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# ***CALIBAN***

**by WESTERN EDGE YOUTH  
ARTS**

**Education Resources  
Part B**

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## DIRECTOR'S NOTES

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This is *Caliban 2.0* – not just a remount of the original production created by Western Edge Youth Art's Edge Ensemble in 2016, but a new investigation into that play's themes and characters with a new cast and creative team. At WEYA we believe that theatre has the power to create meaningful change – to challenge existing structures and dig underneath the surface of the world we're living in. We do this by first creating a space - a rehearsal room - that is safe, inclusive and fun to be in. From there we discuss; sharing our stories, cultures and backgrounds. We go headfirst into taboos and difficult conversations, and try to find the lightness, the humour and the hope that ultimately binds us all as humans.

Creating new Australian plays from scratch is a big challenge and I am immensely grateful to have the opportunity to direct this second iteration of *Caliban*. It's been a pleasure to watch Georgia Symons work with the cast to create a truly unique text that is the sum of this ensemble's parts. This play is exploring climate change and the drastic effects humans are having on the planet. Like Earth's environment, our play is one of extremes. Our characters range from an unaffected and peaceful young man raised on an undiscovered Island, to an ambitious politician, a social media celebrity, a tech start up mogul, an executive assistant struggling in her corporate career and the most advanced Artificial Intelligence robot in the world. Our setting begins in the peace and tranquillity of Caliban's Island before we are thrust into the tech-heavy, high-rise life of inner-city Melbourne in the not too distant future. We use these two extremes to comment on the way we are living in Australia today and to help us, and our audience, join the dots between progress and destruction, making us think about how every comfort and convenience we experience has an impact on the planet and people we might never hear or see.

For me, theatre is about telling great stories that amplify unheard voices, challenging the status quo and helping us all to broaden our understanding of the world and those around us. Working with Ror, Nat, Ebony, Craig, Amarachi and Piper has been an uplifting and motivating experience as they have shown me that while they are aware of the mess they have inherited, they are also committed to staying positive, working together and being the change we all so desperately need to see. Mess can be cleaned, and it's up to us now to get our hands dirty. There is no Planet B.

**1. Could you give us an introduction to and an overview of the 2018 -*CALIBAN* script?**

*CALIBAN* is a story about Shakespeare's Caliban reckoning with his captors in a climate change-stricken future. It's also a story about artificial intelligence and the flaws of human choices.

But really, it's a story about how we can never know if we're on the right side of history.

*CALIBAN* began with the idea that we could shape a sequel to the *Tempest* that was based around the controversial character of Caliban. If we brought Caliban into the present day, where would he be? The most obvious answer is "underwater", with many islands like the one described as Caliban's home being subject to the devastating impacts of climate change. So we began with a revenge story - Caliban seeking out his captors and holding them to account for keeping him enslaved on the island, and then abandoning him there to drown.

What we've ended up with, though, is something quite different. Caliban is no longer a figure of vengeance; if anything, he does his best to keep the peace. But his return into the lives of the other characters is a catalyst; he is an inconvenient truth that forces everyone to re-evaluate their relationship to the climate disaster, and to one another.

**2. You worked on the previous version of *CALIBAN* that WEYA did in 2016. What are some of the key differences?**

This time around, we have 4 new cast members, and a new director. This meant that the work would have to become very different. It is a strength of WEYA that the company's work is always drawn directly from the team that works on each project. So 4 of our 6 characters had to be completely rewritten to fit the new cast. But the energy of the ensemble and of the production team is also very different. The 2016 cast were more drawn to images and movement; this cast is more drawn to text. And whilst both directors that have been attached to this project are fierce defenders of the climate, there is a very different politic to the way this is expressed through their work. This new version pulls none of its punches, but leaves some room for hope.

**3. Could you tell us about the devising process that you went through with the ensemble cast and the director?**

Penny Harpham has worked so rigorously with this cast to bring their voices authentically into the script. Before I even met some of the cast members, Penny was reporting to me about improvisations that they had done as part of their auditions, so I went into the process with some context on who this new cast were, and what they might be interested in exploring. This time around, we also had the advantage of having a finished script to use as a starting point in our

conversations. The devising process for this new draft was punctuated with a number of table reads and feedback sessions, where I heard directly from the cast about their wishes for their characters and for the narrative. And in between these conversations, whilst I was rewriting, Penny would run improvisation exercises with the cast where they were free to explore their characters outside of the constraints of the script.



A lot of the detail in the script came from Penny reporting these improvisations back to me, or from me watching the improvisations myself. And although I've handed over my final draft, the devising process continues - the cast continue to improvise around the text, and we're working on the understanding that the script will change through its development in the rehearsal room. So there may even be sections in the performance that I don't recognise myself!

**4. Is any of Shakespeare's language used in this script or is it entirely a contemporary text?**

Both the 2016 version and this new 2018 draft are almost entirely contemporary text. However, there are some of Shakespeare's speeches left in there, and in my final draft, I discovered a very exciting new application of the "our revels now are ended" speech. It's always been a little bit odd, trying to work the Shakespearean text into this show. When we worked on IAGO, it was easier to work in the Shakespearean text because Iago was a retelling of Othello. But CALIBAN is a sequel, so when I include any of Shakespeare's text, it kind of feels like the characters repeating themselves. But my approach to this has been to save the Shakespeare for really key moments, where we can get a sense of history repeating itself. And there's also a few moments in the contemporary text that make direct reference to Shakespeare's images.

**5. There are sections of the play where the cast members each tell their own personal stories. Can you tell us more about that and how the cast came to tell you their stories within rehearsals? How easy was it to incorporate these stories within the overall play?**

Incorporating the stories and the voices of the cast is the best, most exciting part of the whole process. As a writer, I find it very difficult to write any script if I can't imagine who will be performing it. So even when I was writing dialogue that wasn't directly inspired by the stories of these actors, the characters were always inspired by the voices of the actors. But there are a few moments where personal stories from the cast are worked into the script. In a process like this, trust is essential. Penny Harpham, our director, brings trust and respect into the heart of everything we do. She always sets aside time in our schedule at the beginning and end of rehearsals to check in with how people are feeling; she explicitly lets people know that it's okay to bring as much or as little of their personal lives into the story as they're comfortable with; and she leads by example, sharing her own stories and feelings openly with the team. Penny is also aware of the fact that some of these actors are really keen to bring their histories and cultures on stage with them, and some of them are looking to go outside of their lived experience and play someone completely different. She respects this, and only delves deeper with the actors who are interested in bringing these parts of themselves into the process. You'll see this reflected in the script - some of the characters are very deeply rooted in their culture, their ancestry, their history; others are very forward-looking, or seem to deny that they even have a history. This diversity - not only cultural diversity, but diversity in personalities and world-views - is what brings real depth and texture to this ensemble.

**6. Are songs and chorus work part of this script? If so, how are they used in the play?**

There are no songs, unfortunately! Not yet, anyway. But there is a fair amount of spoken word. Two of our actors - Amarachi Okorom and Ror Akot - have a history and an interest in spoken word, so we gave their characters a breakout moment and opportunity to play with words. For Ror (who plays Caliban), this takes the form of spoken word poems that sometimes have a rap-like rhythm, and allow us to explore the inner state of a character who is often a little quieter when he's around other people. And between Amarachi and Ror (Miranda and Caliban), there is a constant play of words. As I spent time with the cast, these two were constantly sparring off-stage, so I decided to build this into their onstage relationship by allowing these two characters, who have so much history and tension between them, to connect through language.

**7. What are some of the performance styles that you believe are suggested by this script?**

Because of the layers of history in this script - the 2016 production, the 2018 production, and all the various rewrites it's gone through each time - there are a lot of stylistic layers to this piece. There are traces of past cast and crew still left in the script we have today, which makes it incredibly rich. There are sections, such as the prologue to the script, that suggest a very physical, figurative performance style, building a far-away island world with only the performers' bodies. There are other sections that are really inspired by contemporary Australian playwrights like Andrew Bovell, where multiple scenes carry on at the same time, imposing a performance style that is quite precise and aligns different characters across different spaces as they express the same ideas and feelings. And then, as mentioned, there are breakout moments of storytelling and spoken word, where the characters get to express their inner worlds.



**1. Could you tell us about how *CALIBAN* was developed with the cast through the various stages of the rehearsal process?**

In February I auditioned different artists who either had worked or wanted to work with WEYA. In these auditions I was looking for people who were ready and committed to taking their practice as performers to a higher, more disciplined level. Equally important was an ability to play, improvise and connect these centuries old characters of Shakespeare's to their contemporary lives – whether that be through cultural experiences, technology, the power dynamics between men and women, sexuality and gender etc. The six actors who were cast then met with myself and writer Georgia Symonds early in April to discuss what we knew about the central theme of the play: climate change. I led a series of activities to encourage discussion and for us to share what we knew and what was most troubling us about the environment right now. We then read the script and discussed what we liked about it and what we wanted to deepen / amend. Georgia went away with the cast's feedback to write the second draft. In the meantime, the cast and I rehearsed for two weeks in long form improvisation and movement-based exercises. This helped the cast of individuals find a common theatrical language and deepened their understanding of character, which we fed back to Georgia. The second draft came around mid April and again the cast gave feedback, some by this point feeling more comfortable to share some personal cultural stories or sensitive issues they wanted to add to the play. Georgia watched what we had been working on, and made the final draft for us to work with, giving us three weeks to get this final rehearsal script to production level. Since that final draft, the cast have continued to edit/ adjust the script as required. It's been a really organic and thorough process that we've all enjoyed, and the cast have felt empowered in their character and story throughout.

**2. What is it that excites you most about this production? How does this show fit in with your vision as a director and theatre maker?**

I am passionate about supporting the development and production of new Australian writing and creating inclusive theatre experiences that reflect the truly diverse and complex country we are living in. I want my theatre to be as diverse in cultures, experiences and lifestyles as when I look around me on the train. Being able to give Georgia the opportunity – as an emerging writer - to see her play have a second life is really important, as so often in Australia plays are left by the wayside after their first production. In my experience a second life of a play is necessary in helping the work find its place in the world and give it the opportunity to really sing. Working with this cast of extraordinarily talented young people is an absolute privilege and has me leaping out of bed every morning. To witness them growing in confidence – not just as actors, but also as cultural leaders – is humbling. I believe that theatre and art can transform an audience

member's worldview. It can shift paradigms and break through in ways that facts and articles and news reports cannot. It can open up hearts and minds to ideas and truths that have been ignored or covered up or forgotten. *CALIBAN* is a play which tackles some of the most pressing issues we're facing today and hears about them from the point of view of a diverse cast of young Australians – not just the predominately Anglo-Saxon characters we see on our TV screens and main stages, but those whose stories aren't often in the spotlight. We mix rap with Shakespeare, AV with movement, serious drama with references to selfies – this is a play that doesn't dumb down or stereotype the experiences of our cast, but shows them in all their contradictions and complexity: smart, angry, complicated, romantic, heroic, ambitious, defeated, traumatised, apathetic. And it does so with humour, grace, skill, guts and a deeply connected ensemble performance.

### **3. Could you tell us about the range of performance styles in this production?**

The play shifts between moments of physical movement and stillness to naturalism. We have been working with movement director Amy MacPherson to choreograph a stylised ensemble aesthetic for the entire play. This might be subtle at times (everyone turning their heads slightly at the same time on stage) or could also be used to portray meaning and storyline (actors forming a V on stage to symbolise the bow of a boat and then slowly moving forward together to show it leaving the Island). We also use choreographed movement to highlight the connection between Caliban and Miranda – both in their first moments of contact at the beginning of the play and at different parts in the play later on – when they both perform a movement sequence while speaking monologues. To contrast the tight movement used in the piece, we snap into naturalism quite quickly; Miranda and Ferdinand having a moment of intimacy in the privacy of their home during the chaos of the play's events; Steph and Ariel 'hanging out' while Steph tries to program Ariel to be more human-like; Caliban and Miranda reconnecting late at night in a car; Prospera and Miranda sharing a moment of mother-daughter tenderness.

### **4. What are some of the different ways that language is used throughout the play?**

We open with Shakespeare and then quickly comment on it. *CALIBAN* begins the play with original text from *The Tempest*, including the lines '*I will kiss thy foot and swear myself thy subject*' – however he begins to cough. He tries again, and coughs. Eventually he coughs up the words of Shakespeare so violently that the words leave him, a sort of exorcism. He then looks at the audience and asks them '*who put those words in my mouth?*' He takes his place in the centre of the stage, stands tall and then begins the play with spoken word/ rap. In this way, we give Caliban the chance to speak for himself and reframe the way in which his character is seen and understood. We pepper Shakespeare throughout the production – Ariel speaks in Shakespearean verse later on while pleading with Prospera for her freedom. Prospera answers

with 'Ohhh, someone's been reading'. In this way we are commenting on the language, while still highlighting its power and beauty. We switch between dialogue and spoken word monologue swiftly in this production, and use language to help move the plot along by creating split-scenes so multiple storylines can be happening on stage at once through rhythmic unison.

**5. Why do you think it is important to re-visit the character of Caliban and the story of *The Tempest*? How does this production speak to a contemporary audience?**

Caliban is a character that was brilliantly written by Shakespeare in terms of poetry and depth, however to a contemporary audience his 'otherness' is out-dated. When Shakespeare was writing *The Tempest*, Britain's empire was expanding and the 'new colonies' were being discovered and invaded throughout the world. The 'Calibans' of the world were misunderstood as 'native savages' who were not to be trusted or believed. Shakespeare attempted to give voice to this major issue of his time by writing a complex character in Caliban, however to a modern audience the character of Caliban reads as problematic. It is important to us to take this character and give him his own voice – put him in the centre of the play, so he can speak back to hundreds of years of history and offer an alternative truth. His Island was invaded; his home was destroyed. These we see now, in a contemporary lens, clearly. It's important for us to show the audience that in modern Australia, there is no room for an out-dated Caliban – it's time to listen to what he has to say, and believe him. The only threat our Caliban poses to Prospera and Ferdinand and the 'civilized world' is his ability to see through the hypocrisy of greed, power and ambition. This, in our play, is terrifying to those whose lives have been built on keeping others out. Caliban in our play becomes an anti-hero, someone who can only act in truth, as natural as the Island he grew up on. Our play uses Caliban to highlight how false we have become – dependent on technology, addicted to power, trapped in the rat race. His relationship with Miranda and his ability to remind her of how far she has drifted from living a life of truth and hope reminds the audience that we all can walk away from this lifestyle that keeps some people on top and destroys everything else that gets in the way of progress.

**6. The VCE Drama students studying this production are particularly focusing upon the non-naturalistic elements of the play (transformation of time, place and characters and moving into the realms of the poetic and symbolic). Can you tell us about some of the non-naturalistic elements of the play?**

We highlight the non-naturalistic elements of the play through language, movement, sound and Audio Visual content. Dream sequences are supported with music that takes us into a heightened theatrical state – something creepy, something dark, something subliminal. Action moves forward by direct spoken word to the audience, snapping us out of a realistic play and into something more sublime. Split scenes remind the audience that they are watching a theatrical

performance, not a movie. Actors can speak at the same time across the stage in different times/ place. Actors can ‘see each other’ across scenes, even if they are not in the same place. This is the power of theatre – we can be both natural and poetic at once. We can ignore the audience and pretend they are not there in a moment of naturalism, but then we can choose when to look directly at them – smashing the fourth wall and making them complicit in the story, reminding them that we know they are there, watching us. They are witness to this story, to these issues, and we are witness to them. In this way we are able to put responsibility on our audience: you are not here just to passively watch, you are part of this now, too. That’s the power of storytelling and live performance.

**7. Could you tell us about the choices that have been made regarding stagecraft: set, lighting, costume and sound design? How was each of them used to create mood and suggest location throughout the production?**

Touring requires a certain level of restraint when it comes to set design. Because we are going to seven venues, which are all very different in size and facilities, we paired back the design to make it a space that could be internal or external, on the Island or in the city. We decided to let the actors do the work creating shapes as an ensemble in the to let the audience know where we were. The set has two large blue curtains on either side at the back of the stage – this allows actors to slip in and out of the back of the stage easily and is to remind the audience of the two worlds we our play exists in – the blue water of the ocean and the corporate/Facebook blue of the city life.



In between the two blue curtains, further back, in a white curtain we use to project images onto, and also to use for depth – it allows the stage to go deeper as actors can be seen behind the white curtain to create the effect of ‘somewhere else/ far away’. We use sound and AV both practically and poetically – sometimes it locates us (the sound and image of waves lapping for the Island) and sometimes it allows the space to expand (abstract colours and visual designs for spoken word monologue moments with a beat or synth underneath). Sound is used heavily in this production to create and shift mood (dark, haunting music for the nightmare sequence; uplifting electronic music to build anticipation as Prospera practices for the launch).



For costume we wanted to highlight class structure and each character’s economic position:

- Caliban is in basic jeans and a T-shirt to show his lack of awareness or care about material possessions
- Miranda goes from a casual jumpsuit and no shoes on the Island to high heels, bling, cute jacket etc. when in the city to show her transformation into modern city life and the pressure on her keep up appearances
- Ferdinand is always in a suit (you should get the feeling he never leaves the house without a suit, he’s that kind of man)
- Prospera is dressed as a modern female CEO or business women in a tailor navy corporate dress (less a mad scientist and more a tech start up entrepreneur)
- Steph is dressed in smart corporate attire with one of two things that are still a bit fresh and cute (bracelets on her wrist, earrings) to show she hasn’t quite climbed the

corporate ladder to the top yet and is struggling to let go of her past in this new highly competitive and stressful work environment

- Ariel is dressed all in white: clean, engineered, a little futuristic but not too much to make it overly sci-fi, and importantly she is gender neutral.

## INTERVIEW WITH PIPER HUYNH – CAST MEMBER

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### **1. Could you tell us about your character of Ariel in *CALIBAN*? How would you describe her role in the production?**

Ariel is an artificial intelligence created by Prospera to save the planet from climate change. She is curious, quirky, and learns very quickly with her ability to gain knowledge through the internet and digital world. She learns to empathise throughout the whole play and struggles with her morals and values when it's time to do her job. Ariel plays a critical role in the play like all of the characters in *CALIBAN*. In particular, she is the character who evolves exponentially by interacting with humans and seeing their complex needs and history. She is the catalyst that unites some characters to take action in the play. And, plays a vital role in helping some characters reveal their inner struggles.

### **2. You were in the previous WEYA production of *CALIBAN*. What are some of the changes that have been made for this version of the show?**

A few of the changes from the WEYA production of *CALIBAN* include:

- Some characters in the play are in different positions in society
- Caliban is now represented as an anti-hero
- Indigenous, Nigerian, Zimbabwean stories are weaved into the narrative from our ensemble
- The plot of *CALIBAN* is linear towards an end event
- All the characters are more developed really well, adding a multitude of layers and complexity

### **3. Could you tell us about the rehearsal and devising process for this production?**

The rehearsals and devising process included a table top reading of the *CALIBAN* draft where the ensemble and director would provide feedback and suggestions about the narrative and new direction of the work. Our writer, Georgia Symons, would go away and take on board those notes and make edits. During this period, our team worked on scenes that worked well. Our director, Penny Harpham, ran many different exercises and activities such as 2-hour improvisations to help us get into character and discover the connections and interactions between characters. To help structure and block the work, lots of it came out of these improvisations as well as actors taking bold offers and Penny taking them on board with her clear vision on balancing the stage, space and transitions.

**4. How have the cast members' own stories been incorporated into this production?**

The ensemble was invited to incorporate our own stories into this production if they wanted to. Our team was very clear about this from the beginning that our individual stories of our cultural background were ours to keep or ours to share if we wanted to. Through this, we were encouraged to write paragraphs for our own characters for particular moments or to speak directly to Georgia about our ideas. Characters such as Stephanie, Miranda and Ferdinand had a lot of input and storytelling from the actors including stories of (Indigenous Australian) Noongar country, memories of Nigeria and Zimbabwe.

**5. Can you tell us about the performance styles within *CALIBAN* - for instance is it highly physical theatre? Is there much direct address of the audience? Is there stylised movement / dance?**

*CALIBAN* is eclectic in its performance styles and shifts between physical theatre, monologue, dance, spoken poetry, rap and stylised moments, as well as moments of naturalism. We have crafted the work in a way that allows the writing to ring true and shine. We also wanted to utilise all of the ensemble's talents such as movement and rap to allow for a rich complex work. I think the many different performance styles will keep audiences engaged and allow them to find different nuances in the work and the themes we want to share.

**6. How is music used in this production?**

Our sound designer, Daniel Nixon, has been working hard creating beautiful compositions and gathering sounds such as storm effects to enhance the play. Music in this production is holding the space, and allowing for characters to tell their stories on stage. I think the sound design for this production will move audiences and engage them in the storytelling and interaction of characters.

**7. Could you tell us about the script? Is there much of Shakespeare's text used in this production? Does the new script use poetic and heightened language?**

The script uses sections of Shakespeare, monologue, spoken poetry and more naturalistic dialogue. Georgia Symons has created an incredibly rich script with many nuances, allowing for the ensemble to tap into our own talents but also challenging us through moments of Shakespeare.

**8. How do you capture Ariel's physicality? Does she have a distinct way of moving?**

Ariel has a very distinct way of moving. In her first iteration her movements are much more rigid as she is only a prototype and hasn't learnt. Actions such as walking or looking at someone are very precise. I ensure that the gestures or movements are very miniscule or happening joint by joint to show the rigidity.

As she progresses throughout the play, Propera and Stephanie programs more fluid movements like a human and Ariel also learns through watching others. She explores everyday gestures such as smiling, hugging, waving and turning but has a strong ability to communicate through her eyes and speech.

## ANALYSIS OF *CALIBAN* IN RELATION TO VCE DRAMA UNIT 3

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Here is a summary of some areas to discuss in relation to the use of the Non-Naturalistic Conventions, Dramatic Elements, Expressive Skills, Performance Skills, and Performance Styles that are featured in *CALIBAN*. Analyse and evaluate how effectively you believe they were used throughout the production.

- **Transformation of time and place**
  - The two key locations that the play moves between are Caliban's Island (where the characters are at the start of the play, which is a place of tranquillity) and the tech-heavy life of inner-city Melbourne (a shift which is demonstrated by the use of the dance sequence, music and projections on the actors' bodies to signify the change of pace to the fast and busy city).
  - Evaluate how the actors made use of their expressive and performance skills to convey the shift in locations throughout the production.
  
- **Heightened use of language**
  - Throughout the play there is some use of Shakespeare's language, as well as rap, spoken word poetry, word play, repetition, direct address and more naturalistic dialogue.
  - Choose key moments where you think these shifts in the use of language was most effective.

### Dramatic Elements:

- **Climax**
  - Discuss the build up of tension during the scene at the end of the play, where a presentation is being given on the supposed solution to climate change.
  - How was the lighting, sound and the space used to give this scene a sense of climax and a build up of tension?
  
- **Conflict**
  - Analyse the ways that power, status and authority were represented throughout the production and the conflict that was conveyed between the actors.
  
- **Contrast**
  - Analyse the ways in which contrast is used throughout this production in relation to the range of performance styles, and moods that were conveyed throughout the production.

- How did the audio-visual images help to enhance the use of contrast in the play?
- **Mood**
  - How was mood created in this production? What moods were evoked at different times throughout the play?
  - Analyse how each of the key stagecraft elements (lighting, costume, set, audio-visual and sound design) were used to create and enhance mood.
- **Rhythm**
  - How did the use of rhythm vary between the scenes?
  - Analyse the ways in which the cast varied the pace of the vocal expression, gestures, movements and facial expressions with each of their characters.
  - How did the use of sound and heightened use of language contribute to the varying rhythm within each scene?
- **Space**
  - Analyse the use of the acting space throughout the production.
- **Sound**
  - Consider the range of sounds used within the production and how they evoked different moods and emotional states.
  - How effectively did sound convey the internal states of the key characters?
  - What were some of the moments when sound was used most effectively?
  - How effective were the shifts between contemporary and classical music, as well as sounds from nature and more abstract sounds?
- **Symbol**
  - Analyse the significance of the images and what they symbolised in relation to climate change.
  - Consider how lighting was used to symbolise various emotional states throughout the production.
- **Tension**
  - What were some of the key examples of tension during the production?
  - Consider how repetition, heightened vocal levels and gestures were used by the ensemble cast to build tension.

### **Expressive Skills:**

- **Voice**
  - Analyse the various cast members use of voice to convey their character's emotional states.

- How did the actor playing Ariel make use of her voice to convey an Artificial Intelligence robot?
- **Movement**
  - Consider the use of movement in the play:
    - The use of stylised and rhythmic movements
    - The use of stillness
    - The use of robotic and machine like movements
    - The instances where the cast moved together as an ensemble
- **Gesture**
  - How did the cast members vary the use of their characters' gestures?
  - Analyse the use of gestures to convey status. How effectively was this done?
- **Facial expressions**
  - How did each of the actors vary their use of facial expressions to convey their characters?

**Performance Skills:**

- **Focus**
  - Consider the ensemble cast's use of focus throughout the play. How did the focus shift between characters?
  - How did focus shift between the moments of direct address and characterisation?
- **Timing**
  - How was timing used throughout this production? What were some moments where the timing slowed down? What were some of the moments of heightened pace and energy?
- **Actor-audience relationship**
  - How effective was the actor-audience relationship throughout the production?
  - How engaged were you during the sections of direct address?
  - How did you respond as an audience member to the final scenes of the play where as an audience you were asked to act in response to climate change?

### Performance Styles:

- There is an eclectic use of performance styles throughout this production. Here are some examples:
    - **Physical Theatre:** for example, the moments of stylised and synchronised movements.
    - **Brecht's Epic Theatre:** for example, the use of direct address, disjointed timeframes through the split scenes, use of music and audio visual material and the investigation of the political issues such as destruction of the environment and climate change.
    - **Grotowski's Poor Theatre:** for example, the minimal use of set and props, to give primary focus to the ensemble of actors onstage.
  - Analyse and evaluate how each of these performance styles was used at specific moments throughout the production.
-