



# THE RENAISSANCE DISCOVERY PACK



# Christopher Marlowe's Doctor Faustus & No One Is An Island



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



Guest Projects



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# HOW TO USE THIS PACK

This Discovery Pack explores two projects: Tangle Company's ensemble tour, *NO ONE IS AN ISLAND* (autumn 2017), and our touring production of Christopher Marlowe's *DOCTOR FAUSTUS* (spring 2018).

Both elements are thematically linked and inspired by the Renaissance.

Tangle Company, our professional ensemble, tour with a short performance of a poetic work with song, adapted from Renaissance poetry and a first entry point to Tangle's style of theatre.

Our touring production of Christopher Marlowe's play *DOCTOR FAUSTUS* is performed in our distinctive, multi-lingual 'township theatre' style with original music and song.

This pack is designed to complement your journey on these projects. Each section includes suggestions for activities suitable to do individually, in school, or with friends. There are also suggested classroom activities, designed to enable teachers to use content within future lesson planning.

Suggested classroom activities extend into English, drama, music, PE, dance and geography. There are also links to citizenship, British values and the spiritual, moral, social and cultural education (PSHE) agenda.

Language and thought is something universal to all of us. The plays of the Renaissance, by writers such as Marlowe and Shakespeare, are now over 400 years old. They are written in a language both familiar and different from that we use today. These plays have been performed across the world in many languages and styles.

Understanding different languages and different of communicating can help us understand each other much better, and this pack aims to inspire everyone to think about how poetry and language has power and influence across the world in many forms.

It's a big world out there... we all have a contribution to make.

What's yours?

## Let us know



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Section 1

# CONTEXT

# ABOUT TANGLE

Tangle is South West England's African Caribbean Theatre Company. We're based in Somerset. Our work inspires people of all ages and abilities to appreciate the excellence, breadth and diversity of theatre.

At Tangle we encourage people of all kinds to celebrate the positivity of the UK as a multi-racial nation. In every community we visit, alongside the work we present, Tangle's artists try to find straightforward steps to help people to overcome social barriers in a friendly, non-judgemental way.

Our company values reflect the need for generous, unembarrassed, positive two-way conversations between the Tangle artists that deliver, and the people that enjoy our work. Our values are:

**Generosity** – reaching out to all people, regardless of ability, background and knowledge, and having a listening ear for all, so that, regardless of attitude, people of all kinds can grow understanding of, and appreciation for multi-racial theatre.

**Connectivity** – ensuring that we communicate rigorously, so that our networks in South West England are in effective dialogue at all times, and in a strong position to measure the effect and impact of our work. This will help us better present our case for social and cultural change in future.

**Excellence** – ensuring that all our activities are of the highest quality, inspiring audiences of all ages and stages.

**Respect** – for each other, for our communities and our stakeholders; for everybody who is involved in a Tangle project regardless of their experience, knowledge, 'learnt views' or ideas.

**Ubuntu** – a Xhosa word literally meaning 'I am, because we are'. The principle of 'ubuntu' is 'how can one of us be happy if all the other ones are sad?' Ubuntu implies that we are interdependent, that we are stronger together, that we are all equal, and that we work as a strong team to generate success.

When we visit, Tangle's team of practitioners share different elements of their own culture with people who would not normally come into contact with them. This goes some way to building bridges, forging relationships and encouraging genuine collaboration between people and artists of many racial identities.

With our partners we welcome artists of all ethnicities into the region, delivering creative arts projects that open up new conversations and fresh possibilities for cross cultural collaboration.

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## 📖 Useful Information 1

A Continent describes a very large area of land.

An Island is also a word to describe an area of land.

Continents are much larger than islands.

Islands always have water around them.

There are seven continents in the world. Some are connected to each other, and some are surrounded by water.

There are over 100,000 islands in the world.

Africa is the second largest continent in the world.

The Caribbean is part of North America and is 25 countries in total.

## 📖 Useful Information 2

Ubuntu is one of Tangle's core values, encouraging complicity, equality, and kindness to each other.

- Ubuntu is a Bantu term. It roughly translates to mean 'human kindness.'
- Ubuntu in the Xhosa culture means: 'I am because we are.'
- In the Shona language, which is mainly spoken in Zimbabwe, ubuntu is unhu.
- The Zulu way of describing 'ubuntu' is also common in Shona: munhu munhu nekuda kwevanhu.
- In Southern Africa, Ubuntu is defined as a humanist philosophy, ethic or ideology.

**Here are some other definitions of Ubuntu.**

Liberian peace activist **Leymah Gbowee**: *'I am what I am, because of who we all are.'*

Poet **John Donne**: *'No man is an island, entire of himself; every man is a piece of the continent, a part of the main.'*

**Archbishop Desmond Tutu**: *'A person with Ubuntu is open and available to others, affirming of others, does not feel threatened that others are able and good, and knows that he or she belongs in a greater whole and is diminished when others are diminished, when others are tortured or oppressed.'*

**Nelson Mandela**: *'A traveller through a country would stop at a village and he didn't have to ask for food or for water. Once he stops, the people give him food and attend him. That is one aspect of Ubuntu, but it will have various aspects. Ubuntu does not mean that people should not enrich themselves. The question therefore is: are you going to do so in order to enable the community around you to be able to improve?'*



## Classroom Activities

### **PSHE/PSHE KS2**

*Using a dictionary, look up the word RESPECT – what does it mean?*

*Write a sentence about something you respect. Why do you respect it?*

*It could be a noun e.g. a person or an attitude*

*Prompt “I respect my mum as she works hard to look after us”*

### **PSHE/PSHE KS3**

*What can you find out about ‘Ubuntu’?*

*Make up your own definition of Ubuntu.*

*What is Bantu culture? What can you find out about it?*

*How many Bantu languages can you list?*

*Where are Shona, Zulu and Xhosa spoken? What other languages are spoken in that part of the world?*

*See what you can find out about Nelson Mandela, Desmond Tutu and other advocates of Ubuntu.*

### **Geography KS2/3**

*Look at a map of the world.*

*What is a continent?*

*What is an island?*

*Where is Africa? How many countries does it have?*

*Where is the Caribbean? How many countries does it have?*



# TANGLE'S INHERITANCE

Founded on cross cultural exchange, Tangle creates theatre that combines Southern African township and collective techniques with Western approaches, bringing together scripted dialogue, storytelling, live music and song, poetry and dance in a distinctive style drawing equally on the traditions of both continents. All Tangle's work is multi-lingual with the universal values of our touring productions reflected in the work of Tangle Company, our virtuoso ensemble.

In South Africa during the 1950's it was difficult for black people to establish a public voice, so theatre became a powerful and often dangerous way for people of all racial heritages to protest against legalised racial segregation – which we call 'apartheid'.

During this decade, some great theatre makers and writers, such as Ian Bernhardt and Athol Fugard began to make work. Few of these plays were performed, though, in the areas where black people actually lived. Most lived in 'townships' – suburbs made up of shanties and cinder-block homes, often situated near large cities like Johannesburg. There were schools and churches, but very little in the way of organized entertainment. In Zimbabwe, most theatres and playhouses were built during the colonial era on Western and European styles. This made them inaccessible to the majority of indigenous theatre groups and indigenous African and local audiences.

In the 1960's a vibrant movement called 'township theatre' began to evolve when plays were specifically developed and performed for, and with, the residents of South African townships. Gibson Kente is often seen as the 'father' of township theatre. In Port Elizabeth, Athol Fugard and his wife Sheila began a small theatre group called the Circle Players. Later on, Fugard worked with John Kani and Winston Ntshona. With them he created *Sizwe Banzi is Dead* and *The Island*, which would go on to win international acclaim.

As repression grew and the voices of political activists like Nelson Mandela and Oliver Tambo were increasingly silenced, theatre became an even more important medium of voicing the struggle to challenge the 'apartheid state'. Theatre was a way for people of all kinds to express frustration and anguish. New and innovative venues began to emerge and productions of controversial local work found their homes in various places across South Africa. Similarly, use of powerful political and social messaging expressed with minimal sets and through ensemble working is a feature of all Tangle's work today.



As well as landmark theatres emerging such as The People's Space (1972), The Market Theatre (1974) and The Baxter Theatre Centre (1977) there was an explosion of other venues and community arts groups in townships such as Soweto. These helped to shape the political agenda of many South Africans. After South Africa's new freedom in 1994, there was a shift change around theatre making. But twenty years on, new talent is growing fast and plays written today encompass a broad range of global themes.

Tangle has picked up on this theme of inaccessibility and used it to make our touring work more relevant to audiences today, and particularly to people living in parts of South West England who might not have a theatre on their doorstep. We're following the pattern of most of Zimbabwe's indigenous theatre companies, like Amakohosi Theatre in Bulawayo, by creating theatre that can be performed not only in conventional theatre spaces but in community centres, schools, halls and even outdoors.

This means that our work is adaptive to different environments. When we tour with Tangle Company, our ensemble, we don't use costume, and there is no lighting and there are no sets. This gives the words, music and actions that the actors present greater weight and meaning; it makes the audience integral to the action and very close to all that happens on 'stage'. Our full touring productions use detailed and elaborate costume, some props, and practical lighting sources. You can find out more about practical lighting in Section Three.

## Useful Information

In South Africa, a township is defined as a suburb or city of predominately black occupation, in the apartheid years designated for black occupation under government legislation. The word 'township' is still used around the world today to describe different forms of habitat within shifting political contexts.

Township theatre is a creative form established in South Africa during the 1950's to create accessible theatre works

suitable for performance in informal settings, such as township community and church halls.

Zimbabwean Collective Theatre brings together music, song, poetry, dramatic dialogue and physical theatre in one dramatic exposition.

The term 'virtuoso' can be defined as a person or people highly skilled in a particular artistic form or way of working.

## Classroom Activities

### **English & Drama**    **KS3**

Compare the performance of *NO ONE IS AN ISLAND* to another theatre performance you have seen.

Where was it performed? Describe the experience. How was this different to the work of Tangle Company?

Read the previous section to find out more about Tangle Company.

Compare Tangle Company's style of theatre presentation to other British theatre companies that you have seen.

Create a piece of 'township style' theatre in your own school or community. What skills and equipment would you need?

### **PSHE**    **KS2/KS3**

Using a dictionary, look up the word for Township.

What is a Township? Draw your own picture.

Write about a township to encourage people to visit.

# THE RENAISSANCE

The Renaissance is usually described as a period in Europe spanning from the 14th to the 17th century. It is seen as a cultural bridge between the Middle Ages and modern history. It started as a cultural movement in Italy and later spread to the rest of Europe. It marks the beginning of the Early Modern Age.

The intellectual basis of the Renaissance was its own invented version of humanism. The Greek philosopher Protagoras, described this in words as 'man is the measure of all things.' Humanism became a new way of thinking, and manifested itself in art, architecture, politics, science and literature.

During the Renaissance both the Latin language, and vernacular languages (or dialects) started to flourish as a means of expression. In politics, the Renaissance contributed to the development of the customs and conventions of diplomacy, and in science to an increased reliance on observation and inductive reasoning.

In many ways, the Renaissance was a cultural, social and political revolution, marking much change and upheaval across Europe.

English Renaissance theatre, also known as early modern English theatre, or (commonly) as Elizabethan theatre, refers to the theatre of England between 1562 and 1642. This is the style of the plays of William Shakespeare, Christopher Marlowe and Ben Jonson, three of the period's leading dramatists. Each made a very distinctive contribution to theatre.

During this time, theatrical life was largely centred just outside London, as the theatre was banned inside the city itself. Plays were performed by touring companies all over England. English companies even toured and performed English plays abroad, in countries such as Germany and Denmark.

Before the first permanent playhouses were built, two types of location were used for performing plays, the outdoor courtyards of taverns, and 'Inns of Court' such as the Inner Temple. These venues continued to be used even after permanent playhouses were established. The first permanent playhouse, or theatre in England was called 'The Theatre'! It was built in 1576 by the English actor James Burbage. He was the son of the actor Richard Burbage, a lifelong friend of William Shakespeare.

Acting companies had their own names, just like theatre companies today, and toured the country. Later, some were based at playhouses. Companies functioned on a repertory system. Unlike modern productions they rarely acted the same play two days in a row. In 1592 Lord Strange's Men, the company at the Rose



Theatre in London, played six days a week and performed 23 different plays, some only once. They rarely acted the same play twice in a week. The workload on the actors, especially the leading performers, was tremendous.

Companies included only males. Female parts were played by adolescent boy players wearing women's costume. Performances occurred in the afternoon since no artificial lighting existed. When the light did begin to fade, candles were lit so that the play could continue until its end.

Plays contained little or no scenery – the scenery was described by the actors through the course of the play. Costumes were bright and colourful, visually entrancing, and expensive. Actors wore contemporary clothing for the plays and costumes were used to recognise the different characters. Different colours and fabrics allowed viewers to know the roles of each actor when they came on stage.

## 📖 Useful Information – The Renaissance

Renaissance means 'rebirth' and was a time where people were using maps of new lands, building ships and exploring.

The Renaissance was a period in European history, from the 14th to the 17th century.

It was regarded as the cultural bridge between the Middle Ages and modern history.

It started as a cultural movement in Italy in the Late Medieval period and later spread to the rest of Europe, marking the beginning of the Early Modern Age.

As a cultural movement, the Renaissance encompassed innovative flowering of Latin and vernacular literatures.

## 📖 Useful Information – The Tudors

The House of Tudor was a royal house of Welsh and English origin.

The Tudor family rose to power in the wake of the Wars of the Roses, which left the House of Lancaster, to which the Tudors were aligned, extinct.

Tudor monarchs ruled the Kingdom of England and its realms, including their ancestral Wales and the Lordship of Ireland (later the Kingdom of Ireland) from 1485 until 1603, with five monarchs.

The Tudors were succeeded by the House of Stuart.

Henry VIII was the only male-line male heir of Henry VII to live to the age of maturity. Issues around the royal succession (including marriage and the succession rights of women) became major political themes during the Tudor era.

The House of Stuart came to power in 1603 when the Tudor line failed, as Elizabeth I died without a legitimate heir.

## 📖 Useful Information – Christopher Columbus

Christopher Columbus was an Italian explorer, navigator and colonizer. He was born in Genoa in Italy.

He completed four voyages across the Atlantic Ocean. Those voyages and his efforts to establish permanent settlements on the island of Hispaniola initiated the European colonization of the New World.

Columbus was not the first European explorer to reach the Americas, having been preceded by Leif Erikson in the 11th century, but his voyages led to

the first lasting European contact with the Americas, inaugurating a period of European exploration, conquest, and colonization that lasted several centuries.

His voyages had an enormous impact in the historical development of the modern Western world.

Columbus spearheaded the transatlantic slave trade. He saw his accomplishments primarily in the light of spreading the Christian religion.

## 📖 Useful Information – Sir Francis Drake

Vice Admiral Sir Francis Drake was an English sea captain, privateer, navigator, slaver, and politician.

Drake carried out the second circumnavigation of the world in a single expedition, from 1577 to 1580, and was the first Captain to complete the voyage.

With his incursion into the Pacific he inaugurated an era of privateering and piracy in the western coast of the Americas—an area that had previously been free of piracy.

Elizabeth I of England awarded Drake a knighthood in 1581. He was second-in-command of the English fleet against the Spanish Armada in 1588.

He died of dysentery in January 1596 after unsuccessfully attacking San Juan, Puerto Rico.

His exploits made him a hero to the English but a pirate to the Spaniards, to whom he was known as El Draque.

## i Useful Information – The Mayflower

The Pilgrims were a group of religious separatists that were brought together between 1586 and 1605. They thought that their beliefs were irreconcilable with those of the Church of England and that they should be able to worship independently. At the time, it was illegal to not attend Church of England services. William Brewster arranged secret meetings for the separatists at Scrooby Manor House; William Bradford kept a record of these in his book 'Of Plymouth Plantation'.

Many of the separatists were being persecuted for their beliefs and failure to conform to the Church of England. They decided to move to Leiden, Holland, as it was known for its tolerance. They spent many years there before deciding to move again. The separatists became increasingly worried that they were losing their identity. They hired the ship the Speedwell to take them to Southampton, where they would meet more separatists and tradesmen aboard the Mayflower. The two ships would sail together to the New World to form a colony of their own.

The Mayflower belonged to Master Christopher Jones, who had used it on a number of trade routes – it could hold about 180 tons of cargo. After returning to London in May 1620, Jones and his ship were hired for the voyage to the New World. The separatists worked with the London Company who provided the documents and money for a settlement at the mouth of the Hudson River.

The Speedwell proved to be unreliable, needing to stop at Dartmouth and Plymouth to have leaks fixed. It was decided that the Speedwell would not make the Atlantic crossing and so 102 passengers crammed on board the Mayflower.

On the 16th September (Gregorian calendar), the Mayflower set sail from Plymouth, UK. She spent over 60 days at sea before spotting land on the 9th November. The land was Cape Cod – they must sail south to find the Hudson River. The Mayflower encountered rough waters and the decision was made to turn back and sail around the tip of the cape. Within a few days, the ship was anchored in what is now Provincetown Harbour.

The paper work provided by the London Company did not cover their new landing place. Some suggested that they were now free to do as they wanted and did not have to pay back the money they borrowed. They group, soon to be called the pilgrims, decided to write a governing contract. The Mayflower Compact brought democracy to the group.

During the first winter, despite explorations for food and the building of the first houses, half of those on board the Mayflower died.

2020 will see the 400th anniversary of the sailing of the Mayflower. It will be marked by national and international commemorations, telling the story of the pilgrims, their plight and the legacy they left behind.



## Classroom Activities

### **History** KS2

Imagine being on a ship in the 1580's – at the time Sir Francis Drake was on his expedition. What do you think the conditions were like compared to today?

### **English** KS3

Explore Tangle's work and style links to Renaissance theatre form.

Look at the section on Tangle's style and find links (eg lighting, props, ensemble, music) to the theatre that you know.

# CHRISTOPHER MARLOWE

Christopher Marlowe was an English playwright, poet and translator. He greatly influenced William Shakespeare. Shakespeare was born in the same year as Marlowe, but lived much longer, and wrote the majority of his plays slightly later.

Marlowe's plays are known for the use of blank verse and their 'overreaching' protagonists, of which Doctor Faustus is a good example. Marlowe is sometimes known himself as 'the over-reacher'. He is also considered to be one of the first writers to develop and use the poetic form known as the 'iambic pentameter'.

Marlowe was born in Canterbury to shoemaker John Marlowe and his wife Catherine. His date of birth is not known, but he was baptised on 26 February 1564, and is likely to have been born a few days before.

He attended The King's School in Canterbury (where a house is now named after him) and Corpus Christi College, at the University of Cambridge. He had a series of unusually lengthy absences from the university – much longer than permitted by university regulations. He studied on a scholarship.

Marlowe is often alleged to have been a government spy. Many people speculate that to earn extra money, during his time at Cambridge, Marlowe was operating as a secret agent working for Sir Francis Walsingham's intelligence service under the reign of Queen Elizabeth 1st. In 1587 he was awarded a Master of Arts degree and the Privy Council commended him for his 'faithful dealing' and 'good service' to the Queen. He would have been 23.

At around the same time – between 1587 and 1593 – he wrote many poems and six plays. These remain in his canon. He also continued with his political dealings.

Like his friend and fellow playwright Thomas Kyd, Marlowe had a shadowy background. On 18 May 1593, a warrant was issued for Marlowe's arrest. Kyd was also arrested, and tortured. No reason was given for the arrest, though it was thought to be connected to allegations of blasphemy—a manuscript believed to have been written by Marlowe was said to contain 'vile heretical conceits'. This may have been DOCTOR FAUSTUS.

On 20 May 1593 Marlowe was brought to the court to attend upon the Privy Council for questioning. There is no record of their having met that day, however, and he was commanded to attend upon them each day thereafter until 'licensed to the contrary'.

Ten days later, he was stabbed to death by Ingram Frizer. Whether the stabbing was connected to his arrest has never been resolved.

Marlowe has often been described as a spy, a brawler, and a heretic, as well as a 'magician', 'duellist', 'tobacco-user', 'counterfeiter', and 'rakehell'.

He was one of the finest playwrights and poets of all time – the instigator of the 'mighty line' – the first person to develop use of both the iambic pentameter and blank verse successfully in a dramatic context.

## 📖 Useful Information 1

The **iambic pentameter** is used within traditional English poetry or verse.

Iambic pentameters are the rhythm that words establish in a line, measured in small groups of syllables known as feet. Pentameter means that the lines are divided up into five feet. There are ten syllables in one line of iambic pentameter. Here is an example:

*Shall I compare thee to a summer's day?  
Thou art more lovely, and more temperate;  
Rough winds do shake the darling buds of May  
And summer's lease hath all too short a date;*

**Blank verse** is a rhythm of poetry that does not rhyme, but uses the iambic pentameter. Shakespeare, like Marlowe was the first English author to make full use of the potential of blank verse. Shakespeare wrote much of the content of

his plays in unrhymed iambic pentameter. John Milton's *Paradise Lost* is written in blank verse. Before Marlowe, blank verse had not been an accepted form of drama.

*Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium?*

**Free verse** is poetry with no rhythm or rhyme.

**Rhyming couplets** are pairs of lines that rhyme. These were often used in Shakespeare's work to mark an important occasion or to finish a sentence. The final lines of his play *Romeo and Juliet* adopt iambic pentameter and together form a rhyming couplet.

*For never was a story of more woe  
Than this of Juliet and her Romeo*

## 📖 Useful Information 2

Marlowe and Shakespeare both wrote many sonnets, a fourteen-line poem written in iambic pentameter, which employ one of several rhyme schemes and adhere to a tightly structured thematic organization. Two sonnet forms provide the models from which all other sonnets are formed: the Petrarchan and the Shakespearean.

In 2013 Tangle commissioned 10 writers to create modern **Sonnets** using Shakespearean form and inspired by Martin Luther King's speech 'I Have A Dream'.

Here is Paula B Stanic's sonnet

*The sharp cry of those words "I have a dream",  
Makes hearts leap out leaves guts a tangled knot.*

*The startling pitch of this man's vision struck  
Straight through me and shot away all bleak doubts.*

*The greatest hope will always in me stir,  
When unity sees such rousing belief.  
A call of truth, with humour, and purpose  
A fierce strike at any tranquilised state.*

*The hope I want to feel is propelled on  
In love and work and friends and raging words.  
Though persisting shadows must be wiped out,  
To erase those last remnant mental stains.*

*There is no other way to overcome.  
For justice still we must strive on and on.*



## 📖 Useful Information 3

Song plays an important part in the plays of the English Renaissance. Many songs are indicated in the stage directions for Marlowe's plays but words and melodies were mainly unrecorded. Shakespeare however included over 100 songs in his plays, often with words and melodies.

Shakespeare was passionate about music as an emotional resource, whereas Marlowe saw music as a dramatic device only. These lines from Shakespeare's *THE MERCHANT OF VENICE* sum up his attitude.

*The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
Let no such man be trusted. Mark the music.*

Some of the most well-known of Shakespeare's songs are those of Ariel in *THE TEMPEST*. Here is an example from Act One, Scene Two.

*Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell  
Burthen Ding-dong  
Hark! now I hear them,—Ding-dong, bell.*

The song has many well known settings:

- Robert Johnson, for melody and bass (possibly the version used in the original production of *The Tempest*, 1611)
- Henry Purcell, for chorus Z 361 (c.1695)
- Arthur Sullivan, for soprano, from *The Tempest* suite (1861)
- Charles Wood, for chorus (1890)
- John Ireland, for soprano, alto and piano (1908)

## 📝 Classroom Activities

### **English** KS3/4

Write your own poem using this the iambic pentameter style

### **Music** KS2

Listen to a recording of the song sung by Ariel in *THE TEMPEST*.

What did you think of it? Comment of the sound and the mood.

# DOCTOR FAUSTUS: AN OVERVIEW

## Synopsis

Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge—logic, medicine, law, and religion—and decides that he wants to learn to practice magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by summoning up Mephistophilis, a devil. Despite Mephistophilis’s warnings about the horrors of hell, Faustus tells the devil to return to his master, Lucifer, with an offer of Faustus’s soul in exchange for twenty-four years of service from Mephistophilis. Meanwhile, Wagner, Faustus’s servant, has picked up some magical ability and uses it to press a clown named Robin into his service.

Lucifer accepts Faustus’s offer. Faustus experiences some misgivings and wonders if he should repent and save his soul; in the end, though, he agrees to the deal, signing it with his blood. Faustus still has second thoughts, but Mephistophilis bestows rich gifts on him and gives him a book of spells to learn. Faustus has further misgivings, but Mephistophilis and Lucifer display personifications of the Seven Deadly Sins to Faustus, and he is impressed enough to quiet his doubts.

Armed with his new powers and attended by Mephistophilis, Faustus begins to travel the world. He goes to the Pope’s court in Rome, disrupts the Pope’s banquet and travels through the courts of Europe, with his fame spreading. Eventually, he is invited to the court of the German emperor, Charles V, who asks Faustus to allow him to see Alexander the Great, the famed Macedonian king and conqueror. Faustus is also invited to the court of the Duke of Vanholt, where he performs various feats.

Meanwhile, Robin, Wagner’s clown, has picked up some magic on his own, and with his fellow stablehand, Rafe, he undergoes a number of comic misadventures. At one point, he manages to summon Mephistophilis, who threatens to turn Robin and Rafe into animals to punish them for their foolishness.

As the twenty-four years of his deal with Lucifer come to a close, Faustus begins to dread his impending death. He has Mephistophilis call up Helen of Troy, the famous beauty from the ancient world, and uses her presence to impress a group of scholars. An old man urges Faustus to repent, but Faustus drives him away.

Time is growing short. Faustus tells the scholars about his pact, and they are horror-stricken and resolve to pray for him. On the final night before the expiration of the twenty-four years, Faustus is overcome by fear and remorse. He begs for mercy, but it is too late. At midnight, he is sent to hell.

# Themes

**MAGIC** – in the Elizabethan period the problem of magic (liberation or damnation?) was greatly debated. ‘Ravished’ by magic, Faustus turns to the dark arts when law, logic, science, and theology fail to satisfy him.

**HUMANISM AND EMPATHY** – audiences initially feel sympathy for Mephistophilis when he attempts to dissuade Faustus from giving his soul to Lucifer. Mephistophilis gives Faustus a description of hell and the continuous horrors it possesses. He wants Faustus to know what he is getting himself into before going through with the plan. Both characters demonstrate human as well as ethereal qualities.

**CREATIVE AMBITION** – Marlowe’s play has raised much controversy due to its alleged interaction with the demonic realm. Before Marlowe, there were few authors who ventured into this kind of writing, and the ambition of the theme may have led directly to Marlowe’s arrest and murder. The play had a legacy, as after its publication, other authors began to expand on their views of the spiritual world.

# The Text

DOCTOR FAUSTUS is based on German stories about the title character ‘Faust’.

The Admiral’s Men performed DOCTOR FAUSTUS 25 times between October 1594 and October 1597. The play was apparently revived in 1602.

Legends quickly accrued around the staging of DOCTOR FAUSTUS. In 1632 William Prynne records the tale that actual devils once appeared on the stage during a performance, ‘to the great amazement of both the actors and spectators’. Some people were allegedly driven mad, ‘distracted with that fearful sight’. John Aubrey recorded a similar tale. Actor Edward Alleyn, who played the original Faustus, devoted his later years to charitable endeavours, like the founding of Dulwich College, in direct response to this incident.

Two versions of the play exist:

1. The 1604 quarto, usually called the A text. The title page attributes the play to ‘Ch. Marl’. The text is short for an English Renaissance play, only 1485 lines long.
2. The 1616 quarto, published by John Wright, usually called the B text. This second text was reprinted five times, and as late as 1663. This was very unusual at the time. The 1616 version omits 36 lines but adds 676 new lines.

Among the lines shared by both versions, there are some small but significant changes in wording; for example, ‘Never too late, if Faustus can repent’ in the 1604 text becomes ‘Never too late, if Faustus will repent’ in the 1616 text, a change that offers a very different possibility for Faustus’s hope and repentance.

The relationship between the texts is uncertain – many modern editions print both. As an Elizabethan playwright, Marlowe had nothing to do with the publication and had no control over the play in performance, so it was possible for scenes to be dropped or shortened, or for new scenes to be added.

Doctor Faustus is believed to be the first dramatisation of the ‘Faust’ legend. Some academics believe that Marlowe developed the story from a popular 1592 translation, commonly called THE ENGLISH FAUST BOOK. There is thought to have been an earlier, lost, German edition of 1587. Several soothsayers or

necromancers of the late fifteenth century adopted the name Faustus, a reference to the Latin for 'favoured' or 'auspicious'.

Marlowe's play is very faithful to THE FAUST BOOK, especially in the way it mixes comedy with tragedy. However, he introduced some changes. There are three main additions:

- Faustus's soliloquy, in Act 1, on the vanity of human science
- Good and Bad Angels
- The substitution of a Pageant of Devils for The Seven Deadly Sins

Marlowe also emphasised Faustus' intellectual aspirations and curiosity, and minimised the vices in the character, to lend a Renaissance aura to the story and build on the idea of 'Renaissance Man' as a fully rounded human, with strengths, weaknesses and feelings.

## 📖 Useful Information

### Theatre and the political context

Elizabeth I reigned from 1558 to 1603. On her death her cousin, James I, ruled until 1625. Both Elizabeth and James were relatively good monarchs. Elizabeth had a quick mind, was not extravagant, and recognized that her throne was not as secure as she might have been led to believe. She was capable of making hard and difficult decisions.

Although she was Queen of England, Elizabeth shared some of her rule with Parliament, a body made up solely of men. The Elizabethan Parliament was not an early example of democracy at work. The majority of English people were not consulted for direction of the state, as we are today through voting.

Marlowe raised controversial issues in his plays, particularly sexuality (Edward II) and necromancy (Doctor Faustus). He challenged the 'status quo' and in this sense, was both radical and political. Shakespeare did not use the stage as a campaign soapbox in quite the same way.

In his English history plays, Shakespeare was well aware of the relationship of the present monarch to the historical monarchs he wrote about. Thus, Richard III is an arch villain who well deserved being slain on the field of battle by Elizabeth's grandfather. Henry V is a great hero who triumphed over the French at Agincourt.

Shakespeare was more interested in people than in the controversial ideas and grand concepts that Marlowe attempted to express through drama. Perhaps because of censorship restrictions, Shakespeare expressed himself more fully through the interesting and complex characters and opinions in his plays.

As theatregoing in the Elizabethan era was a social activity involving a very large cross section of the community, plays were debated and discussed at many levels. Marlowe's works challenged established stereotypes, and caused a sensation – they stirred up debate. This may be why Marlowe was viewed by some as a political danger, and Shakespeare was not.



## Classroom Activities

### **Drama/ English KS3**

Think about the plays you know. Can you find any that could have been written with political motives? Township theatre is 'theatre with a purpose' – plays as political tools. Look up a famous play from the 'township' era and consider its social message.

Discuss the nature of controversial material in a public place.

### **English KS3**

Look at the text for Doctor Faustus and identify at what point you feel key features of the plot line occur:

- Intro
- Rising action
- Climax
- Denouement

### **Art and Design KS2**

Design a poster for the production of DOCTOR FAUSTUS using colouring pencils or paints link to Arts Award



# MARLOWE AND ME

Anna Coombs is Artistic Director of Tangle. She founded the company in 2009 when she was living in Cornwall. She has directed theatre productions across the UK and Ireland at venues such as London's Soho Theatre, National Theatre Studio, Rich Mix, Theatre 503, Gate Theatre and in partnership with Yinka Shonibare's Guest Projects. Anna has directed all of Tangle's productions, and also commissions and directs a new work for Tangle Company each year. Her own writing includes VANHU VESE (2011) and WATER, BREAD AND SALT – a poetic adaptation of the works of Nelson Mandela that was toured by Tangle Company in 2014.

## **What inspires you about Marlowe?**

Marlowe has influenced me more than any other playwright. I first came across him when I was about 8 years old and my parents took me to see a production of DOCTOR FAUSTUS at our local theatre. I then saw the play again, performed in a church by a student company, in my teens. When I was studying for A Levels I wrote on Marlowe.

## **What practical experience do you have of working on Marlowe?**

Whilst I was at University I directed a production of DOCTOR FAUSTUS – ironically in a church – we had just a few actors and a group of singers, who sang A capella Medieval music. I remember we had no set and we just used sand. It was hard to clear up afterwards!

In 2008 I directed THE JEW OF MALTA at Hall for Cornwall in Truro. The production involved local professional actors in Cornwall working with others from across the globe. The actor Joseph Mydell played the over-reaching protagonist, Barabas. Ery Nzaramba, who is Rwandese, played his side-kick Ithamore. Ery is now touring the globe with Peter Brook's Company and Joe is working with the RSC in THE TEMPEST.

## **How has Marlowe influenced you?**

I identify with Marlowe as an ordinary working person who achieved a great deal. He was a 'scholarship boy' and he came from a poor background. He was very enterprising and taught himself many skills. At university he never had enough money! If you read some of his early plays you will see how he experimented with words and language, but also how he often wrote things in a rush. This was probably because he would have been paid on the number of lines of verse that he wrote! He may have been up late at night just trying to get them done!

Marlowe was a real street boy. In all his plays there is a 'street language' which is not that different from the 'street speak' of today. It makes the plays accessible – and universal. Today, many theatre directors intellectualise the language of the Renaissance playwrights and insist on refined delivery. I think it is important to remember that large parts of the plays were written by ordinary working men in accessible dialect. There is a simplicity and a practicality about the writing – a directness that can appeal to all.

### **What fascinates you about him and his works?**

Marlowe really understood about ordinary people and he understood about survival, like many of his characters. All the protagonists in his plays 'over reach' themselves. Marlowe was murdered aged 29 and throughout his life he experimented with magic, religion and politics both on and off stage which at the time really was 'playing with fire'. He was in constant danger, but was someone who was never scared to say what he thought. He was nothing if not controversial in his thinking and writing on religion, power, sexuality and politics. I am sure, as a person, he was never afraid.

Marlowe was ahead of his time. He understood about the many cultures and ethnicities of people and he had an ability with language. It is likely that he travelled across Europe but he may have travelled further. Some of his plays demonstrate a deep understanding of places that today, we can fly to in a few hours, but would have taken a long journey in his time. Marlowe was a real man of the globe.

### **How is he a role model?**

The sheer application he gave to his work. His bravery in exploring controversial themes in a dangerous world. There is a majesty to his plays – although they contain some awful bits too which I would certainly cut! I think he shows that it is possible to achieve something spectacular even if you come from an ordinary background. Look up the quotation around 'Marlowe's mighty line' and you will see what I mean.

## **i Useful Information**

Examples of arts inspiration could be (This list is not exhaustive): actor, director, musician, fine artist, sculptor, singer, poet, playwright, author, cinematographer, photographer, graphic designer, visual artist, painter, ceramist, media artist, dancer, mime artist, sound technician, ballerina, game designer

## Classroom Activities

Think of someone who inspires you within the arts; it does not need to be someone famous, but someone who practises an art form and inspires you.

Using your own knowledge, along with books or the internet, research the artist and put together the following information:

- Who they are and what their art form is
- How they got into their art form
- Who inspired them
- Where they work
- Any other info about their work that you think is interesting
- Why do they inspire you?

You will need to present this in some way to your teacher; this could be as a presentation or as a document. Use images and any audio/ film to help describe the person's art form and why they inspire you.

You must include evidence of your research in a bibliography form.



See session plan for teachers/ practitioners on page 56



Section 2

# TANGLE IN PERFORMANCE

# TANGLE IN PERFORMANCE

Both elements of Tangle’s professional performances share the broad reaching style of ‘township theatre’ presentation, where work is created for performance in non-traditional venues, with few technical resources. We use this style of working so that we can connect fully with our audiences and are close enough to touch them. The work is very immediate and very powerful to watch.

## Tangle Company

Tangle Company is Tangle’s virtuoso performance ensemble. We commission, rehearse and tour a new, short work every year. Each work is presented in a flexible, accessible format suitable for informal spaces as well as traditional theatres and performing arts venues. Tangle Company works are short, making them an ideal introduction to multi lingual African Caribbean theatre. There is a new work nearly every year.

Tangle Company consists of eight professional African Caribbean actor-singers, recruited annually from a highly skilled pool. Artists tour in teams of four. The artists present poetry and spoken word pieces, accompanied by A-cappella song.

The artists in Tangle Company work as an ensemble. This means that lines are distributed evenly between each member, and they also sing in harmony.

The spoken word element of each work is presented in a rhetorical format (also known as ‘persuasive speech’). This means that there are no characters and no dramatic structure or story. Each piece usually makes a single point or explores one aspect of a theme or subject.

Choreography is used to delineate movement when the company perform, which means that

the artists can perform in almost any space, without using the traditional principles of ‘upstage’ and ‘downstage’ or working within a pre-designed stage set.

A-cappella song is developed to accompany each work. Sometimes the artists sing and speak at the same time. This technique is known as ‘sing-speak’ and originates from Zimbabwe.

## Tangle Productions

Tangle’s touring productions follow many traditions of English Renaissance theatre and of ‘township theatre’. Actors work as a tight ensemble, and always present the work in several different languages. A capella song and original music features in all the company’s productions. This is often enhanced through recorded sound animation.

One of the differences between Tangle Company and our main productions is that the latter contain sets and light. These focus on delineating the ‘space of play’ rather than a detailed realistic context. This affords a strong physical connection between the actors and the audience. There is no ‘fourth wall’. Costumes are powerful and can be elaborate. As our performing company is small, the actors often have to play several different parts, so changes of costume can help audiences identify with the different characters. We also use large numbers of props, usually visible on stage throughout the performance.

In Renaissance England, there was no electricity, so performances took place in daytime. Sometimes candles were lit as darkness fell. At Tangle, we have followed this tradition to an extent. We do not use traditional modern stage lanterns but a form of lighting known as ‘practical lighting’. You can find more about this in the interview with Hansjorg Schmidt on Page 38.

## 📖 Useful Information 1

**Ensemble** is defined as a group of things or people acting or taken together as a whole, especially a group of performers who regularly play together.

**Choreography** is defined as the skill of combining movements into dances to be performed.

**A-cappella** is defined as a melody or song performed by a group of people without any accompaniment or any musical instruments

## 📖 Useful Information 2

### **Township definition:**

Township theatre is a creative form established in South Africa during the 1950's to create accessible theatre works suitable for performance in informal settings, such as township community and church halls.

## 📖 Useful Information 3

The intellectual basis of the Renaissance was its own invented version of humanism, derived from the rediscovery of classical Greek philosophy, such as Protagoras, who said that "Man is the measure of all things."

This new thinking became manifest in art, architecture, politics, science and literature. Early examples were the development of perspective in oil painting and the recycled knowledge of how to make concrete.

Humanists sought to create communities able to speak and write with eloquence and clarity about what today are known as the humanities: grammar, rhetoric, history, poetry, and moral philosophy.

Humanism was a pervasive cultural mode and did much to revive the cultural legacy, literary legacy, and moral philosophy of classical antiquity. There were important centres of humanism across Europe.

## Classroom Activities

### **Music** KS3

After the performance ask the group to discuss the use of music in the performance.

Work in pairs or small groups to research what A-cappella is.

Where did the style originate, and what does it involve?

### **Drama** KS3

After the performance get the group to discuss what the word 'ensemble' means.

What is unique about working in an ensemble?

### **PE/Dance** KS3

After the performance, discuss what Choreography is; Why is it important? How does it help to tell the story? In groups choreograph your own section of the play – how would you do it differently?

### **PSHE/PSHE** all levels

Think about humanity and The Renaissance as the birth of humanism.

What do words like Ethics and morals mean in Renaissance terms?



# TANGLE COMPANY IN PERFORMANCE

Tangle Company perform as an ensemble. The lines they speak are divided up between the actors. Those watching and listening hear different voices and tones, as the actors share sentences, phrases and even swap in and out with single words. The actors work together to collectively express an idea or make a point through shared delivery.

Here is a section from Marlowe's DOCTOR FAUSTUS as published.

*Stand still, you ever-moving spheres of heaven,  
That time may cease, and midnight never come;  
Fair Nature's eye, rise, rise again, and make  
Perpetual day; or let this hour be but  
A year, a month, a week, a natural day,  
That Faustus may repent and save his soul!  
The stars move still, time runs, the clock will strike,  
The devil will come, and Faustus must be damn'd.*

Here is the same section with the lines divided between four actors – A B C and D.

A Stand still  
B You ever-moving spheres of heaven,  
C That time may cease  
D and midnight never come!  
A Fair Nature's eye  
B Rise  
C Rise again  
D and make Perpetual day;  
A or let this hour be but  
B A year,  
C A month,  
D A week,  
A A natural day,  
C That Faustus may repent  
and save his soul!  
D The stars move still,  
C Time runs,  
B The clock will strike,  
D The devil will come,  
C And Faustus must be damn'd.  
D Damn'd!

## Classroom Activities

### **English/Music** KS2

In groups of four, each chooses one letter A-D. Read the lines by your letter. Look up any words you don't recognise in the dictionary. Once you are happy with your lines, read them out in order – changing pitch and tempo.

### **English** KS2

Think about divisions and rhythms. What happens if the lines are divided up differently?

Choose an extract from the selection on Pages 48 and 49

See if you can divide the lines and words between four people.

Try reading it out loud and listen to the different voices that come across.

### **English** KS3

In groups of 4, each takes on a line A-D. As a group read through the lines in order; how do you interpret them? As a group improvise with the delivery of the lines and choose which style you like best. Rehearse these and perform to the rest of class.

### **English** KS3 & KS4

Think about divisions and rhythms. What happens if the lines are divided up differently?

Choose an extract from the selection on Pages 48 and 49

See if you can divide the lines and words between four people.

Try reading it out loud and listen to the different voices that come across.

What effect does this have on the performance?

What happens if you adapt and change your original choices?

See session plan (Part 6 – Section 3) Pages 52.

# TANGLE PRODUCTIONS: CREATING A MULTI-LINGUAL SCRIPT

All Tangle's productions utilise multiple languages. For each production, we commission the actors involved to translate some sections of the text into their indigenous language. This means that we can stay faithful to the meaning and purpose of individual lines, but experiment with different rhythms, vocalisations and sounds (a variation of the Zimbabwean theatre tradition of 'sing speak'). This approach also makes our plays universal to people from a number of cultures and heritages.

In 2011, Tangle toured VANHU VESE, an adaptation of the King James Bible, across Somerset. The three actors worked with the director to interpret and translate lines from the adapted text into their first languages of Shona, Kinyarwanda and siSwati.

Here is an extract from the opening scene of the play, which re-created the first verses of Genesis, the first book in The Old Testament. Where the lines spoken in siSwati and Kinyarwanda replace the words in English, the English translation is shown in brackets below.

Actor 1 In the beginning God created the Heaven and the Earth.

Actor 2 Pekutanga Mwari akagadzira denga ne nyika.  
(In the beginning God created the Heaven and the Earth).

Actor 3 Ekucaleni, Nkulunkulu Wakha Lizulu nemhlaba  
(In the beginning God created the Heaven and the Earth).

Actor 1 Mu intangiriro Imana yaremye ijuru n'isi.  
(In the beginning God created the Heaven and the Earth).

Actor 2 And the earth was without form, and void;

Actor 2 Nyika yese yenge isina chinhu, denga chete ;

Actor 1 Darkness was upon the face of the deep.

Actor 2 The spirit of God moved upon the face of the waters.

Actor 1 And God said,

God Akube nekukhanya.  
(Let there be light!)

Actor 2 And there was...

God Kukhanya!  
(Light!)

When working in this way, Tangle's creative teams try to ensure that the 'meaning' of the lines can still be understood by an English audience. For example, in this extract, the announcement of 'light' or 'Kukhanya' was indicated by the actor speaking in siSwati, and throwing up his arms as light flooded the stage. This ensured that the 'meaning' of the line was made clear to the entire audience, and not just the siSwati speakers.

## Useful Information

Language is the ability to acquire and use complex systems of communication.

A language is any specific example of such a system.

The scientific study of language is called linguistics.

Languages evolve and diversify over time.

A group of languages that descend from a common ancestor is known as a language family.

Sometimes words are written using different 'characters' such as Russian or Greek.

Sometimes letters that we understand in English have different pronunciations in other languages.

In SiSwati, which features on the previous page, letter combinations, such as dl, dv and dz as well as mf, mp, mv are common and very different to English.

In Shona, some words we use in English, don't exist. East, for example, is 'where the sun rises' and North is 'the top of the world'.

## Classroom Activities

### **Drama** KS2

In groups of three perform the first verses of Genesis – think about the staging – where would you position yourselves? Would you use actions to help emphasise the words?

### **English** KS3

In small groups of three, rehearse the first verses of Genesis, think about the way you would deliver the words – focus on the intonation, pitch and tone you use for dramatic effect. Perform the text and after discuss why you chose to deliver it in this way.



# LANGUAGES OF SOUTH AFRICA

*“Without language, one cannot talk to people and understand them; one cannot share their hopes and aspirations, grasp their history, appreciate their poetry, or savour their songs. If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language that goes to his heart.”*

## Nelson Mandela

Tangle projects open up understanding of the capacity of language to be creative, varied and expressive in all its forms. All Tangle’s productions include multiple languages – often languages from Africa or across the Disapora. VANHU VESE was performed in English, Shona (predominately spoken in Zimbabwe), Kinyarwanda (spoken in Rwanda) and siSwati, the first language of Swaziland, an independent state located inside South Africa.

South Africa has eleven official languages. There are two West Germanic languages and nine Bantu languages. ‘Bantu’ is a name for the 600 different ethnic groups who speak a Bantu language.

The West Germanic languages are English and Afrikaans.

Of the nine Bantu languages, four of these are Nguni languages. These are Zulu, Xhosa, siSwati and Ndebele.

Four are Sotho-Tswana languages. These are Northern Sotho, Sotho, Venda and Tswana.

The eleventh language, Tsonga, is a Tswa-Ronga language.

There are many other languages also spoken across the country. Most South Africans can speak more than one language.

## Welcome, South Africa!

The word ‘Woza’ is from Zulu and means ‘rise up’. In Zulu, ‘Ukwemukela’ means ‘welcome’.

Each of RSA’s official languages has its own title for South Africa, and its own words for ‘welcome.’

English	Welcome	South Africa
Afrikaans	Dankie	Suid-Afrika
Northern Sotho	Ken aka kgotso	Afrika Borwa
Southern Ndebele	Siyalemukela	Sewula Afrika
Southern Sotho	Kena ka kgotso!	Afrika Borwa
siSwati	Wamukelekile	Ningzimu Afrika
Tsonga	Xewani	Afrika-Dzonga
Tswana	O amogetswe	Aforika Borwa
Venda	Vho tangedziwa kha	Afurika Tshipembe
Xhosa	Ulwamkelo	Mzantsi Afrika
Zulu	Ukwemukela	Ningzimu Afrika

## Useful Information

Understanding of the value of language links to the SMSC agenda, where schools need 'to promote the spiritual, moral, social and cultural development of pupils'

This also links to KS4 Citizenship, where the national curriculum criteria says students should learn about 'diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding'.

## Classroom Activities

### **PSHE KS2**

How many different words for 'Africa' can you find?

How many words for 'South' can you find?

Can you see the connections between the different languages?

Do any languages share words? Why do you think this is?

# MAKING A TANGLE PRODUCTION

There are many aspects to planning and creating a theatre production and every company has its own particular approach. Tangle's Artistic Director Anna talks here about some of the steps involved in creating a Tangle production.

## Casting

Casting the right actors is vital for any theatre production – you need a team of people able and willing to work together and to embrace every aspect of the project. The first stage in casting is auditioning actors. I usually do this using a 'workshop' format working with 3 or 4 actors in small groups to test aspects of the text and to sing. This helps me establish whether they are good team players and it also enables me to spend more time with each actor, giving them a chance to shine.

## Set and costume design

Tangle's productions aim to bring the action on stage as close to the audience as possible so there is no 'fourth wall'. This means that we have a very specific approach to design. Our sets are usually prop-based, with very elaborate costumes, so like the original productions of the Renaissance. Any floor or wall coverings are usually simple and bold, emphasising the connection, rather than the divide between the players and the audience.

## Music

Like language, and use of multiple languages, music and song is central to any Tangle show. We usually create our own songs and this process is led either by a Musical Director or a member of the acting company who acts as Music Captain and sometimes as composer. You can read more about this on Page 39.

## Lighting

Tangle Company does not use any form of lighting, aligning the performances to Renaissance works. Tangle's productions utilise practical lighting. You can find out more about this on Page 38.

## Fights and movement

Some of our plays involve complex physical movement or stage combat. For our production of *WORKSHOP NEGATIVE* there were 22 combat sequences. To develop these, the director and combat director worked together to devise a physical language for the play. They then worked with the actors to devise a set of movement and combat sequences to depict each argument in the play. This work involved much practice, and the actors learning set moves (such as how to throw a punch or enact pain). Before every performance, the actors undertook a 'fight call' when they quickly went through each set of moves in order to ensure they remembered what they needed to do, and practiced with the equipment they were using.

## Planning and rehearsing

All directors undertake a great deal of planning before rehearsals begin. This can include structuring each session for the actors, to ensure that all the material in the play is rehearsed regularly. Each day a 'rehearsal call' is given by the stage manager. Planning rehearsals can include allowing time for warm ups, run throughs, 'line runs' (when the actors work through the lines at speed as a memory aid) and for detailed work on individual scenes. Rehearsal schedules give a sense of structure and focus to each day and week during the rehearsal process.

## Technical time

Before the first performance, productions have a 2 or 3 day 'technical' period when every aspect of the physical production (sets, props, lighting, sound, music and combat) are tested in an actual theatre space. Sections of the play are repeated many times whilst different sound effects and lighting states, for example, are tested out with the creative team and actors.

## Interview

# LIGHTING WITH TANGLE: HANSJÖRG SCHMIDT

Hansjörg Schmidt is a lighting designer, and Programme Director Lighting Design at Rose Bruford College, London. Before joining the college in 2008, he worked as a freelance lighting designer. He graduated with a BA (First Class Honours) in Theatre Arts from Goldsmiths College, University of London and an MSc Built Environment: Light and Lighting from the Bartlett School, UCL. [www.hansjorgschmidt.com](http://www.hansjorgschmidt.com)

### **Tell us about your practice – what it is and what it involves**

I'm a lighting designer and programme director of the BA (Hons) Lighting Design at Rose Bruford College. So I spend most of my time managing this very vocational undergraduate programme, teaching, and researching. My main research interests are to do with light, space and wellbeing. I also continue to work as a freelance lighting designer, and am particularly interested in collaborating on new work in theatre and dance.

### **How did you get into lighting for theatre?**

I studied theatre arts at Goldsmiths College in London, and they offered a short workshop in lighting led by a very inspirational designer, Paule Constable. Paule is a very inspiring woman and I really admire her as a person and designer, so she made me want to do light.

### **What were and are your influences/inspirations?**

Apart from Paule – I watched lots and lots of films when I was at school and college. I always have been really inspired by the people I have worked with, and some of them are Phil Willmot, Tim Luscombe, David Harradine, and Suzy Wilson.

### **Would you say your work fits into a particular genre/ style?**

Not really. I have always been interested in combining the architectural use of light and space with the more fluid theatre form, so I guess my work tries to straddle both the sculptural and the living.

### **Tell us about the work you have done with Tangle**

I lit Workshop Negative in 2016. I very much enjoyed working with the designer, Colin, who I know from another project. And with Anna, which was a new relationship that developed well throughout the creative process. I was very interested in the context of both the play and the company, and I saw my role predominantly as supporting Colin in creating a convincing and distinct environment for the play to happen in. We developed this idea by use of practical lighting – illumination produced physically, without computer-generated imagery or other production techniques. Practical lights are light sources that are visible as models within a scene – these can be lamps, light fixtures, television sets, or any other model you've built that emits light. We used hand held lamps which the actors could pick up and move around for different effects and atmospheres, as well as LED strips and specially made EXIT signs. The technical process went well. As the lighting was quite static (not many changes) I could concentrate more on detail, which is unusual for a theatre show. More like an architectural project. I worked with an assistant, Lizzy, who had just graduated from the BA Lighting Design at Rose Bruford, so I also enjoyed the aspect of teaching that came into this role.



## Interview

# MUSIC IN TANGLE COMPANY: ALLYSON DEVENISH

Allyson Devenish is the Musical Director for Tangle Company and has worked with the ensemble since 2013. She has worked in live and recorded performance settings across Europe, Canada, the USA and the Caribbean as well as in the UK. Here she talks about her background as a musician, and about working with Tangle.

### **Tell us about your practice – what it is and what it involves**

I seem to have three jobs: music director, composer/arranger and piano teacher. All three have one very important component – listening. After that comes the fixing, sorting, improving.

Since I am almost always writing for voices, I start with the words. Sometimes it's about immersing myself in the mood that the writer is putting across. Sometimes the text for a show becomes part of a lyric.

There are two challenges working as a composer: writing something that can be learned by artists who are principally actors and not full time singers, and writing something that truly reflects the words and emotions of the text. The third challenge is of course in writing something that people like performing and that people like listening to.

### **How did you get into writing music for theatre?**

I studied piano and violin privately in Ottawa, Canada and at the Conservatoire de Musique in Hull, Québec, Canada. Undoubtedly the music theory classes at the Conservatoire helped a lot! Also, the fact that all kinds of music was being played in my house. Nothing was out of bounds. Except maybe country music!

### **What were your influences/inspirations?**

My influences are many and varied and come from all branches of the arts – music, dance, visual, literature. Music feeds from and is fed by everything. My own advice to others is “Perform with conviction. If you believe in what you are doing, then it's right” and I have followed this advice.

For any aspiring composers – Just do it. Write, write, write. Listen to everything. Pick it apart. Put it back together. Enjoy what you're doing. You should be getting kick out of it!

### **Would you say your work fits into a particular genre/style?**

I don't think my work fits into any particular genre. I'm a bit of a chameleon, in that I produce what is required for each show, going with whatever is being communicated and working out how best to compliment and support the story. I seem to have three jobs: music director, composer/arranger and piano teacher. All three have one very important component – listening. After that comes the fixing, sorting, improving.

### **Tell us about the work you have done with Tangle**

Most of the Tangle artists learn music by ear so, while I make sure everyone has a copy and recording of the song, we just start by going through the lines, learning by 'rote' and repeating lines and melodies all together. We look for the patterns, 'hooks', repetitions – things to hold on to. I find that learning by ear allows for making a sort of physical sense of the music. The artists seem to be 'singing a picture' as opposed to being stuck on notes on a page. It can be very liberating for them, but it is also terrifying as there is nowhere to hide and nobody to hide behind.

# Interview

## DIRECTING: ANNA COOMBS

### **Tell us about your practice – what it is and what it involves**

Directing is all about understanding stagecraft. My work puts the actor centre stage, physically and emotionally as close to the audience as possible. Speech, physical presence and music are very important. I like a complete connection between actors and audience so our set designs are stylised or conceptual. We start with the space and look for ways to activate the space architecturally with an audience in and around it. I am a great believer in stage illusion – but in a physical sense. So, a tree will rarely be made from a tree – it may be made from a stick that the audience imagine to be a tree, or through light. Or sound.

I am an easy-going person but ridiculously demanding on actors. I expect actors to be alert, to manage their energy levels and to arrive early so they can warm up for the start of each day. Those that don't, often regret it! I like structure so each session often begins with a series of team based activities that might include one actor speaking other actor's parts, or actors swapping lines at random. We also do a lot of work around movement and physical expression. We introduce lots of line runs very early on, so actors can get a feel for the whole work, and not just the actual words they speak. It is team work at its best.

### **How did you get into directing for theatre?**

I never wanted to act but I was interested in the many processes that need to come together on stage. I liked the idea of working as part of a team to realise a collective vision. This is how I see directing really.

I didn't train in theatre specifically. I acted in school productions and after A Levels I went to work in Dublin as an Assistant Director at the world famous Abbey Theatre. I was there for two seasons in my teens and it was an amazing experience. I grew up near Stratford Upon Avon so I used to go to the RSC a lot – the work was a much higher standard than it is now. I used to sit in on technical rehearsals thanks to a free scheme the RSC used to run. I also used to go after school and watch shows from the back – in those days you could buy a 'standing' ticket for a few pounds. I directed a lot of plays at University (I studied English language and literature). I did an MA at RADA but I found the intellectualism of the course hard to handle. So I learnt on the job really, and through working with wonderful craftsmen such as Peter Cheeseman and the Cornish playwright Nick Darke. Then later, with wonderful practitioners such as Cont Mhlanga.

### **What were your influences/ inspirations ?**

I would say that theatre has changed dramatically (and not for the better) since I started working just before the millennium. Early influences include Peter Cheeseman, my first boss at The New Vic, Stoke on Trent and an advocate of Stephen Joseph and the 'theatre in the round'. Also, Kneehigh Theatre in Cornwall who have a unique way of blending visual excellence and craftsmanship. Influences at Tangle include Cont Mhlanga's Amakhosi, The Market Theatre Johannesburg, the early works of Yael Farber in South Africa and Joseph Papp's Public Theater in New York.

### **Would you say your work fits into a particular genre/ style?**

I like to think that the work we make at Tangle has a style of its own. We create an environment which is immediate and where there is no fourth wall. The actors and the audience are one unit – they can see each other and reach out and touch. It is powerful, especially for audiences new to live theatre. I work with ensemble casts in a very physical way. I also commission or use live music and song for all my shows. This creates an additional layer to the relationship between actors and the audience because music has a different means of connecting emotionally to audiences from words. Using practical lighting only means that we can extend the relationship visually, and be really inventive with light sources. I guess my work is a cross between township theatre and English Renaissance theatre. In future I would like us to be more like The Public in New York who are really successful at taking high quality theatre into informal settings and places and doing it really well.

### **Tell us about the work you do with Tangle**

In 2009 I founded Tangle in order to enable some of the UK's best theatre artists to work and tour across the South West – the region that I call 'home'. I wanted to bring these fantastic people and their work to my 'home' as there is very little opportunity for African, Caribbean and even black British artists from the diaspora to work in the region. I started the company as an international theatre project and it's now a vehicle to do just that.

At Tangle I am Artistic Director and Chief Executive which means that I am not only responsible for developing the creative programme but also accountable for all our finance and operations, as well as fundraising, reporting and compliance, and our team of staff. If you work in the arts it is really important to have a grasp of business and to have lots of transferrable skills.

I work closely with our creatives and Associate Artists to plan each project. It is collaborative. Everything we make is created in consultation with the artists and with a team based approach. I work closely with our teams – I think you have to in this context. I am always open to new ideas and to constructive criticism. I like to find out about what people think about what we do. And I like people. Perhaps that's the most important thing of all! Theatre is a social activity and the people that make it and watch it are at its heart. At its best, it is a collective, and not a hierarchy.

# NOTES FOR TEACHERS

The practitioner interviews have been included to give context to the artistic aspects of the performance and the Tangle Company's style of delivery. The interviews are a great resource for students interested in getting into the creative industries and for links to specific subjects and parts of Arts Award. The notes have been included to highlight some of the links.

## 1, 2 & 3:

- Links to careers education and young people understanding the various routes into the creative industries.
- Links to Silver Arts Award, Unit 1, Part D Arts pathways – Young people need to demonstrate they understand career pathways within their chosen art form and evidence what they have learnt. Also to demonstrate what they have learnt about practitioner's careers and work.
- Links to Explore Arts Award, Part B – young people need to explore the work of artists and arts organisation, the interview could form a basis a reading activity, where children find out key information
- Links to Bronze Arts Award Part C 'Arts inspiration' (see Arts Award session plan)

## 4:

- Links to GCSE music & drama – understanding of genre

## 5:

- Links to careers education and young people understanding the various routes into the creative industries.
- Links to Explore Arts award, Part B – young people need to explore the work of artists and arts organisation, the interview could form a basis a reading activity, where children find out key information
- Links to Silver Arts Award Unit 1 Part D Arts Pathways – young people need to demonstrate what they have learnt about practitioner's careers and work.



## Section 3

# RESOURCES, ACTIVITIES AND LESSON PLANS



# THEMED EXERCISES/ ACTIVITIES

## Working as a Team – Ensemble Theatre

Below are a range of exercises absorbing movement and text interpretation, looking at notions of leadership and visualisation.

Duration	Activity
5 mins	Sculpting – embodying a phrase and physicalizing
5 mins	Moving as a flock, walking as a diamond. Moving as a group, working as a team
10 mins	Assumed leadership – series of exercises where participants assume leadership and the leadership changes round the group. Exploration of leadership dynamics
10 mins	How do you embody change through movement? How do you embody leadership through this exercise? Contrive a situation whereby somebody comes up with a stimulus or a word. Split people up into different parts of the room. People walk around and somebody has to convince the others that they want to go in a specific direction.
10 mins	Visualising words and phrases. Participants share a phrase and then everybody visualises or presents this as a still, visual image. Move round the group and share different images and ideas. Then use forum theatre techniques to develop some of the ideas.
10 mins	Using 4 key phrases to put visual images together – it's a bit like 'guess who' or 'guess what' or 'guess the phrase' – a way of making the transition into more specific activities

## Interpreting material and understanding Marlowe

A range of vocal exercises absorbing text interpretation involving improvising and composing musical ideas, linking to *Woza Faustus* and Marlowe's text. See Printed Out versions of extracts in Section Three.

Time	Activity
5 mins	Opening circle/ rhythm exercises linking syllables and words from the resources provided
5 mins	Exercise on the power of repetition and what this does in dramatic terms. Taking selected phrases, make rhythms and repetitions
5 mins	Using the text extract from DOCTOR FAUSTUS as an inspiration point, an exercise on natural proactivity – everyone says the words, and then completes the sentence, word by word, round the circle.
5 mins	<p>Introduce the text extract from DOCTOR FAUSTUS with rhythmical clapping, working in inner and outer circles.</p> <p>We are essentially 'clapping' out an iambic pentameter. The first phrase is to clap out the text extract from DOCTOR FAUSTUS and then the next person adds the remaining syllables</p>
10 mins	Using the text extract from DOCTOR FAUSTUS create a short-improvised scene based on key words and phrases. Ask questions of the group – how did that make you feel? What could they have done? Using forum theatre techniques to explore themes, characters and feelings. What kind of character archetypes could we discover?
10 mins	<p>Have the group think about the things they have learnt and done today. Then instruct them:</p> <p>I have made all the words in the world disappear, except for four words.</p> <p>Choose the four words you are going to 'save' and write them down.</p> <p>Choose four more words and write them down</p> <p>You now have eight words; the only eight words left in the world..</p> <p>Turn those words into a poem. You may use each word any number of times. You don't have to use all eight words. You can include conjunctives of three letters or less.</p>

# RESOURCES: NON-VERBAL COMMUNICATION AND GROUP WORK

Tangle Company is an ensemble, meaning the actors have to work as a tight team, be responsive to each other, work together and support each other. Here are some activities that help the artists to warm up and to work collectively. You can try them with your own group.

## Moving As One

As a group, stand together against a wall, or sit together on the floor. The facilitator gives no verbal instructions, except at the beginning when he or she starts the game off. The purpose is to perform a sequence of movements – together – without any one individual ‘obviously’ leading. For example: move away from the wall, stand up, sit down, walk across the space, raise hands or raise arms. Establishing eye contact or touching a shoulder with another member of the group transfers leadership to someone else (not everybody will see leadership transfer). This is about establishing ‘shape’, and encouraging people to work together, communicate non-verbally and replicate what others are doing.

## Flocking

As a group, move around in a swarm or a flock (like a swarm of bees or a flock of birds) with one person leading. The leader walks with a particular rhythm, a particular mood. Everyone must follow, keeping together as a group – a bunch rather than a line. After a decent time, anyone can break away with a contrasting mood or rhythmic movement, and all must now follow the new leader. After a while someone else can strike out again and everyone follows as before. The person making the change should aim for a contrast in mood or tone. Controls can be used, such as the facilitator selecting each new leader with a tag.

Another version is to work with different shapes or patterns. For example, have everyone stand in a diamond formation and look towards the person at one corner. That person is the leader and the rest of the participants must follow their movements. Transfer of leadership is made through eye contact.

## Hypnosis

Divide into pairs. Establish a leader (A) and a follower (B). The leader holds a hand in front of the face of the follower so the tops of the fingers are on line with the hairline. Then the leader moves the hand around, and the other must follow, keeping the head in the same alignment with the hand all the time. It’s then a question of leading the follower around the room, avoiding other participants.

## The Wheel

Form two concentric circles (the wheel). The outside ring are the ‘sculptors’ and the inner ring are the ‘models’. Have everybody in the outside ring pick a mood and hold it in their head. Without using words or verbal instruction, the sculptors shape the models. Then, the wheel is turned by each person moving one ‘spoke’ to the left. The sculptors are opposite a new model. It is now their task to sculpt themselves in response to what they see. The inner wheel is then turned so everyone is in front of a new partner. Move inner and outer circles in turn to create different pairings. Introduce new themes or moods based on the visual stimulus.

# RESOURCES: RHYTHM, MOVEMENT AND VOCALISING

Theatre makers use many ways to express themselves – writing things down, speaking them aloud, moving, dancing and singing. Try some of these activities to see if they build awareness of different ways of creating a performance work, and communicating with each other and with an audience.

## Call and Answer

Have the group stand in a circle. A leader, on a rhythmic beat, establishes a call and answer pattern, either using claps or voice. So a 'clap clap' is echoed by the group. A 'heya heya' is echoed by the group. Once a pattern is established using simple rhythms, more complex rhythms can be explored. The leadership can be passed to different members of the group at which point the facilitators become part of the answering chorus.

## Dance Circle

Form a circle. Have the leader establish a rhythm and start a repetitive dance step. Ask everyone to follow. Call somebody into the middle of the circle. They now start a new step, which everyone picks up and follows. Then somebody else, at a given signal, comes to the centre and changes places and takes the lead. On each changeover the group keeps up a simple rhythm or clapping pattern to maintain momentum.

## Creating a Soundscape

The group stands in a circle. The facilitator begins by establishing a base line rhythm, which remains constant throughout the exercise. The other facilitator comes in with a rhythmic, repetitive sound that fits with the first and compliments it. Other participants join in one by one. The last person to come in sings or makes sounds above the rest, improvising with melody and words as

they wish. The visual stimulus provided can act as a starting point to establish a theme or mood.

## Vocal exchange

Have the participants stand in a circle. Ask for a volunteer and instruct them to vocally 'throw' a physical action and a made-up sound to one of the other participants in the circle. The participant receiving must 'return' the same action and sound back, and then 'throw' a new action and sound to another participant. This participant returns the new action and sound, then throws a different action and sound to a different participant. This continues until a participant fails to return the action/sound, takes too long to respond, preconceives an action or makes some other mistake. When this happens, the errant participant starts a new action/sound and the activity begins again. Have the group get used to beginning again immediately and not dwelling on 'failures'.

## Say one word

The facilitator chooses a word ('welcome' in a different language works well). Have the group form a circle. Each says the word out loud one by one. Working round the circle again, each person then says the selected word, using a different mood from the person next to them. Try saying the word in as many ways as possible as you move round the circle.



# RESOURCES: TEXT EXTRACTS

Here are four extracts, written by Renaissance poets and by one contemporary author. They all make a powerful point about life and the world. All four speeches are personal reflections around life decisions.

## John Donne – No Man is an Island

John Donne was an English poet born in 1573. He wrote this poem in 1624, as part of a longer work, Devotions Upon Emergent Occasions. It was originally written as 'No Man Is an Island'.

*No man is an island, entire of itself,  
Every man is a piece of the continent,  
A part of the main.  
If a clod be washed away by the sea,  
Europe is the less.  
As well as if a promontory were.  
As well as if a manor of thy friend's  
Or of thine own were:  
Any man's death diminishes me,  
Because I am involved in mankind,  
And therefore never send to know  
for whom the bell tolls;  
It tolls for thee.*

## Nelson Mandela – Long Walk To Freedom

Nelson Rohliahla Mandela was a South African anti-apartheid revolutionary, politician and philanthropist. He was South Africa's first black chief executive, and the first President elected democratically. His government focused on dismantling the legacy of apartheid through tackling institutionalised racism, poverty and inequality, and fostering racial reconciliation.

This is an extract from Tangle Company's 2014 touring work, WATER BREAD AND SALT. It is adapted from the concluding paragraph of Mandela's biography, LONG WALK TO FREEDOM, which was published in 1995.

*I have walked that long road to freedom.  
I have tried not to falter.  
I have made many mis-steps along the way.  
I have discovered the secret that after climbing  
a great hill, one only finds that there are many  
more hills to climb.  
I have taken a moment here to rest, to steal a  
view of the glorious vista that surrounds me  
To look back on the distance I have come.  
But I can only rest for a moment,  
For with freedom comes responsibilities,  
And I dare not linger  
For my long walk is not yet ended.*



## Christopher Marlowe – Doctor Faustus

This speech is adapted from the final act of Marlowe's DOCTOR FAUSTUS.

*Ah, Faustus,  
Now hast thou but one bare hour to live,  
And then thou must be damn'd perpetually!  
Stand still, you ever-moving spheres of heaven,  
That time may cease, and midnight never come;  
Fair Nature's eye, rise, rise again, and make  
Perpetual day; or let this hour be but  
A year, a month, a week, a natural day,  
That Faustus may repent and save his soul!  
The stars move still, time runs, the clock will strike,  
The devil will come, and Faustus must be damn'd.  
O, I'll leap up to my God!--Who pulls me down?--  
See, see, where Christ's blood streams in  
the firmament!  
One drop would save my soul, half a drop:  
ah, my Christ!--  
Ah, rend not my heart for naming of my Christ!  
Yet will I call on him: O, spare me, Lucifer!--  
Where is it now? tis gone: and see, where God  
Stretcheth out his arm, and bends his ireful brows!  
Mountains and hills, come, come, and fall on me,  
And hide me from the heavy wrath of God!  
No, no!*

*Then will I headlong run into the earth:  
Earth, gape! O, no, it will not harbour me!  
You stars that reign'd at my nativity,  
Whose influence hath allotted death and hell,  
Now draw up Faustus, like a foggy mist,  
Into the entrails of yon labouring clouds,  
That, when you vomit forth into the air,  
My limbs may issue from your smoky mouths,  
So that my soul may but ascend to heaven!  
Ah, half the hour is past! 'twill all be past anon.  
O God,  
If thou wilt not have mercy on my soul,  
Yet for Christ's sake, whose blood  
hath ransom'd me,  
Impose some end to my incessant pain;  
Let Faustus live in hell a thousand years,  
A hundred thousand, and at last be sav'd!  
O, no end is limited to damned souls!  
Curs'd be the parents that engender'd me!  
No, Faustus, curse thyself, curse Lucifer  
That hath depriv'd thee of the joys of heaven.  
O, it strikes, it strikes! Now, body, turn to air,  
Or Lucifer will bear thee quick to hell!*

## **William Shakespeare – The Tempest**

William Shakespeare was a contemporary of Marlowe, and THE TEMPEST was one of his last plays. This speech, delivered by the protagonist, Prospero, comes from Act Five.

*Ye elves of hills, brooks, standing lakes and groves,  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune and do fly him  
When he comes back; you demi-puppets that  
By moonshine do the green sour ringlets make,  
Whereof the ewe not bites, and you whose pastime  
Is to make midnight mushrooms, that rejoice  
To hear the solemn curfew; by whose aid,  
Weak masters though ye be, I have bedimm'd  
The noontide sun, call'd forth the mutinous winds,  
And 'twixt the green sea and the azured vault  
Set roaring war: to the dread rattling thunder  
Have I given fire and rifted Jove's stout oak  
With his own bolt; the strong-based promontory  
Have I made shake and by the spurs pluck'd up  
The pine and cedar: graves at my command  
Have waked their sleepers, oped, and let 'em forth  
By my so potent art. But this rough magic  
I here abjure, and, when I have required  
Some heavenly music, which even now I do,  
To work mine end upon their senses that  
This airy charm is for, I'll break my staff,  
Bury it certain fathoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book.*

## Classroom Activities

### **John Donne – No Man is an Iland**

Look up John Donne. What can you find out about him?  
What are his most famous poems?

Paraphrase the poem.

What does this message mean to you about community,  
and about working together?

### **Nelson Mandela – Long Walk To Freedom**

Look up Nelson Mandela. Who was he? What can you find out about him?

Paraphrase the extract.

Imagine meeting Nelson Mandela. What would you say to him?

Imagine being a leader. What are the qualities you need?

### **Christopher Marlowe – Doctor Faustus**

Identify the main themes in this extract.

Paraphrase the poem.

Imagine being in Faustus's situation. What parallels can you draw?  
How would you feel?

### **William Shakespeare, The Tempest**

This extract is about drawing a conclusion to an adventure.  
What is Prospero saying?

Describe the speech in your own words.

What comparisons can you draw between this extract and the Nelson  
Mandela extract on Page 48?

Write down any words or images that appeal to you.  
Why have you chosen them?

Choose 4 lines from the extract. Try setting them to music.

Using a dictionary, look up 'tempest'. What does it mean?  
What other, similar words can you find?

# SESSION PLANS

Subject: English KS2 & KS3			
Number of learners:	Room:	Date:	Times: 1 hr 20 mins- 2.5 hours activity

## Session plan

Session aim: To understand how text can be used to create dramatic effect with the use of different vocal methods and performance styles.

### Learning objectives:

- To understand divisions and rhythms
- To practise using different pitch and tempo

### KS3:

- To demonstrate improvisation using a text
- To rehearse and perform the text to an audience

Time	Content	Activity	Suggested assessment methods
20 mins	One word stories	Ask children to sit in a circle with others. Get them to tell a 'one word story' by each adding a word to the story as you move round the circle. Write your stories down and ask individuals to read them out.	
30-40 mins	Divisions and rhythms	Get the children to think about divisions and rhythms. Ask them what they think they are – write on the white board an explanation. Take the text extract from Genesis on page 32 Divide the children into threes and get them to divide the lines and words Get them to read them loud and listen to the different voices that come across. Extra for KS3: Ask the groups to discuss: <ul style="list-style-type: none"> <li>• What effect does this have on the performance?</li> <li>• What happens if you adapt and change your original choices?</li> <li>• What happens if you adapt and change your original choices?</li> </ul>	Prepared info on divisions and rhythms to discuss.
30 mins	Rhythm and tempo	Using text on page 30 In their groups of four, get the children to each choose one letter A-D. Tell them to read the lines by their letter. Hand out dictionaries and encourage them to look up any words you don't recognise. Once you they are happy with their lines, get them to read them out in order – changing pitch and tempo.	Dictionaries Text extract first verse of genesis on page 32
1 hour		KS3: In groups of 4, each takes on a line A-D. As a group get them to read through the lines in order asking: how do you interpret them? As a group get them to improvise with the delivery of the lines and choose which style you like best. Encourage them to rehearse these and perform to the rest of class.	Text extract on page 30

#### Resources:

- Dictionaries
- White board
- Text extract: the first verses of Genesis (page 32)
- Text extract Marlowe's DOCTOR FAUSTUS as published (Page 30)



# ARTS AWARD

Arts Award offers young people the chance to be part of an inspiring arts journey. Each path can take a different direction – from fashion to film making, from dance to design, from photography to poetry. Whichever route they choose to follow, young people are always in the driving seat.

Arts Award's unique qualifications support young people to develop, both as artists and as arts leaders. The programme is designed to develop their creativity, leadership and communication skills.

Open to anyone aged from 5 to 25, Arts Award embraces all interests and backgrounds. Working towards an Arts Award encourages young people to work independently, helping

them to prepare for further education and employment.

Arts Award motivates young people and celebrates their artistic achievements. Young people can achieve an award through any arts, media or cultural activity, developing knowledge and understanding of their chosen art forms.

Arts Award is managed by Trinity College London in association with Arts Council England and 10 regional 'Bridge' organisations. Real Ideas Organisation (RIO) leads the Arts Award regional development for South West England (where Tangle is based) as part of this ACE Bridge network.

## You can find out more at

[www.artsaward.org.uk](http://www.artsaward.org.uk)

[www.realideas.org/bridge/intensive-support#artsaward](http://www.realideas.org/bridge/intensive-support#artsaward)

Tangle is an Arts Award Supporter and works with a wide range of organisations, schools, youth theatres and community groups to support Arts Award achievements. We work with teachers across the region to identify activities within our programme that count towards young people's Arts Awards. For more information contact [administrator@tangleinternational.com](mailto:administrator@tangleinternational.com)

The next page contains suggestions about how NO ONE IS AN ISLAND and DOCTOR FAUSTUS can link to Arts Award delivery in your school or group.

# TANGLE AND LINKS TO ARTS AWARD

Arts Award can be achieved at five levels. There is an introductory award and four qualifications.

Level	Qualification Title	Age Range
Discover	Introductory Award	5 - 25
Explore	Entry Level in the Arts (Entry 3)	7 - 25
Bronze	Level 1 Award in the Arts	11 - 25
Silver	Level 2 Award in the Arts	14 - 25
Gold	Level 3 Certificate in the Arts	16 - 25

Here are some outline suggestions for activities that participants in WOZA FAUSTUS! can explore.

Arts Award Level	Links to Arts Award	Suggested activities and evidence
Discover	Part B: Find out about the arts	Ask young people to write about the Tangle artists that they meet.
Explore	Part B: Explore the work of arts organisations	Ask young people to write about Tangle – who Tangle Company are, as well as about the artists that they meet.
Bronze	Part B: Explore the arts as an audience member	As evidence, take photos, keep resources and recordings of individual attendance. Ask individuals to record a personal reflection of the performance (either written or spoken) that highlights the creative impact of No-One is an Island / Doctor Faustus. As a group, start a discussion about the performance, encouraging everyone to put forward their thoughts. Take pictures and film the discussion as evidence.
Silver	Unit 1 Part C: Review arts events	As evidence, take photos, keep resources and recordings of individual attendance. As evidence, film an extract of the performance where a young person has highlighted specific artistic qualities that they felt came across well. Review the performance in either a written or spoken format that includes comments on the creative impact of the performance, as well as any artistic qualities or highlights. Take a film or audio recording of individual students sharing their review with others. Evidence the individual sharing of reviews as an online blog or on a website.

# SESSION PLANS LINKED TO ARTS AWARD

Subject:			
Number of learners:	Room:	Date:	Times: 3.5 hours activity

### Session Aim:

- Use research skills and prior knowledge to create content to present
- To present arts inspiration to others, including why they inspire you and evidence of the research undertaken

### Learning Objectives:

- Research using books and the internet
- Produce evidence of research carried out
- Choose a summary in any format to present arts inspiration to others

Time	Content	Activity	Suggested assessment methods
30 mins	Group discussion about Anna Coombs 'Marlowe and me' interview	After the Tangle performance/ workshop, get the group to read through Anna Coombs interview 'Marlowe and me'. Ask the group to think about other examples of where an artist has been inspired by someone else – allow the group to feedback their ideas.	Anna Coombs interview 'Marlowe and me' on page 23  Camera to take photos/ film group discussion.
20 mins	Arts inspiration: Who inspires you?	After the group discussion ask individuals to think about who inspires them within the arts; explain this does not need to be someone famous or contemporary for example, Anna Coombs was Christopher Marlowe.  Get the students to think about this and write a sentence about why they inspire them. Encourage everyone to share this with someone next to them.  Links to Bronze arts award Part C	Text extract XXX on page 23

1 hour	Research arts inspiration	<p>Tell the students that they will need to research their arts inspiration to find out the following information. Explain that many will know the answers already, but to find interesting images, film or audio that can support this.</p> <p>They must answer the following questions:</p> <ul style="list-style-type: none"> <li>• Who they are and what their art form is</li> <li>• How they got into their art form</li> <li>• Who inspired them</li> <li>• Where they work</li> <li>• Any other info about their work that you think is interesting</li> <li>• Why do they inspire you?</li> <li>• Explain a log of this research must be collected in the form of a bibliography.</li> </ul>	<p>A bibliography of research</p> <p>Research notes</p> <p>(Keep as Part C, Bronze arts award evidence)</p>
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**Resources:**

- Camera
- Marlowe and Me interview
- Access to computers/ library for research
- Pens/ paper

# REVIEWING A PERFORMANCE (BRONZE, PART B/ SILVER, UNIT 1, PART C)

Subject:			
Number of learners:	Room:	Date:	Times: 1 hour 15 mins – 2 hours

**Session Aim:**

- To review an arts performance and share own views with others

**Learning Objectives:**

- To critique a performance based upon opinion and understanding of theatre
- To be part of a group discussion with others to share own view
- To present review to others (Silver arts award)

Time	Content	Activity	Suggested assessment methods
30 mins	Individual reflection	After the Tangle performance Using the review template, get the students to reflect on what they have watched. Ask them to work individually and on some paper first note down everything that comes into their head after the performance. Next, get them to work through the questions based upon what they personally thought of it.	<ul style="list-style-type: none"> <li>• Resource 1: Review template</li> <li>• Notebooks/paper</li> </ul>
15 mins	Arts inspiration: Who inspires you?	Get the group to start to think about the following, linked to the performance – using the white board write these up and ask the group to explain what they think they mean within the context of reviewing a play:  Key Themes  Audience (discuss different types of audience – younger, regular theatre goers etc.)  Write the definition up on the board.	<ul style="list-style-type: none"> <li>• Whiteboard/ Flipchart</li> </ul>



30 mins	Group discussion	Group discussion about the performance: Hand out the questions to six people within the group, ask the first person to read out the question to the rest of the group – explain that anyone can respond and then encourage them as a group to discuss – give 5 minutes for each question.	<ul style="list-style-type: none"> <li>• Resource 2: Prompt cards</li> <li>• Camera/Ipad for photos/film/audio of group discussion</li> </ul>
30 mins	Sharing reflection	<p>If student is doing Silver arts award: Encourage the students to share their personal reflection with others in some way. This could be uploading it to their personal blogs and sharing on social media or writing an article to go up on a website/ newsletter or on a display board at School or College.</p> <p>Ensure the student gets evidence of sharing the review (Screen shots/ photos/ film etc.)</p>	<ul style="list-style-type: none"> <li>• Camera/ Ipad</li> </ul>

**Resources:**

- Camera/Ipad to video & take pictures
- Review template
- Prompt questions
- Computers
- Pens/ paper

# RESOURCE 1 FOR SESSION PLAN 2

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**What Tangle show did you go to see?**

Name of show:

Date:

Venue:

**What was the performance about?**

**What style of theatre was it performed in?**

**What did you think about the performance?**

**Comment on the sound effects/ staging/Lighting; what worked well/ what worked less well in your opinion?**

**What impact did the performance have on you?**

**Any other comments?**

**Remember to include any photos/ performance flyers with your review**

**These questions could be cut up and passed around the small group for each person to read out and start a group discussion on. Give up to 5 minutes for each question.**

# RESOURCE 2 FOR SESSION PLAN 2

## Prompt questions for group discussion about the performance

These questions could be cut up and passed around the small group for each person to read out and start a group discussion on. Give up to 5 minutes for each question.

<p>What did you think of the performance?</p>	<p>What were the key themes?</p>
<p>Performance style: What did you think?</p>	<p>What key thing will you remember about the performance?</p>
<p>How do you think the lighting, sound and staging helped convey the story?</p>	<p>What impact do you think the performance would have on a different audience?</p>



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