by sexuality, homelessness, class and race.

Laban – Rudolf von Laban (1879–1958) was a Hungarian dancer, choreographer and movement theorist who formulated a dance notation technique now known as Labanotation. He originally studied as an architect but became interested in the way we move through space. He founded the Laban Dance Centre in Manchester – now the Conservatoire for Dance and Drama in London – which offers a range of contemporary dance training.

LGBT – Lesbian, gay, bisexual, and transgender.

Meyerhold – Vsevolod Meyerhold (1874–1940) was a Russian actor and theatre innovator. He experimented with different theatre styles in his plays, including symbolist approaches, mask theatre and commedia dell'arte. He later developed actor training called Biomechanics which was based on the idea that the human body is a machine and so all movement should be efficient. Training was physical, based on learning to learn ballet, circus movement and gymnastics. He was also interested in industrial design, which embraced an industrial aesthetic: ramps, treadmills, moving walkways, wheels and even trapezes.

Montage – this is a term associated with film editing. When two images or sequences are placed side by side and they 'collide', this creates a new meaning; for example, two different sequences. In theatre, montage can create dramatic effect, particularly in short plays. It is a method commonly used in non-naturalistic, non-realistic plays, particularly in the plays of Brecht.

Multi-roling – sometimes called split-roling, this is when actors play multiple roles in a play. Multi-roling is associated with ensemble theatre practice and is often used by master thespians. The actor's role changes in between (or during) scenes as they move from one character to the next.

Music Hall – a popular form of entertainment between the 1860s and 1930s. Music hall shows enjoy a range of acts from singing and dancing to comedy and magic.

Pierrot – descended from commedia dell'arte, the Pierrot is a wistful character, often depicted by the white powdered face and loose tunic-style costume with big butterfly wings.

Pinpoint Lighting – a bit like a spotlight, pinpoint lights direct a very specific light on the subject – for example, an actor's head.

Piscator – Erwin Piscator (1893–1966) was a German theatre director and producer. He strived towards 'Total Theatre' and his innovations were hugely influential on theatre practice, including projections of street scenes, newsreel, scaffolding and revolving stages, flash lighting (the equivalent of today's LED lighting), sirens and loudspeakers.

Placards – a placard is a sign or notice. People who take part in protest or political demonstrations carry placards and try to make them as visible as possible, with pithy, often humorous, big, bold writing.

Popular Theatre – from the French, 'theatre populaire', this is theatre that aims to be accessible to all. Popular theatre includes Greek drama, commedia dell'arte, Shakespeare and, of course, the plays of Joan Littlewood and Theatre Workshop. In popular theatre's audiences are drawn from all sectors of society and in particular, they are encouraged to be participative rather than passive.

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Punch and Judy – rarely seen these days, unsurprisingly due to the Punch and Judy shows promote domestic violence, these are seaside characters, however, originated in Europe as string puppets.

RP – Received Pronunciation is a way of speaking without an obvious accent to be associated with wealthier, more-educated people who live in London and the south of the UK. Heightened RP is an exaggerated form. Some members of the heightened RP speakers.

Revue – a satirical sketch show combining comedy, dance and music, often written with new lyrics. The golden age of the revue was between World War I and the 1930s, but they are still popular with university students – including at the University of York.

Satire – by a comic device, satire can also deliver quite serious messages of ridicule, irony and send-up. A person, their beliefs, policies, ideas or even a government can be satirised. Political cartoons in newspapers are a familiar example, comedians who do impressions, or satirical TV shows such as *I Got News for You*.

Slam Poetry – the best (and only!) way to understand slam poetry is to watch it. It is a form of spoken word, often appearing in competitions or events, where the poet tells an emotional and very personal story. Two wonderful examples are Dan Snierson and Katie Makkie's 'Pretty'.

Slapstick – very physical, over-exaggerated comedy, often involving pratfalls and often violent falls, trips and chases. See: Charlie Chaplin, Buster Keaton (more recently) Rowan Atkinson and Lee Evans.

Stanislavski – Konstantin Stanislavski (1863–1928) was a Russian actor and director who developed a system of actor training that is used extensively in drama in the world today. The core of his system was that actors should be able to draw on their own emotions to create a character. Many people believe, erroneously, that this is the same as the American Method Acting. It is not. American acting teachers such as Lee Strasberg based their technique on what they had learned from Stanislavski, mostly using a form of emotional memory, which Stanislavski later abandoned.

Stylised – in theatre, this is a non-naturalistic technique to create an impression of reality rather than 'real'. Stage musicals are often very stylised, e.g. costume, movement, and vocal delivery. In a stylised production, movement and characterisation can appear artificial and cartoon-like.

Symbolism – this is when something is imbued with an abstract meaning beyond its original meaning. For example, in *Death of a Salesman*, the sound of a train symbolises – or represents – particular memories for the play's protagonist. A throne or crown symbolises power; colours can symbolise emotions or ideas. For example, but the colour symbolism in *A Streetcar Named Desire* is fascinating. The character's name, Blanche, means white, and she is presented at the start of the play as a 'pure' in character, even wearing white clothes. The men in the play do not symbolise their masculine vitality: and a piano is heard playing on the street.

Ticker Tape – like the horizontal stripe (called news ticker) of 'Breaking News' across the bottom of the screen during television news broadcasts, ticker tape transmits statistics and facts. It was originally a method of transmitting information by telegraph. It got its name from the sound the machine made as it printed on narrow strips of paper.

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Teacher Notes

Chapter 1

Timeline Activity

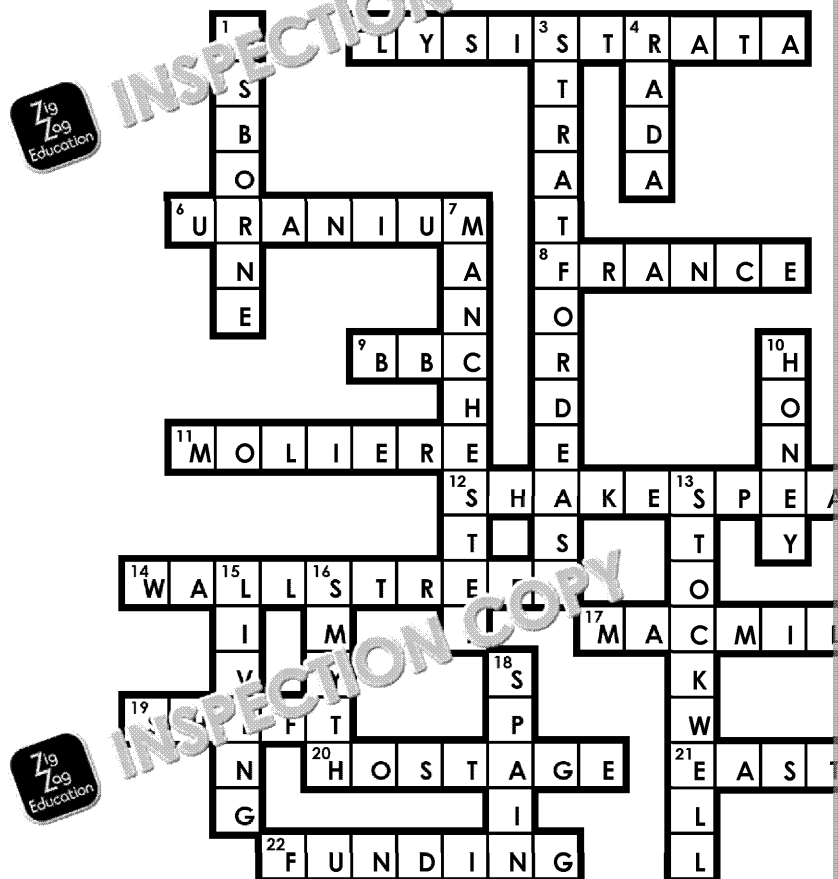
There will be a number of historical events (the Suez Crisis, the Profumo affair) with which students should be familiar and which can provide the basis for a research task – or they can explore these in the context of the plays which appear in Chapter 2.

The timeline activity can be done by copying out the material by hand. I suggest drawing attention to the links between political events and productions. A timeline of the 1930s to 1960s is in Appendix. Students should look out for links between events and the performances which followed these events, particularly in the early, overtly political years of Theatre Action, Theatre Workshop and Cottesloe. They may need to quickly look up what some plays are about. For example:

- *John Bullion*, an anti-capitalist play, appeared five years after the Wall Street Crash
- Lope de Vega's *Fuente Ovejuna*, a play about a village uprising in defiance of a ruler, was going on in Spain at the time
- *Lysistrata*, which was performed by Theatre Union two years before the outbreak of the Second World War, in which a group of women go on a sex strike as part of a plan to stop their men going to war
- The 1939 *Living Newspaper* project followed the perceived political compromise of the 1930s
- *Uranium 235* was produced only two years after the Smyth Report on nuclear weapons
- *The Quare Fellow* appeared when capital punishment was still being used in the UK

They should be able to identify why Theatre Workshop seized on these events to dramatise and what they might have been trying to make.

Crossword Solutions



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Research Task



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1. Theatre censorship

The Lord Chamberlain is an office of the Royal Household. Under the Licensing Act 1737, he had the statutory authority to veto (or edit) the staging of any new play, or a modification of an existing play. If a theatre owner did so without permission, they could face prosecution. In 1844, the Lord Chamberlain's powers were expanded; now, the Lord Chamberlain had to justify his decision, based on whether the play was 'of good manners, decorum or of the public peace so to do'. Theatres got round this by staging controversial plays in members-only 'Club Theatres'. Plays such as homosexual themes and bad language were banned. Plays such as Arthur Miller's *A View from the Bridge* and Caryl Phillips's *Warren's Profession* were just two of the plays which came under the axe. The Theatre Censorship and the very new play, the full-frontal hippie rock-musical *Hair* opened in 1971.

2. Agitprop, Brecht and the Workers' Theatre Movement

The term agitprop, short for 'Agitational Propaganda', originated in communist Russia. It was an explicitly political message, including stage plays, films and pamphlets. It was sent to Europe and America, with left-wing touring companies performing plays in order to influence – if not alter – people's political beliefs using very direct techniques. The Workers' Theatre Movement, set up in 1926, was a national network. Ewan MacColl's troupe, The People's Theatre, was a national network. The work of Joan Littlewood and Theatre Workshop was hugely influential. Red Ladder is a contemporary theatre company with strong agitprop roots: www.redladder.co.uk

3. European Symbolism and Expressionism – Meyerhold and Brecht

Students should not be expected to cover much more than the main points here. The content to be:

- Expressionist theatre in Germany, which started in the early part of the twentieth century. The Expressionist movement in literature and art (e.g. Edvard Munch's *The Scream*).
- Expressionism opposed realism and naturalism in the theatre, contesting the truth of a character's inner mental state.
- A Marxist, Brecht, sought to make theatre that instructed and entertained. He was influenced by the German dramatist Erwin Piscator, who used projected newsreel film, loudspeakers and other techniques. <https://vimeo.com/19550097>
- Brecht went on to create his own form of theatre, and is probably most famous for his 'alienation' technique. He wanted audiences to watch theatre dispassionately and with detachment.
- Theatrical techniques included heightened/stylised movement; episodic structure; short scenes; sparse staging; stark lighting which created shadows; distorted, angular shapes.
- The experimental director Vsevolod Meyerhold was one of the founding members of the Workers' Theatre Movement. A highly innovative theatre maker, he was influenced by commedia dell'arte. He used ramps, levels, platforms and mobile staging in his very non-realistic set designs. The episodic structure of his productions.

4. Rudolf Laban

- Born in the Austro-Hungarian Empire, Rudolf Laban is famous for inventing what is today as Laban Movement Analysis. Laban's father was a high-ranking military officer. He joined the army as a career path and studied architecture in Paris. Here he became interested in the way moves through space. He opened dance centres in Germany before moving to England.
- His work has had a lasting influence not just for dancers, but also for actors, choreographers and health professionals. Laban classed human movement into four parts: Direction (up, down, left, right); Weight (heavy or light); Speed (quick or sustained); Flow (bound or free). He used these categories to help create character; for example, a very uptight character might move quickly and indirectly, while a relaxed character might move slowly and directly. Laban then created the 'Laban Movement Vocabulary' which are used with the four movement categories. For example, if a character twists their hands in despair, the movement is: Indirect, Heavy, Quick, Bound. This can be applied to vocal qualities, where some characters might 'dab' the words (light, direct, quick, bound) or have a very floaty delivery.
- In Theatre Workshop, Joan Littlewood drew on the work of Laban, adopting his ideas for characterisation.

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5. Adolphe Appia

- Adolphe Appia was a Swiss architect and stage designer, whose ideas on stage design influenced theatrical design practice. Born in 1862 (his father was the composer), he rejected the fashion for pictorial two-dimensional sets which were merely illustrations. His three-dimensional creations allowed him to integrate movement with light and shadow. He worked on operas of Richard Wagner and worked on many of Wagner's productions, focusing on the movement and music. To Appia, scenic design consisted of four elements: light, space, movement, and light – the most important. He was unifying all the elements of stage design.
- Appia developed systems which allowed him to manipulate light in the same way as an orchestra.
- Joan Littlewood was inspired by Appia's work and incorporated the four elements of stage design into her work. She used light and shade, intensity and colour.
- Students researching Appia would be advised to produce a PowerPoint or similar presentation.

Chapter 2



1. Last Edition Task

1. An example of a living newspaper performance is here: <https://www.youtube.com/watch?v=...> It illustrates the pace and episodic structure of a living newspaper show.
2. There is also a series on YouTube which gives an effective overview of the 'rules' of the living newspaper. The first short individual parts starting with rule 1 here: <https://www.youtube.com/watch?v=...>
3. Some productions of *Oh! What a Lovely War* (including the film) use life-sized puppets. See <https://www.jessicaknight.co.uk/projects>

2. Uranium 235 Discussion Task

Students should be able to identify how a jazz ensemble uses its different musical styles and instruments into the spotlight, each exploring its own style, then interpreting the central musical theme together, then link this to the stylised performance of *Uranium 235*. This 'Limbo Jazz' YouTube video is an illustration of two jazz ensembles from contrasting cultural heritages playing together. <https://www.youtube.com/watch?v=e85wO8rsCoQ>

Ewan MacColl suggested that the actors had a tougher job than jazz musicians, as they had to switch from one to another at speed (episodic), as well as bring different styles of music into a form that was entertaining to watch (pageant), had an important message (documentary), and contained pertinent facts (documentary).

Practical Task

Students should be encouraged to discuss the relative success of different presentation styles and include:

1. What difference would it make if you changed the order of the sketches?
2. What effect does pace have on the overall production?
3. What is the effect of keeping the final production short?

Students must also be encouraged to consider unconventional performance spaces – taking the performance to the audience rather than expecting their audience to come to them! Brecht's Theatre Company performed in a room and even under a bus. If this is not possible, can they re-configure their performance space?

A final 'test' of the success of an agit-prop production is to focus on what it would look like if it was a poster. Ask students to state the message of the theatre production in a poster, sign or banner. If they can't, it's down to a simple visual message, they have not achieved success.

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4. *A Taste of Honey*



For all

Following Delaney's death in 2011, there have been several revivals of *A Taste of Honey* at Theatre and Manchester's Royal Exchange Theatre. Educational resources containing ideas and activities are available from their websites:

1. http://d1wf8hd6ovssje.cloudfront.net/documents/TasteofHoney_Background.pdf
2. <https://www.royalexchange.co.uk/65-a-taste-of-honey-resource-extra/file>

The 1961 film of *A Taste of Honey*, and Ken Russell's *Shameless* about Delaney's Salford are

A two-minute animated plot summary can be found on the BBC Bitesize website:
<http://www.bbc.co.uk/education/primary/zg7kqty/video>

Shoebox



Ideas could include stone chippings to suggest the colour of the brickwork or a fireplace, a washing line; bits of paper scattered to denote untidiness; staining the 'walls' of the shoebox with peeling wallpaper; a window cut out of one side with scrappy curtain material hanging

5. *Oh! What A Lovely War*

Pierrot: A stock character of mime, the sad clown, who embodies naïveté and is seen for Littlewood's theme – oblivious to reality.

Music Hall: The BBC series *Good Old Days* ran from 1953–1983, and in it well-known comedians Morecambe and Wise, Danny La Rue and Les Dawson, performed music-hall favourites. iPlayer: <http://www.bbc.co.uk/programmes/b06rhv2r> and is a good example of the

Songs: These were real songs from WW1

Film: Although the film is generally regarded as inferior to the original stage show, it is the entire film is accessible on YouTube.

The archived BBC iWonder website contains comprehensive information about the musical 'Pack up your Troubles': <http://www.bbc.co.uk/guides/z3ypr82>

The same website contains information about the show itself with a short video sequence *Did Oh What A Lovely War shape our view of WW1?* <http://www.bbc.co.uk/guides/z3ypr82>

More excellent material and images from the BBC Radio 3 website here:
<http://www.bbc.co.uk/programmes/p01jv2wf/p01jskh1>

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Chapter 3

Popular Theatre Task

The answer is – *all* of them! And here's why:

Ancient Greek Theatre: going to 'the theatre' was a big social event for the ancient Greeks. A huge hillside structure called a theatron (seeing place) which could hold up to 20,000 people. Competition with other plays and loud audience participation was encouraged! Tragedy had great appeal and included processions, costumes and sacrifices of goats in honour of the gods.

Commedia Dell'arte: Like the visual counterpart, the sitcom, commedia dell'arte had stock characters. Originating in fifteenth century Italy, commedia was performed by a troupe of actors. They improvised dialogue around familiar storylines, often tailored to a particular audience. A pair of young lovers, the innamorati, whose union was being thwarted by one or more antagonists, the innamorati were helped towards their happy ending by various servants, zanni, who provided (highly physical comic gags) throughout the show.

Carnival: A carnival is a festival, often held annually and lasting from several days to a week. It is a communal performance, where boundaries between audiences and performers are relaxed. It includes art forms, from dance, music and drama to puppetry and parades, as well as a lot of decoration. Examples include London's Notting Hill Carnival, the Venice Carnival, Mardi Gras in New Orleans and Rio de Janeiro, Brazil. Carnivals are periods when the normal rules and norms of society are relaxed and are often permitted. Participants enjoy dressing up in masks and colourful costumes.

Circus: Circus has its roots in the gladiatorial contests of ancient Rome, providing entertainment in amphitheatres. Still highly physical in nature, many people will have either visited a circus or seen one up in their local area. The focus is on large-scale spectacle. Traditional circus skills include acrobatics, clowning, tricks involving animals and music within a big top. Cirque du Soleil is perhaps the most well-known contemporary circus troupe.

Cabaret: Cabaret has enjoyed quite a renaissance in recent years. It began in France and evolved into a popular form of entertainment across Europe and the USA. It usually takes place in venues such as clubs, pubs and small restaurants. Over the course of an evening, performers perform a variety of magical and comedy acts, many of which, such as burlesque and drag shows, are deliberately provocative themes. Many people have seen the 1972 film *Cabaret* starring Liza Minnelli.

Clowning: Not everyone feels at ease around clowns, but that is rather their point. Like a court jester, the function of their irreverent and playful behaviour is to highlight some aspects about ourselves or the society we live in. Clowns come in many guises, not just those associated with circus performances. Ancient Greek theatre had rustic fools; commedia dell'arte plays included fools; Charlie Chaplin clowning around in classic films such as *The Kid*; and Joan Littlewood appeared in Theatre Workshop's *Oh! What a Lovely War*. Clowning involves a great deal of physical humour.

Music Hall: Popular from the beginning of the nineteenth century to the middle of the twentieth century, it is probably best described as a variety show – good, clean, affordable family entertainment. It included such as character singers, contortionists, ventriloquists, impersonators, comedy music and performing animals. Famous London music halls were the Alhambra, the Empire and the Gaiety. The music hall reached a peak of popularity during World War I, with audiences encouraged to sing songs – the very same songs used in *Oh! What a Lovely War* – including the 1917 competition. This not only kept people's spirits up but rallied support for the war effort as well as entertainment. During the war, other forms of entertainment contributed to the morale of music hall; for example, the BBC, as well as radio, television, and film.

Shakespeare's plays at the Globe: For many went to the Globe – from the very poor who stood close to the stage as a groundling to the very rich buying the more expensive cushioned seats. The plays were performed in a polite silence while the plays were performed. Audiences were a noisy bunch, clapping, cheering, or even booing during themselves. There was a high turnover of plays, which were tailored to the tastes for love, music, lots of laughs and no shortage of violence. Joan Littlewood was a direct Shakespeare's plays. She had little interest in the prevailing bourgeois approach to Shakespeare. She might any other text she adapted for the stage. In an interview on the Essential Drama, Nadine Holdsworth says: 'Littlewood was a great lover of theatre in all its guises, particularly the traditions. She saw the renaissance period, Shakespeare and his contemporaries as part of a tradition which was about getting the groundlings in as well as the aristocracies.' She was attracted to the characters of classic plays as well as parallels between the politics of Shakespeare's times and the politics of the twentieth century.

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Punch and Judy: Punch and Judy shows are traditional seaside puppet shows, performed at such as festivals, fairs and children's parties. The entire show involves the anarchic Mr Punch characters, including his wife Judy, and often violently beating them into submission. Originating from Italy in the seventeenth century, Punch is a descendent of Pulcinello, a commedia dell'arte character. In nineteenth-century shows were performed by one puppeteer from within a mobile puppet house, with the audience from adult to children.

Chapter 4

Political Theatre Exercises

Exercises 1 and 2 are designed to help students understand gesture:

1. **CAN YOU TALK TO ME?** Most students, frustrated with their attempts to communicate, will use top, pantomimic gestures into their attempts to be understood!
2. **MUSICAL PAIRS.** Opposites can include: rich/poor; hero/coward; comedy/tragedy; high/low; love/hate; happy/sad; angel/devil; attack/defend; disease/health; past/present; innocent/guilty; first/last; parent/child; hot/cold.
3. **MUSICAL MUDDLE.** Shakespeare is laden with suitable scenes for this exercise. Examples include: 'The raven is hoarse...' from *Romeo and Juliet* (II.ii); Lady Macbeth's monologue 'The raven is hoarse...' (III.iv); 'Once more unto the breach...' from *Henry V* (IV.1); 'I have a dream' from *Antony and Cleopatra* (IV.xii); 'Once more unto the breach...' from *Henry V* (IV.1). Mine American writers such as Arthur Miller or Tennessee Williams for emotional intensity. Strindberg and Ibsen will provide plenty of ideas. It would also be possible to use modern texts, for example, Martin Luther King's 'I have a dream'; the radio address by King George VI in 1940 'We shall fight on the beaches'; Emily Pankhurst's 'Freedom or Death' speech.
4. **STAGING THE STAGE DIRECTIONS.** Performing the adapted text will no doubt demonstrate the technique of (as Brecht said) 'acting in quotation marks'. Further by asking students to write the smaller stage directions on placards or signs and to speak them out loud.

Chapter 5

Blank Space

The end product is nowhere near as important as the process! Indeed, you may wish to show itself is performed. The point of this exercise is to illustrate just how challenging it can be. Students should be encouraged to reflect on the exercise afterwards. A discussion could be held about:

What methods worked – and which didn't? For example:

- ✓ **Choosing an idea:** if students spend half the week choosing an idea, they're doing it wrong! The biggest stumbling block to getting a devised performance on its feet as students go through the process of discussing ideas. If they gain nothing else from this exercise, they should learn to choose an idea that anything can be a stimulus – a snatch of song, an object, a comment, a gesture.
- ✓ **Research and development:** how did groups select and explore their chosen stimulus? Did they use brainstorming techniques, or decided to improvise around the stimulus. Did they use any other techniques?
- ✓ **Group dynamics:** did anyone emerge as a leader? Does it matter? Did the group work well together? Were all ideas considered?
- ✓ **Management:** how did the group manage themselves, resolve disagreements and keep the project on track?

There is a helpful article by David Laing in the magazine *Aesthetica* about how Forced Entertainment work: <http://www.aesthetica.com/experimental-theatre-provoking-ideas>

Ensemble Building Exercises

In the spirit of ensemble, students should be encouraged to research and lead games and activities are not solely teacher-led. A great resource is: <http://improvencyclopedia.com>



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Chapter 6



Games and Physical Exercises

There is no shortage of warm-up games and ice-breakers available in drama books and students to bring their own games into the classroom.

Improvisation

The exercise below (from Nadine Holdstock's excellent book on Joan Littlewood) is designed to encourage students to think about, and to use, a key element of Littlewood's working method.

Once the groups have entered the room and got themselves ready to work, ask them to leave the room and do the first time. They should pay attention to the mood, atmosphere, as well as physical accuracy, such as who was standing next to whom and for how long, exactly what people said, how and to whom.

Units and Objectives

You can read more about how director Max Stafford-Clark uses actioning in this Out of Joint article: <http://www.outofjoint.co.uk/wp-content/uploads/2010/09/Max-Stafford-Clark>

Laban-based Movement and Voice Work

Rudolf Laban's assistant, Jean Newlove, was invited to work with Theatre Workshop as an instructor. She has authored two books about Laban, 'Laban for Actors and Dancers' (1978) and 'Laban for Teachers' (1980). She eventually married Ewan MacColl and had a daughter: the late singer-songwriter, Ewan MacColl. For more information about her at <http://www.jeannewlove.com/index.php>

Laban Exercise 1

You may find this exercise also works well with a variety of choices of music to move to.

Laban Exercise 2

Some ideas for exercises could include:

- **Punch:** Punching up a pillow. Breaking a window to get a dog out of a hot car.
- **Dab:** Painting a windowsill with a tiny imagined brush, putting on make-up or hair. Dabbing a bleeding wound. Tapping on a window.
- **Press:** A weight trainer, a bully being as dominant as possible, a marching army. Pressing a brick into wet cement. Giving someone CPR.
- **Glide:** Skating, skiing. A ballroom dancer. Swiping open an iPhone.
- **Slash:** Trying to get to the other side of a crowded train platform, or slashing your way through a swashbuckling pirate. Someone who is drunk trying to punch a rival but missing.
- **Flick:** Flicking a fly off your arm, using very precise hand and wrist movements. Flicking a match. The flick of long hair over the shoulders. The flick of a door handle.
- **Wring:** Wringing a wet cloth. Becoming the cloth being wrung out. Tying or untangling a rope. Tying a bottle cap.
- **Float:** Move like a butterfly.

Taking It Further

Once students have grasped the eight efforts, you could build them into an improvisation exercise. Ask each of them to create a character in their head which is based on one of the efforts. Give them too long to think about this – maybe 30 seconds – otherwise they might overthink it (if you have time for trouble, you might want to spend some time before the exercise brainstorming). For example, they might play a breezy, vague person who has lost their bus ticket.

Then, they have exactly 60 seconds to create a scene where they have all found themselves in the same time. For example: a bus, a lift, a waiting room, a party.

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Within this setting they must create an improvised scene which includes some kind of on the bus is hogging the seats and won't let a pregnant woman sit down.

Watch each improvisation and the other groups must guess which Effort each student

Discuss this afterwards. How successful were the 'Effort' characters being presented? Laban method to develop characters in the future?

Chapter 7

Discuss

Ideally, students will appreciate that what Joan Littlewood wanted to 'scrape off' was the Shakespearean in mainstream theatre. Her alternative vision was unsentimental, and

To Littlewood, Shakespeare's plays were simply part of the popular theatre tradition. Shakespeare's plays' themes could connect with a contemporary working-class audience; for example

The Shakespeare plays she directed were:

- *Henry IV part 1*
- *Macbeth*
- *Richard II*

Shakespeare adaptations she directed for schools were:

- *As You Like It*
- *Twelfth Night*
- *A Midsummer Night's Dream*

Clowning Around

After this task has been completed, there should be plenty of time for discussion about clowning and knockabout comedy with the chilling statistics of the 1970s slaughter which took

Students should consider TONE. Humour can be all sorts of things, from gentle poking to they understand how effective just posture can be and are able to embed this technique in their performance work. (AO1, AO2, AO3 and exploration)

Chapter 8

Workshopping Text

Brian Eno's music, e.g. *Music for Film* and *Music for Airports*, is perfect for this task.

Chapter 9



Kneehigh

Kneehigh acknowledge the huge influence of Joan Littlewood on their work. The Kneehigh website about how Kneehigh make their shows: <https://kneehighcookbook.co.uk> (you have to

Background:

Kneehigh emerged in 1980 from theatre workshops set up by a local school teacher. The people who became involved were not professionally trained actors. They included students, a worker, a farmer and an electrician.

Venues:

Another significant venue for Theatre Workshop is the early touring venues. Kneehigh took their work not just to village halls but also outside, by the sea, in quarries and in woodland spaces. Despite their international touring commitments, they remain committed to their community in Cornwall.

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<https://kneehighcookbook.co.uk/adaptation/>

Working Methods:

<http://www.ist.co.uk/downloads/Kneehigh.pdf>

1. Warming up, which includes jogging in the woods and fields, playing games such as tag, and singing together.
2. Everyone's first responses to the story. This can include brainstorming questions, writing down the themes, saying what they do and don't like about it, the key moments, and what people think the story is!
3. Character work. Brainstorming continues and actors are encouraged to think of their characters. Then there is improvisation work focusing on key moments from the story.
4. Building scenes. After a couple of weeks, when some of the music is learnt, Rice's scenes – creating a storyboard and putting the scenes together.

Source material is vast and ranges from films to fairytale. The common denominator is that Littlewood is not afraid to rewrite and shares Littlewood's reverence towards the original. The reason why it did to Littlewood – is what works for the story.

Julius Caesar

A rather cheeky example of the way a song can be adapted for topical purposes is here <http://www.broadway.com/buzz/187985/watch-ben-platt-james-corden-more-naughty-donald-trump-matilda-medley>