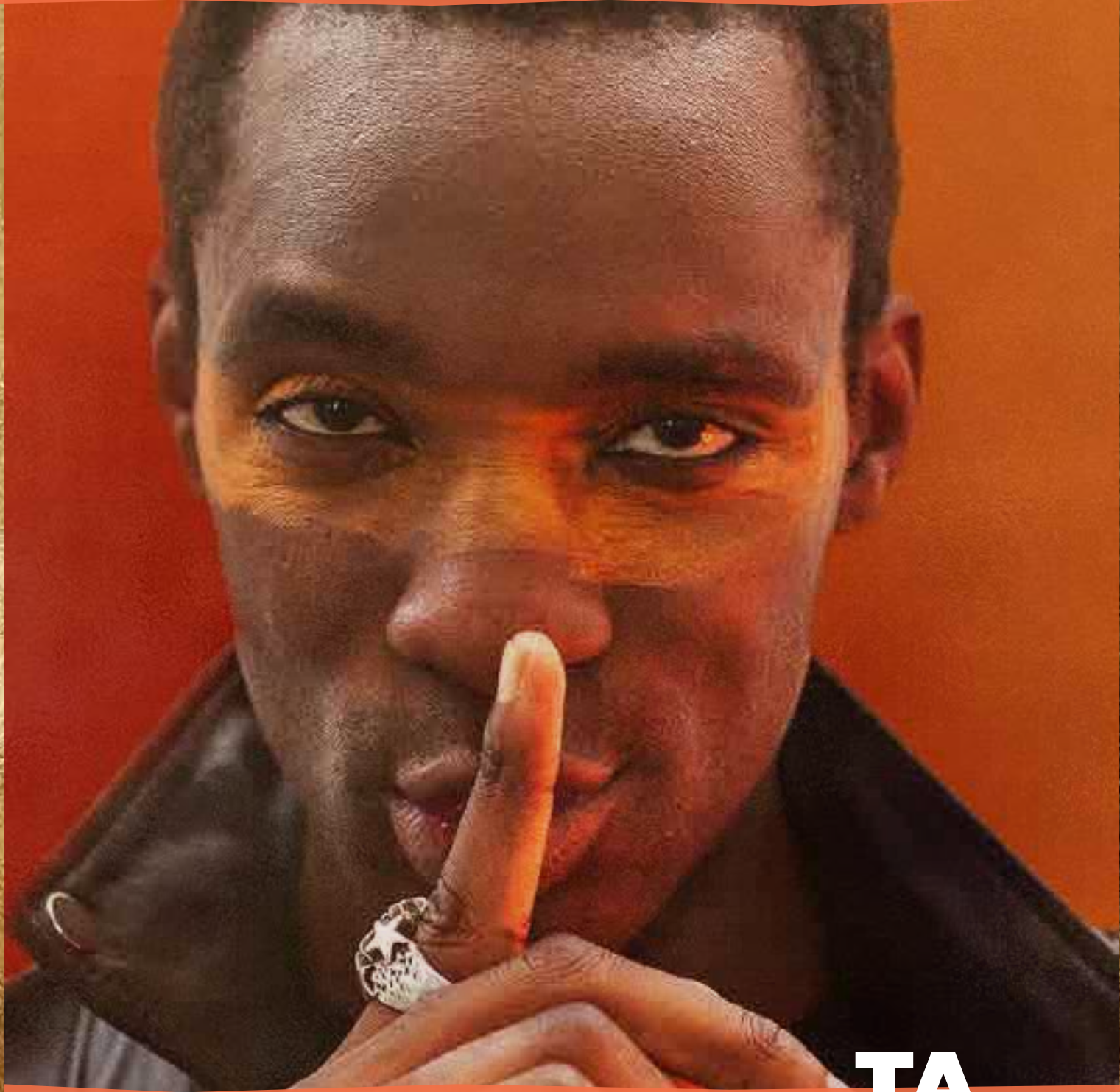


TANGLE PRESENTS  
BEN JONSON'S

# VOLPONE



[www.tangletheatre.co.uk](http://www.tangletheatre.co.uk)



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# TANGLE

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SECTION ONE

# ABOUT TANGLE





# ABOUT THIS DISCOVERY PACK

This pack is designed to help you discover Tangle's work and our latest production, Ben Jonson's VOLPONE.

Each section includes suggestions for activities suitable to do individually, in school, or with friends. Classroom activities are designed to enable teachers to use content within future lesson planning.





Recommended 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.

Whilst the plays of the Renaissance, by writers such as Jonson, Shakespeare and Marlowe, are over 400 years old, the way in which they are written still has power and relevance today. These plays have been performed across the world in many languages and styles.

Theatre has a world-wide universality and plays can be created and performed in a vast range of ways. This pack aims to inspire everyone to think about how theatre, poetry and language has power and influence across the globe 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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-  Join our mailing list by signing up at [www.tangletheatre.co.uk](http://www.tangletheatre.co.uk)
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# ABOUT TANGLE

Tangle is an African Caribbean touring theatre company with a special focus in South West England. We're based in Swindon, Wiltshire. Our work inspires people of all ages and abilities to appreciate the excellence, breadth and diversity of theatre.

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, 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 are on tour, 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.



## USEFUL INFORMATION: UBUNTU

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: 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: 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: THEATRE OF THE TOWNSHIP

Championing cross cultural exchange, Tangle's productions combine 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.

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 Bernhard 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 Bansi 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 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. Tangle's own productions are scaleable, and adaptive to different environments, with the audience integral to the action and very close to all that happens on 'stage'.

## 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.

## CLASSROOM ACTIVITIES

### English & Drama: KS3

- Compare Tangle's performance of VOLPONE to another theatre performance you have seen.
- Where was it performed? Describe the experience.
- Read the previous section to find out more about Tangle. Compare Tangle'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 and write about a township to encourage people to visit (KS3)



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SECTION TWO

# VOLPONE: BACKGROUND

# THE RENAISSANCE

The Renaissance is usually described as a period in Europe spanning from the 14th to the 17th century. It is seen as an enlightening 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, 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 the Elizabethan and Jacobean theatre of this period.

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. 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

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.

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

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.

### The Tudors

The House of Tudor was a royal house of Welsh and English origin. The first Tudor monarch was Henry VII (1485-1509). The last Tudor monarch was Elizabeth I (1558-1603).

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), with five monarchs.

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.

### The Stuarts

The House of Stuart, originally Stewart, was a European royal house of Scotland with Breton origin. They had held the office of High Steward of Scotland since Walter Fitz Alan in around 1150. The royal Stewart line was founded by Robert II, whose descendants were kings and queens of Scotland from 1371 until the union with England in 1707. Mary, Queen of Scots was brought up in France where she adopted the French spelling of the name Stuart.

In 1503, James IV married Margaret Tudor, linking the royal houses of Scotland and England. James VI of Scotland succeed the thrones of England and Ireland as James I in the Union of the Crowns in 1603.

Two Stuart queens ruled during this time: Mary II and Anne. Both were the Protestant daughters of James VII and II. Neither had any children who survived to adulthood, so the crown passed to the House of Hanover on the death of Queen Anne in 1714.



# BEN JONSON

Benjamin Jonson (1572-1637) was an English playwright and poet who has had a lasting impact upon English literature. Jonson was born in Westminster, London. Whilst a classically educated, well-read man, he had an appetite for controversy and was sometimes to be found in prison. With the playwright George Chapman (1559-1634) he popularised the 'comedy of humours'. First introduced by the Greek author Aristophanes, this is a genre of dramatic comedy that focuses on a character or range of characters, each of whom exhibits two or more overriding traits or 'humours.' These dominate their personality, desires and conduct.

Jonson is best known for the satirical plays EVERY MAN IN HIS HUMOUR, VOLPONE, THE ALCHEMIST and BARTHOLOMEW FAIR. He was also famous for his lyric and epigrammatic poetry. He was England's first Poet Laureate. TIMBER, published posthumously in 1640, shows his passion for language and discourse:

*Language most shows a man: Speak, that I may see thee. It springs out of the most retired and in most parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true as his speech. Nay, it is likened to a man; and as we consider feature and composition in*

*a man, so words in language; in the greatness, aptness, sound structure, and harmony of it.*

VOLPONE was first performed in 1605, around the time of Guy Fawkes' gunpowder plot. With VOLPONE, Jonson produced an innovative, high-energy, intensely theatrical comedy which sustained both high moral seriousness and exuberant hilarity. Following the Roman writers that he admired so much, Jonson set out to make his audience think about the troublingly subversive but exhilarating power of money and what it does to those who are consumed by greed for it. He also wanted to give them a good time!

## USEFUL INFORMATION

### Poet Laureate

The British Poet Laureate is an honorary position appointed by the monarch of the United Kingdom, currently on the advice of the Prime Minister. The role does not entail any specific duties, but there is an expectation that the holder will write verse for significant national occasions. The origins of the laureateship date back to 1616. In Britain, the term dates from the appointment of Bernard André by Henry VII of England. The Royal Office of Poet Laureate in England dates from the appointment of John Dryden in 1668.

### The Jacobean Era

The Jacobean era was the time when James I was King of England. He ruled between 1603 and 1625. It is called the 'Jacobean' era because Jacobus is the Latin version of the name 'James.'

During the Jacobean era, England and Scotland officially got together and became one country - the United Kingdom. But it wasn't all plain sailing. During the Gunpowder Plot, a group of religious extremists planned to blow up the English Parliament building and kill King James on November 5, 1605. Luckily for James, it didn't work out.

Art and architecture proliferated during the Jacobean area. A famous architect during this time was Inigo Jones. His work utilised depth and 3D effects. For example, if an architect wanted to carve a design into a building or a piece of furniture, this would be deep rather than shallow, with many different shapes, rather than 'straight up and down'. Bright colours and materials from across the world were also used.

### The Caroline Era

The Caroline era indicates the reign of Charles I (1625-1649) and derives from Latin word 'Carolus' which means Charles. In 1649, Charles I was executed as a result of Puritan uprising under the leadership of Oliver Cromwell. During the Caroline era, the spirit of Renaissance began declining, however it was a fruitful period in terms of creative writing for many, including the Cavalier Poets (including Lovelace and Carew) and the Metaphysical Poets (including George Herbert, Henry Vaughan and Katherine Phillips).

This period encompassed Civil War which divided people into factions. In England the Civil War was fought between the supporters of King, known as Cavaliers and the supporters of Parliament, known as Roundheads. The hostilities began in 1642 and ended with the banishment of Charles I in 1649. The political chaos ended with the restoration of King Charles II in 1660.



## CLASSROOM ACTIVITIES

### ART AND DESIGN: KS2/3

- Using the internet, look up examples of Jacobean Art and Architecture.
- Create your own design for a table, using depth and 3D effects.
- Look up a biography of Inigo Jones. Which were his most famous works?

### HISTORY: KS3

- Look up Oliver Cromwell and the English Civil War. What can you find out about him?
- Look up Cavaliers and Roundheads. How can you define the difference?
- Look up the Gunpowder Plot. Write a short account of what happened.

### ENGLISH: KS3

- Research England's current Poet Laureate. Write a definition of what 'Poet Laureate' means.
- Choose a favourite poem from the current Poet Laureate. Paraphrase the meanings.

# VOLPONE: AN OVERVIEW

**V**olpone, childless, rich, feigns sick, despairs,  
**O**ffers his state to hopes of several heirs,  
**L**ies languishing: his parasite receives  
**P**resents of all, assures, deludes; then weaves  
**O**ther cross plots, which open themselves, are told.  
**N**ew tricks for safety are sought; they thrive: when bold,  
**E**ach tempts the other again, and all are sold.

## Synopsis

With help from his servant, Mosca, the young, healthy Volpone feigns a deathly illness. Three supposed friends – Voltore, Corbaccio and Corvino - have set their sights on his extensive fortune and are each conned by Mosca into believing they are sole heir to his will, showering him with rich presents. Mosca describes Corvino's wife, Celia, to Volpone and he decides that he must meet her.

Volpone appears beneath Celia's window disguised as a mountebank, Scoto, selling an 'elixir of life' Scoto's Oil. Jealous Corvino drives him away upon discovering his wife watching the scene. Volpone tells Mosca of his desire for her. Mosca hatches a plot to secure Celia for his master. He tells Corvino that Scoto's Oil, purchased for Volpone by Corbaccio, has revived his flagging health. However, if Volpone is to live on, he must sleep with some young woman. Corvino offers his wife.

Just in the nick of time, Corbaccio's son Bonario catches his father in the act of disinheriting him. Bonario rescues Celia from Volpone's clutches. At the ensuing trial, and thanks to some clever wordplay from the lawyer Voltore, Celia and Bonario are found guilty of deception. Volpone makes his entrance on a stretcher to demonstrate his impotence. Everyone else implicated gets off scot free.

Volpone then makes a fatal error. Bored of playing the invalid, he disguises himself and announces that 'Volpone' is dead and that Mosca has inherited all his wealth. Everyone returns to court to dispute the will, and Volpone becomes irretrievably ensnared in the very plot that he and Mosca devised.

At the court, Voltore, Corvino and Corbaccio are enraged. They accuse Mosca of being the lying villain who created the whole plot. Mosca is summoned. He arrives with another



plot in mind. He will extricate Volpone from this predicament, but the fox must remain dead and he, Mosca, must continue as the heir. Volpone does not agree to Mosca's proposal. He throws off his disguise and the entire intrigue is revealed.

The court sentences Mosca to the galleys; Volpone is deprived of his goods and sent to a hospital for incurables. Voltore, Corvino and Corbaccios are deprived of a legal practice, a wife, and a fortune. Celia returns to her father with her dowry trebled, and Bonario is immediately reinstated as his father's heir.



### Context

VOLPONE combines its moral into a funny, entertaining play. The action is fast-paced, non-stop and demands our attention throughout. Iambic pentameter and blank verse are the principal language tools.

The play's characters have the names of animals in Italian to suggest that it is a kind of fable (a story with a moral where the animals stand for human characteristics). Volpone is the Italian for fox and Mosca means fly. Corvino is a raven, Corbaccio crow and Voltore, vulture. Bonario means 'kind' and Celia 'heavenly'.

Jonson set VOLPONE in Venice, a wealthy trading city known as much for the double-dealing of its merchants as for the faithlessness of its women. But London in the early 1600s, where Jonson lived and worked, was also a place where an unregulated capitalism was letting rip, and where speculation and profiteering ran riot. It is against this background that Jonson wrote his play.

At the heart of the play is the Fox – Volpone himself. Volpone is cunning, selfish trickster – but Jonson makes us enjoy his company, crafting a complex protagonist who both attracts and repels. Volpone may be a cheat and a villain, but he's fun. He builds a relationship with his audience by making them his close confidants - almost accomplices - as he takes great risks to follow wherever his urge for pleasure takes him. The fact that his dupes are vain, paranoid monsters only makes us like him more.

## Themes

### Greed

The theme of greed is embodied by Volpone, Mosca, his friends, and the scam which forms the central aspect of the plot. After Mosca compares Celia's beauty to that of gold, Volpone's greed inspires an unconquerable desire for her. Greed causes Volpone and Mosca's downfall. Because they cannot agree to share the fortune, Volpone unmasks himself and brings Mosca down with him.

### Animalization

Animalization - Jonson's representation of characters as their namesake animals - transforms Volpone into a fable. The names are fitting and descriptive. The animalization theme reveals the motivations of every character. As a result, the audience can focus more readily on the underlying meaning of the play.

### Parasitism

A parasite is an organism that lives in or on another species. Although Mosca is the foremost parasite in the play, Corvino, Corbaccio, and Voltore might also be considered parasites. Volpone's entire scam depends on Mosca's keen ability to leech his clients, but if not for the clients' desire to leech Volpone, the scam would fall flat. Volpone, Mosca, and all the clients are, in fact, competing parasites.

In his soliloquy, Mosca explains parasitism as a universal guiding principle: everyone is a parasite, but some are better at it than others. The four parasites compete over Volpone's dying carcass. Only Mosca, however is fully aware of his parasitic status, arguably making him the most able to manipulate others.

### Deception

Like greed, deception pervades the entire play, marking characters for punishment (any character who deceives another is ultimately punished). Bonario and Celia, who are honest to the last, are exempted from punishment. Others get their comeuppance.

### Knowledge/Ignorance

At any given time during the course of the play's action, no characters on stage know as much as the audience. Only the audience is fully aware of each character's situation. Not even Mosca, the master manipulator, knows that Corvino and Celia will come to the door earlier than expected and that, as a result, Bonario will leap out and discover Volpone's scam. Jonson plays with the knowing position of the audience, inviting us to consider their moral failings from an unsurprised position.



## USEFUL INFORMATION 1: LANGUAGE

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, one of the official languages of South Africa, 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'.

## USEFUL INFORMATION 2: POETIC FORM

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.

Blank verse is a rhythm of poetry that does not rhyme, but uses the iambic pentameter. Kyd, Shakespeare and Marlowe were the first English authors 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. Here is an example of blank verse from VOLPONE:

*Good morning to the day, and next, my gold!*

*Open the shrine that I may see my saint*

*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 3: SONNETS

Sonnets are fourteen-line poems 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.

Here is an example of the opening lines of a Shakespearean sonnet.

*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;*

Jonson often expressed his dislike of sonnets, but he wrote a number of them. Here is an extract from A Sonnet to the noble lady, The Lady Mary Wroth.

*I that have been a lover, and could show it,  
Though not in these, in rithmes not wholly dumb,  
Since I exscribe your sonnets, am become  
A better lover, and much better poet.*

### USEFUL INFORMATION 4: SONGS

Several songs are included in VOLPONE. Shakespeare also included over 100 songs in his plays, often with words and melodies. Marlowe wrote no songs, but occasionally indicated them in his plays. Here is an extract from Volpone's song to Celia:

*Come, my Celia, let us prove,  
While we can, the sports of love;  
Time will not be ours forever;  
He at length our good will sever.  
Spend not then his gifts in vain.  
Suns that set may rise again;  
But if once we lose this light,  
'Tis with us perpetual night.*

Jonson wrote a great deal of poetry. One of his most famous poems, TO CELIA, is commonly known as DRINK TO ME ONLY WITH THINE EYES, and has been set to music many times. Here are the opening lines.

*Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss within the cup,  
And I'll not ask for wine.  
The thirst that from the soul doth rise  
Doth ask a drink divine;  
But might I of Jove's nectar sup,  
I would not change for thine.*

It is said that Elizabeth Turner created the poem's first melody in 1756, but there is a theory that the original composition was by John Wall Callcott in 1790. The 1800s saw it set to a 'glee tune' by Colonel Mellish. Later arrangements were by Granville Bantock and Roger Quilter, who also set a number of Shakespeare's songs to music. The song has often been used in film. It has been performed by Lou Costello and Bing Crosby. It is also referred to in George Eliot's novel, THE MILL ON THE FLOSS.



## CLASSROOM ACTIVITIES

### English: KS3/4

- Write your own poem using this the iambic pentameter style.
- Look up the writer George Eliot. What were her most famous works?
- Choose an extract from the selection in Section 4. 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.

### Music: KS2

- Find a recording of DRINK TO ME ONLY WITH THINE EYES and listen to it. What did you think of it? Comment of the sound and the mood.

# RENAISSANCE PLAYWRIGHTS: KEY PLAYERS

Thousands of plays were written between 1564 and 1616 (the dates of Shakespeare's birth and death). Here, Tangle's Artistic Director Anna summarises the four playwrights whom, with Ben Jonson, she considers to be the 'giants of the time'.

## **THOMAS (TOM) KYD:**

*scrivener, playwright and crucial to the development of Elizabethan drama.*

Born London, 1558; died 1594. His most significant work, THE SPANISH TRAGEDY, was the first play utilising the iambic pentameter and expressing 'drama' in story form. He may also have been the author of a play pre-dating Shakespeare's, which is now known as the UR-HAMLET. A close friend of Christopher Marlowe, he was arrested with him in 1593 for acts of necromancy, and tortured. The son of a scrivener, Kyd's authorship of THE SPANISH TRAGEDY was identified through his handwriting. He died in relative obscurity.

### **What I love about him:**

*that we know so little of him, making him a shadowy personality, despite his monumental presence as the founding father of the iambic pentameter and modern dramatic form.*

## **CHRISTOPHER (KIT) MARLOWE:**

*playwright, poet, translator, 'rake-hell' and political agent.*

Born Canterbury, 1564; died 1593. Major works: DOCTOR FAUSTUS, EDWARD II, TAMBURLAINE.

Marlowe's plays are known for their 'overreaching' protagonists. Marlowe is sometimes known himself as 'the overreacher'. He was 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. Marlowe is often alleged to have been a government spy. On 18 May 1593, a warrant was issued for Marlowe's arrest. On 30 May 1593, he was stabbed to death. Whether the stabbing was connected to his arrest has never been resolved.

### **What I love about him:**

*his fearlessness in challenging crucial issues such as religion, sexuality and politics through his works. He died aged 29, possibly for his beliefs. He was clearly too dangerous to keep alive.*



**William (WILL) SHAKESPEARE:**

*poet and actor; widely regarded as the world's greatest dramatist.*

Born Stratford upon Avon, 1564; died 1616. He wrote at least 37 plays, including HAMLET, JULIUS CAESAR, A MIDSUMMER NIGHT'S DREAM and THE TEMPEST, many poems, including VENUS AND ADONIS and THE RAPE OF LUCRECE, and THE SONNETS. His plays commonly fall into three categories: the comedies, the tragedies and the histories. Later plays are sometimes known as 'the romances'. Whilst his influence across the world in terms of the shaping of modern language and drama is impactful and profound, very little is known about his personal life. This has stimulated speculation about his physical appearance, his sexuality, his religious beliefs, and whether the works attributed to him were, in fact, written by others.

**What I love about him:**

*how his experience as an actor informed the scope and majesty of his works, which can be performed over and over in multifarious ways: '...read him, therefore; and again, and again'.*

**JOHN WEBSTER:**

*playwright and master of tragedy in dramatic form, signposting a new era of theatre.*

It is thought Webster was born around 1580. He would have started writing plays after the death of Kyd and Marlowe, and towards the end of Shakespeare's life. His masterworks are THE DUCHESS OF MALFI and THE WHITE DEVIL. He also collaborated with others to co-author multiple plays. Webster was still writing plays in the 1620s but it is not clear when, or how, he died. There are no known portraits of him, but he married the seven months pregnant Sara Peniall in 1605. He was probably born, and also died in London.

**What I love about him:**

*He offers audiences an unsparingly dark vision of human nature and a horrific version of humanity. The writer T.S. Eliot wrote that Webster always saw 'the skull beneath the skin'.*

# THE ENGLISH RENAISSANCE: A TIMELINE

- 1558: — **Queen Elizabeth I is crowned, and Thomas Kyd is born.**
- 1563: — Martin Luther's Thirty-Nine Articles are published.
- 1564: — **William Shakespeare and Christopher Marlowe are born.**
- 1570: — The Catholic Church excommunicates Queen Elizabeth I.
- 1572: — **Thomas Dekker and Ben Jonson are born.**
- 1574: — The St. Bartholomew's Day Massacre takes place in England, on which Marlowe based his play *The Massacre at Paris*.
- 1576: — **The Curtain theatre is built.**
- 1577: — Raphael Holinshed publishes his *Holinsheds Chronicles of England, Scotland, and Ireland*, the primary source text for most of Shakespeare's history plays.
- 1578: — **James VI becomes King of Scotland.**
- 1580: — Francis Drake completes his circumnavigation of the globe.
- 1580: — **Thomas Middleton and John Webster are born.**
- 1584: — Sir Walter Raleigh establishes the first English colony in the New World.
- 1585-1604: — **England is at war with Spain.**
- 1586: — The Babington Plot to assassinate Queen Elizabeth I and place Mary Queen of Scots on the throne is discovered.
- 1587: — **Mary Queen of Scots is executed at the Tower of London.**
- 1587: — Theatre impresario Phillip Henslowe builds The Rose theatre.
- 1588: — **The Spanish Armada is destroyed by England's fleet.**
- 1592: — Thomas Kyd's *The Spanish Tragedy* is published.



- 1593: — **The theatres are closed due to plague.**
- 1593: — Christopher Marlowe is murdered, Shakespeare's *Venus and Adonis* is published.
- 1594: — **The theatres re-open, Thomas Kyd dies, and the first recorded performances of Shakespeare's *Titus Andronicus* and *The Taming of the Shrew* take place.**
- 1597: — The performance of Ben Jonson and Thomas Nashe's *The Isle of Dogs* results in Jonson's arrest; he is released a few months later.
- 1599: — **The Earl of Essex is arrested, The Globe theatre is built, Shakespeare's *Henry V*, *Julius Caesar*, *As You Like It*, *Hamlet*, and *Much Ado About Nothing* open, and Dekker's *The Shoemaker's Holiday* opens.**
- 1603: — Queen Elizabeth I dies, and James VI of Scotland becomes King James I of England.
- 1605: — **The Gunpowder Plot is foiled and Guy Fawkes apprehended, Ben Jonson's *Volpone* opens, and Thomas Middleton and Thomas Dekker's *The Roaring Girl* is performed at The Fortune theatre.**
- 1608: — John Milton is born.
- 1610: — **Ben Jonson's *The Alchemist* opens.**
- 1612: — John Webster's *The White Devil* opens.
- 1613: — **The Globe theatre burns down during a performance of Shakespeare's *Henry VIII*.**
- 1616: — William Shakespeare dies, King James I publishes his complete works, and Ben Jonson's *First Folio* is published.
- 1617: — **Ben Jonson is named England's first Poet Laureate.**
- 1623: — Shakespeare's *First Folio* is published.

## FURTHER INFORMATION: THEATRE AND THE POLITICAL CONTEXT

Elizabeth I reigned from 1558 to 1603. She 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.

Theatregoing in the Elizabethan era was a social activity involving a very large cross section of the community. Plays were debated and discussed, and some works challenged established stereotypes, caused a sensation and stirring up debate.

## 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 was 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 VOLPONE 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 VOLPONE using colouring pencils or paints



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SECTION THREE

# TANGLE IN PERFORMANCE





# MAKING A TANGLE PRODUCTION

There are many aspects to planning and creating a theatre production and every company has its own particular approach. Here are 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. Tangle uses a ‘workshop’ format working with 3 or 4 actors in small groups to test aspects of the text and to sing. This helps establish whether they are good team players and it also enables our team 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 elaborate costumes. Any floor or wall coverings are usually simple and bold, emphasising the connection, rather than the divide between the players and the audience. Sets are scaleable,

redacting to suit smaller venues and expanding to suit larger ones.

## **Music**

Music and song are central to any Tangle show. We commission a professional artist to create original songs and melodies. This is a collaborative process, principally between the composer and director who discuss moods, themes and styles which are then developed into scenes before rehearsals begin.

## **Lighting**

Tangle’s productions utilise practical lighting. This is illumination produced physically, via light sources that are visible as models within a scene – these can be lamps, light fixtures, television sets, or any other model 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, sodiums and fluorescents.



### **Fights and movement**

Some of our plays involve complex physical movement or stage combat. To develop these, the director and combat director work together to devise a physical language for the play. They then work with the actors to devise a set of movement and combat sequences. This work involves much practice, and the actors learning set moves (such as how to throw a punch or enact pain). Before every performance, the actors undertake a 'fight call' in order to ensure they remember what they need to do for each sequence.

### **Planning and rehearsing**

All directors undertake a great deal of planning before rehearsals begin. 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 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) is 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.

### **Previews**

These are the first 'test' performances in front of a public audience. After each, the creative team re-work lighting and sound cues, and further rehearsals take place for actors in the lead up to the Opening Night.

# TANGLE'S PERFORMANCE STYLE

Tangle's touring productions have a distinct aesthetic. They incorporate the broad reaching style of 'township theatre' presentation, where work is created for performance in non-traditional venues, and some aspects of Western theatre such as amplified sound and sets. Our aesthetic has evolved over time and aims for the performance to visually and physically connect fully with our audiences – actors are close enough to touch them. The work is immediate and powerful to watch, with an incredible dynamism established in the relationship between the actors and their audience.

The actors perform as an ensemble. 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.

Tangle's touring productions follow many traditions of English Renaissance theatre and of 'township theatre'. Actors often present the work in several different languages. A-cappella song is developed to accompany each work, as well as interpolated sound and instrumental music (both live and pre-recorded). Sometimes the artists sing and speak at the same time. This technique is known as 'sing-speak' and originates from Zimbabwe and can be enhanced through recorded sound animation.

Sets focus on delineating the 'space of play' rather than a realistic 'kitchen sink' 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'.



### **FURTHER 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.

### **FURTHER 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.

### **FURTHER 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 at 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 at 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?

### RE/PSHE at all levels

- Think about humanity and The Renaissance as the birth of humanism.
- What do words like Ethics and morals mean in Renaissance terms?



# THEATRE DESIGN – INTERVIEW

Colin Falconer studied Interior and Environmental Design at The University of Dundee and Theatre Design at Nottingham Trent University. Recent design credits include BLUE/ORANGE (ATG/Theatre Royal Brighton), THREE SISTERS (Chichester Festival Theatre), THERE WE HAVE BEEN/ EVRYTHING AND NOTHING (Sadler's Wells), THE RIME OF THE ANCIENT MARINER (South Bank Centre, Director Jude Kelly), ANANSI TRADES PLACES (Talawa) and THE MERCHANT OF VENICE (RSC).

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

I'm a Theatre Designer and I design all of the physical elements of a production, usually the sets, costumes and props. This initially involves studying the text, discussions with the director, looking at the spaces the production will visit and researching images which might influence the design. I then develop scale models and drawings of the set which will then be used to build the set and source the props. These also form a point of discussion with the director. Scale models allow us to test different formats and alter the concept as ideas develop.

## **2. How did you get into theatre design?**

I studied Interior Architecture at university and a small part of the course involved theatre design. Our design tutor encouraged us to see as many pieces of theatre as possible. I knew that this was something I wanted to pursue as a career.

## **3. What were and are your influences and inspirations?**

I try to see a lot of Contemporary Dance. I enjoy the work of Wayne McGregor and Akram Khan.

I find it a very pure form of theatre - bodies in space moving and interacting with each other and the design adding a very emotional element to the experience. This often manifests itself in my own designs.

# THEATRE DESIGN – INTERVIEW

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

I think I have quite a minimalist style. I always think that every single thing on stage should have its purpose, whether to represent a concept or reflect an emotion, a location or a character. This has hopefully evolved into a focused style of design.



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

I have designed two Tangle productions, WORKSHOP NEGATIVE and more recently DOCTOR FAUSTUS.

With both productions Anna and I started exploring shared space and immediate relationships between the audience and the performers that Tangle shows allow. WORKSHOP NEGATIVE used a metal set and industrial lighting to create a harsh and intense environment to heighten the themes of the play.

In DOCTOR FAUSTUS we used shelves crammed with old electrical fixtures, wires and bulbs that sparked and flashed to bring Faustus' new found power and his vivid imagination to life. The mess of cables and lamps trailed under the audience's feet to bring the characters and the audience together.

In both productions we created an intimate and powerful experience to share with the audience.



# SOUND DESIGN – INTERVIEW

Drew Baumohl trained at Bristol Old Vic Theatre School. He was Deputy Head of Lighting and Sound at Nottingham Playhouse from 2005-2014. Recent credits include STACKED /BAIT (Almeida Theatre), THE KITE RUNNER (Wyndham's Theatre), MISS NIGHTINGALE (The Vaults); A MIDSUMMER NIGHT'S DREAM (New Wolsey Theatre, Director Trevor Nunn) and SLEEPING BEAUTY (CAST, Doncaster).

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

Sound Design entails working with the script and director to create the soundscape for the show and then working out how it's going to be implemented technically. This can differ from show to show depending on the requirements of the piece and how the director wants to work with sound. Some show shows can be as simple as sourcing the literal sound effects that are

mentioned in the script (such as an engine or door slamming). Other works might need a more abstract approach in terms of underscoring and heightening specific moments. For example, radio mics or amplification sources may be used to create reverberations around a 'live' stage sound.

## **2. How did you get into theatre design / sound design?**

I trained at theatre school in technical theatre and went onto become a full-time technician at Nottingham Playhouse. Whilst there, I was given the opportunity to design sound for in-house shows.

This became more and more frequent over the years, and so I decided I wanted to go freelance and focus solely on sound design.

# SOUND DESIGN – INTERVIEW

### **3. What were and are your influences and inspirations?**

I've always been into films and as I have progressed as a sound designer, my work has become more and more filmic in its nature. I'm not a composer, but have a decent amount of musical knowledge. A lot of the work I do I see sound design as composing with sound rather than music. I draw a great deal from films that use this same technique. I particularly like films that work with the sounds of the environment they are based in and then morph into something more abstract to create a soundscape for the piece.



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

I don't think so, because each piece I work on is different to the last piece, and requires a different approach.

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

I first worked with Tangle and Anna when I was based at Nottingham Playhouse at the NEAT Festival on the show THE CROSSING. Anna and I shared a common approach. Our style of working was to the sound and style of working was very similar and our creative relationship was born. I have since designed for Tangle on WORKSHOP NEGATIVE and DOCTOR FAUSTUS. What is exciting about working with Anna and her composers is how much she values the various forms of sound design. Her shows are 'sound heavy' often with multiple cues and techniques per minute. We work closely together during rehearsals to establish effects and ideas collaboratively with actors and other creatives. It is a team effort.



# COMPOSING – INTERVIEW

John Lenon Pfumojena is a multiple award-winning Zimbabwean actor, musician and writer. He has performed in Zimbabwe at HIFA, Theatre In The Park, with his award winning band, Mhandiband and his theatre company Spear. Since moving to the UK in 2013 he has performed with Tangle, Theatre-Rites, at Shakespeare's Globe, with Told by an Idiot and in The National Theatre's production of PETER PAN in which he played the title role. In 2017 he originated the role of Okot in Young Vic/Good Chance Theatre's internationally renowned production of THE JUNGLE for which he also composed and arranged the music. 2018 saw the launch of his debut album, SOUNDS OF REFUGE, recorded at London's Abbey Road studios with Mohamed Sarrar and Ammar Haj Ahmad. Fusing Zimbabwean, Sudanese and Syrian music, spoken word and poetry it is composed and performed with mbira, darbuka and djembe.

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

I'm a musician, actor and writer. I compose music for recording and theatre based on my Zimbabwean heritage as a palate- Mbira Shona music. Shona is one of Zimbabwe's principal languages (I also speak Ndebele and English). I write stories that pertain to my experiences and that need to be heard.

## **2. How did you get into music, acting and writing?**

I started being a creative at the age of 6 when I performed in my first play. At 8 I was the only boy in my junior school choir. At the age of 10 when writing music became writing stories ...I haven't looked back since then.

# COMPOSING – INTERVIEW

### **3. What were and are your influences and inspirations?**

My strong influences are definitely the Mbira and Marimba music of Zimbabwe fused with my knowledge of western contemporary and classical music. Verbatim theatre and definitely township style plays/storytelling.

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

I would never describe my work to be dictated by genre. It is always a hybrid of my influences which continue to grow. I use my cultural heritage to collaborate with myriad styles and genres. Therefore, I am always creating hybrid fusions.



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

With Tangle I have worked on many touring pieces including performing, acting and composing music. Working with the texts of Mandela and commissioned writers, a Zimbabwean play, WORKSHOP NEGATIVE, in which I both performed and composed the music (original works including sing-speak) as well as classical writers – I composed the entire score for DOCTOR FAUSTUS in 2018 which included a capella choral singing and mbira music. Anna and I are currently working on a jazz fusion score for VOLPONE. This involves creating a palette of music and sound ideas incorporating melody, song, sing-speak and a percussive set (when parts of the set can be used as percussion). We use these processes to build up the musical framework of the play, eventually blending the spoken word action with live and recorded music and sound. Working with Tangle has been a thrill. It is work that has something to say. And speaks to the betterment of mankind and communal interaction.



# DIRECTING — INTERVIEW

Anna Coombs is Artistic Director of Tangle. She was previously Head of Projects at Hall for Cornwall, where she directed Marlowe's *THE JEW OF MALTA* in 2008 with Joseph Mydell as Barabas, the first black actor to play a Marlowe protagonist in a major UK revival. Anna has worked across England and Ireland in regional theatre and has directed at London's Soho Theatre, National Theatre Studio, Gate Theatre, and across London's West End. Directing for Tangle includes *EVERYMAN* (2009) in English and Yoruba, *A DROP TO DRINK* (2010, with The National Theatre Studio and Soho Theatre), *THE CROSSING* (2012) in English and Twi, co-produced with Nottingham Playhouse, Cont Mhlanga's *WORKSHOP NEGATIVE* (2016) and Marlowe's *DOCTOR FAUSTUS* (2018).

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

Directing is all about understanding how physical, visual and verbal forms of communication link together – stagecraft – and then having a vision to interconnect them, rather like an emulsifier. My work puts the actor centre stage, with a complete connection between actors and audience so our set designs are usually stylised. I 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

through light. Or sound. There is also a great deal of live music and song in my shows. My approach is collaborative – to make a production everyone works together to realise a shared ambition and we are all interdependent. I am an easy-going person but ridiculously demanding on actors. I expect them 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! That said, understanding the pressures that actors are under is crucial – as is having a good mix of empathy and strictness, pushing people to give of their best in a positive way.

# DIRECTING – INTERVIEW

## 2. How did you get into directing?

I fell into it really. I never wanted to act but became fascinated by 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 and watch technical rehearsals thanks to a free scheme the RSC used to run. I also used to go to Stratford after school and watch shows – in those days you could buy a 'standing' ticket for a few pounds. I directed a lot of plays at university and felt my way into it all by working as an assistant at ENO, in the West End and regionally. I learnt on the job, gaining new skills from each engagement.

## 3. What were and are your influences and inspirations?

Amazingly, I started to work professionally before the world wide web was a known and used resource! The art form has changed dramatically during my career. I am a 'realist' – I am not a fan of film in theatre – and have been lucky enough to work with some renowned craftsmen such as Peter Cheeseman, playwright Nick Darke, and wonderful practitioners such as Cont Mhlanga. The Cornish director Michael Grandage is both a huge inspiration to and a massive influence on me. His understanding of both theatre craft, and ordinary humanity is profound, and awe inspiring. I have learned hugely from directors Dominic Cooke and Michael



Buffong. Global influences include Amakhosi in Bulawayo, The Market Theatre Johannesburg, the early works of Yael Farber in South Africa and Joseph Papp's Public Theater in New York.

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

No. Whilst there are echoes of the township, I would say it has a style of its own. The shows presents in an environment which is immediate and where 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 theatre.

I work with ensemble casts in a very physical way and commission original music and song for all the shows. This creates an additional layer to the relationship between actors and the audience because music has a different means of connecting emotionally with them. Use of practical lighting extends the relationship further, with inventive with light sources that can often be visually surprising.



# DIRECTING – INTERVIEW

## 5. Tell us about the work you have done with Tangle.

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'. We are ten years old now! I lead all the company's creative projects and productions. As I am both Artistic Director and Chief Executive, I am also accountable for all our finance and operations, as well as fundraising, reporting and compliance, and staff supervision. If you work in the arts it is really important to have a

grasp of business and to have lots of transferrable skills.

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.

## CLASSROOM ACTIVITY

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 in Section 4 .

## FURTHER 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.



# NOTES FOR TEACHERS

The practitioner interviews have been included to give context to the artistic aspects of the VOLPONE performance and the Tangle aesthetic (style of delivery). The interviews are a great resource for students interested in getting into the creative industries and also for links to specific subjects and parts of Arts award. The notes are 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.
- 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.

## **4.**

- Links to GCSE music & drama – understanding of genre.

## **5.**

- 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.



# 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  |

# THEMED EXERCISES/ ACTIVITIES

## Interpreting material and understanding Jonson

A range of vocal exercises absorbing text interpretation involving improvising and composing musical ideas, linking to VOLPONE and Jonson's text

- See printed out versions of text extracts elsewhere in this pack.

| 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 extracts later in this pack 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  | Introduce the text extracts with rhythmical clapping, working in inner and outer circles.<br><br>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 | We are essentially 'clapping' out an iambic pentameter. The first phrase is to clap out the text extract from VOLPONE and then the next person adds the remaining syllables.<br><br>Using the text extract from THE DUCHESS OF MALFI 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 | Have the group think about the things they have learnt and done today. Then instruct them:<br><br><i>I have made all the words in the world disappear, except for four words.<br/>Choose the four words you are going to 'save' and write them down.<br/>Choose four more words and write them down.<br/>You now have eight words; the only eight words left in the world.</i><br><br>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. |



# RESOURCES: NON-VERBAL COMMUNICATION AND GROUP WORK

Here are some activities that help Tangle's artists to warm up and to work collectively

## **Moving As One**

PSHE, DRAMA, ENGLISH

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**

PE, ENGLISH, DRAMA

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.

# RESOURCES: NON-VERBAL COMMUNICATION AND GROUP WORK

## **Hypnosis**

PE, ENGLISH, DRAMA

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**

DRAMA, ART

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 communicating with each other and with an audience.

## **Call and Answer**

MUSIC

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 people at which point the facilitators become part of the answering chorus.

## **Dance Circle**

PE, DANCE, DRAMA, MUSIC

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.

# RESOURCES: RHYTHM, MOVEMENT AND VOCALISING

## **Creating a Soundscape**

MUSIC, DRAMA

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**

MUSIC/DRAMA

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**

MUSIC/DRAMA

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.



# TEXT EXTRACTS

Here are five extracts, written by Renaissance poets and playwrights.

## **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 Iland'.

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.

# TEXT EXTRACTS

## **Christopher Marlowe – DOCTOR FAUSTUS**

Christopher Marlowe was a playwright in the Elizabethan era. It is not clear when Marlowe authored DOCTOR FAUSTUS, but the play clearly factored in his untimely death via its controversial exploration of religion. Here, Faustus conjures up an image of the world's most beautiful woman, Helen of Troy.

Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium?  
Sweet Helen, make me immortal with a kiss:  
Her lips suck forth my soul; see where it flies!  
Come, Helen, come, give me my soul again.  
Here I will dwell, for heaven be in these lips  
And all is dross that is not Helena!



# TEXT EXTRACTS

## William Shakespeare – HAMLET

William Shakespeare was a contemporary of Jonson, and HAMLET is one of his most loved plays. This speech, delivered by Polonius in Act 1, Scene 3 gives advice to his son, Laertes, as he voyages to France.

Yet here, Laertes! aboard, aboard, for shame!  
The wind sits in the shoulder of thy sail,  
And you are stay'd for. There; my blessing with thee.  
And these few precepts in thy memory  
See thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledged comrade. Beware  
Of entrance to a quarrel, but being in,  
Bear't that the opposed may beware of thee.  
Give every man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not express'd in fancy; rich, not gaudy;  
For the apparel oft proclaims the man,  
And they in France of the best rank and station  
Are of a most select and generous chief in that.  
Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man.  
Farewell: my blessing season this in thee!

# TEXT EXTRACTS

## 4. Ben Jonson – VOLPONE

This extract is adapted from the first scene of Ben Jonson's VOLPONE.

ENTER VOLPONE AND MOSCA

**VOLPONE** Good morning to the day; and next, my gold.  
Open the shrine, that I may see my Saint.  
O thou son of Sol,  
But brighter than thy father, let me kiss,  
With adoration, thee, and every relic  
Of sacred treasure, in this blessed room  
Riches, the dumb God, that giv'st all men tongues;  
That canst do nought, and yet mak'st men do all things;  
The price of souls; even hell, with thee to boot,  
Is made worth heaven. Thou art virtue, fame,  
Honour, and all things else. Who can get thee,  
He shall be noble, valiant, honest, wise,—

**MOSCA** And what he will, sir. Riches are in fortune  
A greater good than wisdom is in nature.

**VOLPONE** True, my beloved Mosca. Yet I glory  
More in the cunning purchase of my wealth,  
Than in the glad possession; since I gain  
No common way; I use no trade, no venture;  
I wound no earth with plough-shares; fat no beasts,  
To feed the shambles; have no mills for iron,  
Oil, corn, or men, to grind them into powder:  
I blow no subtle glass; expose no ships  
To threat'nings of the furrrow-faced sea;  
I turn no monies in the public bank,  
Nor usure private.

**MOSCA** No sir, nor devour  
Soft prodigals. You shall have some will swallow  
A melting heir as glibly as your Dutch  
Will pills of butter, and ne'er punge for it;  
And besides, sir,  
You are not like a thresher that doth stand  
With a huge flail, watching a heap of corn,  
And, hungry, dares not taste the smallest grain,  
But feeds on mallows, and such bitter herbs;  
Nor like the merchant, who hath fill'd his vaults  
With Romagnia, and rich Candian wines,  
Yet drinks the lees of Lombard's vinegar:  
You will not lie in straw, whilst moths and worms  
Feed on your sumptuous hangings and soft beds;  
You know the use of riches, and dare give now  
From that bright heap, to me, your poor observer,  
Your pleasure allows maintenance.



# TEXT EXTRACTS

## 5. John Webster – THE DUCHESS OF MALFI

John Webster wrote in the late Jacobean era and is considered to be a master of tragedy. In his play THE DUCHESS OF MALFI, the Duchess's twin brother, Ferdinand, out of jealousy, arranges to have her murdered. He encounters her body after the act, with his aide, Bosola.

**FERDINAND** Is she dead?

**BOSOLA** She is what you would have her.  
But here begin your pity

Bosola shows her children, strangled

Alas, how have these offended?

**FERDINAND** The death  
Of young wolves is never to be pitied.

**BOSOLA** Fix your eyes here.

**FERDINAND** Constantly.

**BOSOLA** Do you not weep?  
Other sins only speak; murder shrieks out.  
The element of water moistens the earth,  
But blood flies upwards and bedews the heavens.

**FERDINAND** Cover her face; mine eyes dazzle; she died young.  
She and I were twins;  
And should I die this instant, I had liv'd  
Her time to a minute.

# TEXT EXTRACTS

## CLASSROOM ACTIVITIES

### 1. John Donne – NO MAN IS AN ISLAND

- Look up John Donne. What can you find out about him? What are his most famous poems?
- Paraphrase the poem, NO MAN IS AN ISLAND.
- What does this message mean to you about community, and about working together?

### 2. Christopher Marlowe – DOCTOR FAUSTUS

- Identify the main themes in this extract.
- Paraphrase the extract.
- Imagine being in Faustus's situation. How would you feel?
- Imagine meeting Marlowe. What questions would you ask him?

### 3. William Shakespeare - HAMLET

- This extract is about giving advice. What is Polonius saying? Describe his speech in your own words.
- What comparisons can you draw between this extract and the VOLPONE extract?
- 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 'blessing'. What does it mean? What other, similar words can you find?

### 4. Ben Jonson – VOLPONE

- Identify the main themes in this extract, and paraphrase it.
- Imagine being in Volpone's situation. What parallels can you draw? How would you feel?
- Imagine meeting Ben Jonson. What would you say to him?

### 5. John Webster – THE DUCHESS OF MALFI

- Compare the writing style of the dialogue to the extract from VOLPONE. What are the main differences?
- What do you think is the relationship between Ferdinand and Bosola?
- What do you imagine is the outcome of the scene?



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SECTION FOUR  
**RESOURCES,  
ACTIVITIES AND  
LESSON PLANS**

# SESSION PLAN 1

|                     |       |       |  |
|---------------------|-------|-------|--|
| Subject:            |       |       |  |
| Number of learners: | Room: | Date: | Times:<br>1 hr 20 mins- 2.5 hours activity |

## Session plan

### Session Outcome:

- 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      | <p>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.</p> <p>Write your stories down and ask individuals to read them out.</p>   |                              |
| 30-40 mins | Divisions and rhythms | <p>Get the children to think about divisions and rhythms. Ask them what they think they are – write on the white board an explanation.</p> <p>Take the text extracts from VOLPONE and HAMLET earlier in this section, or use others.</p> <p>Divide the children into threes and get them to divide the lines and words</p> <p>Get them to read them loud and listen to the different voices that come across.</p> <p>Extra for KS3: Ask the groups to discuss:<br/>What effect does this have on the performance?<br/>What happens if you adapt and change your original choices?</p> |                              |



## SESSION PLAN 1

| Time    | Content          | Activity   | Suggested assessment methods      |
|---------|------------------|--|-----------------------------------|
| 30 mins | Rhythm and tempo | Using text extracts from earlier in this section.<br><br>In their groups of four, get the children to each choose one line. Tell them to read the lines in turn. 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<br><br>Text extracts |
| 1 hour  |                  | <b>KS3:</b><br>In groups of 4, each takes on a line or lines. As a group get them to read through the lines in order asking: <ul style="list-style-type: none"><li>· how do you interpret them?</li></ul> 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 XXX on page 25       |

### Resources:

- Dictionaries
- White board
- Text extracts (Donne, Marlowe, Webster, Jonson and Shakespeare)

# 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.

The next page contains suggestions about how VOLPONE can link to Arts Award delivery in your school or group.



# VOLPONE 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.

| ARTS AWARD LEVEL | Links to VOLPONE and 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 they are, as well as about the artists that they meet.   |
| Bronze           | Part B: Explore the arts as an audience member | <p>As evidence, take photos, keep resources and recordings of individual attendance at VOLPONE</p> <p>Ask individuals to record a personal reflection of the performance (either written or spoken) that highlights the creative impact of VOLPONE</p> <p>As a group, start a discussion about the performance, encouraging everyone to put forward their thoughts. Take pictures and film the discussion as evidence.</p>  |
| Silver           | Unit 1 Part C: Review arts events              | <p>As evidence, take photos, keep resources and recordings of individual attendance at VOLPONE</p> <p>As evidence, film an extract of the performance where a young person has highlighted specific artistic qualities that they felt came across well.</p> <p>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.</p> <p>Take a film or audio recording of individual students sharing their review with others.</p> <p>Evidence the individual sharing of reviews as an online blog or on a website.</p> |

# SESSION PLANS LINKED TO ARTS AWARD

|                     |       |       |                              |
|---------------------|-------|-------|------------------------------|
| Subject:            |       |       |                              |
| Number of learners: | Room: | Date: | Times:<br>3.5 hours activity |

## Session plan

### Session Outcome:

- 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 other
- Present arts inspiration to others

| Time    | Content                                  | Activity   | Suggested assessment methods  |
|---------|--|--|---|
| 30 mins | Group discussion about artist interviews | After the Tangle performance/ workshop, get the group to read through the artist interviews. 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  | Artist interviews<br>• 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.<br><br>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.<br><br>Links to Bronze arts award Part C | Written sentence of who inspires them within the arts and why. (Keep as Part C, Bronze arts award evidence) |



# SESSION PLANS LINKED TO ARTS AWARD

| Time    | Content   | Activity   | Suggested assessment methods   |
|---------|---|--|--|
| 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> </ul> <p>Explain a log of this research must be collected in the form of a bibliography.</p>  | <ul style="list-style-type: none"> <li>• A bibliography of research</li> <li>• Research notes</li> </ul> <p>(Keep as Part C, Bronze arts award evidence)</p> |
| 40 mins | Preparing to present arts inspiration to others | <p>Explain to the students that you would like them to present their arts inspiration to you/ the group in a format of their choice and it should be no more than 5 minutes (Note: this could be one you prescribe, or you could give the young people the choice)</p> <p>Examples of how the students could present their work:</p> <ul style="list-style-type: none"> <li>• A one pager, including some images of the arts inspiration</li> <li>• A PowerPoint presentation including images, audio and/ or film</li> <li>• A collage/ poster including images and text</li> <li>• An image of the arts inspiration, along with notes</li> <li>• The student must present this to you/ the group. This could be informally talking through.</li> </ul> | Image of young person working on their presentation form   |
| 1 hour  | Presenting arts inspiration to others           | <p>Depending on the group, encourage the students to present their arts inspiration to others, or within smaller groups which you observe.</p> <ul style="list-style-type: none"> <li>• Any notes/images/ film links used to present art inspiration (ensure that the student annotates these if used for Part C, Bronze arts award evidence)</li> </ul>   | Photo/ film of student presenting arts inspiration   |

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

## Tangle Performance

|                     |       |       |                              |
|---------------------|-------|-------|------------------------------|
| Subject:            |       |       |                              |
| Number of learners: | Room: | Date: | Times:<br>3.5 hours activity |

## Session plan

### Session Outcome:

- To articulate thoughts about a performance using knowledge of theatre practice.
- To discuss the performance with others in a critical way

### 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)
- Present arts inspiration to others

| 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.  | Resource 1: Review template<br>Notebooks/paper |
| 15 mins | Definitions           | 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: <ul style="list-style-type: none"> <li>• Key Themes</li> <li>• Performance style</li> <li>• Audience (discuss different types of audience – younger, regular theatre goers etc.)</li> <li>• Write the definition up on the board.</li> </ul> | • Whiteboard/ Flipchart                        |



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

| Time    | Content            | Activity  | Suggested assessment methods   |
|---------|--------------------|---|--|
| 30 mins | Group discussion   | Group discussion about the performance:<br>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.  | Resource 2: Prompt cards<br>Camera/Ipad for photos/ film/audio of group discussion |
| 30 mins | Sharing reflection | If student is doing Silver arts award:<br>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.<br><br>Ensure the student gets evidence of sharing the review (Screen shots/ photos/ film etc.) | Camera/ Ipad   |

**Resources:**

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

# RESOURCE 1 FOR SESSION PLAN 2

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

|  |
|--|
| <p><b>What Tangle show did you go to see?</b></p> <p>Name of show: _____ Date: _____</p> <p>Venue: _____</p>           |
| <p><b>What was the performance about?</b></p>  |
| <p><b>What style of theatre was it performed in?</b></p>   |
| <p><b>What did you think about the performance?</b></p>  |
| <p><b>Comment on the sound effects/ staging/Lighting; what worked well/ what worked less well in your opinion?</b></p> |
| <p><b>What impact did the performance have on you?</b></p>   |
| <p><b>Any other comments?</b></p>  |

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.

What did you think of the performance?

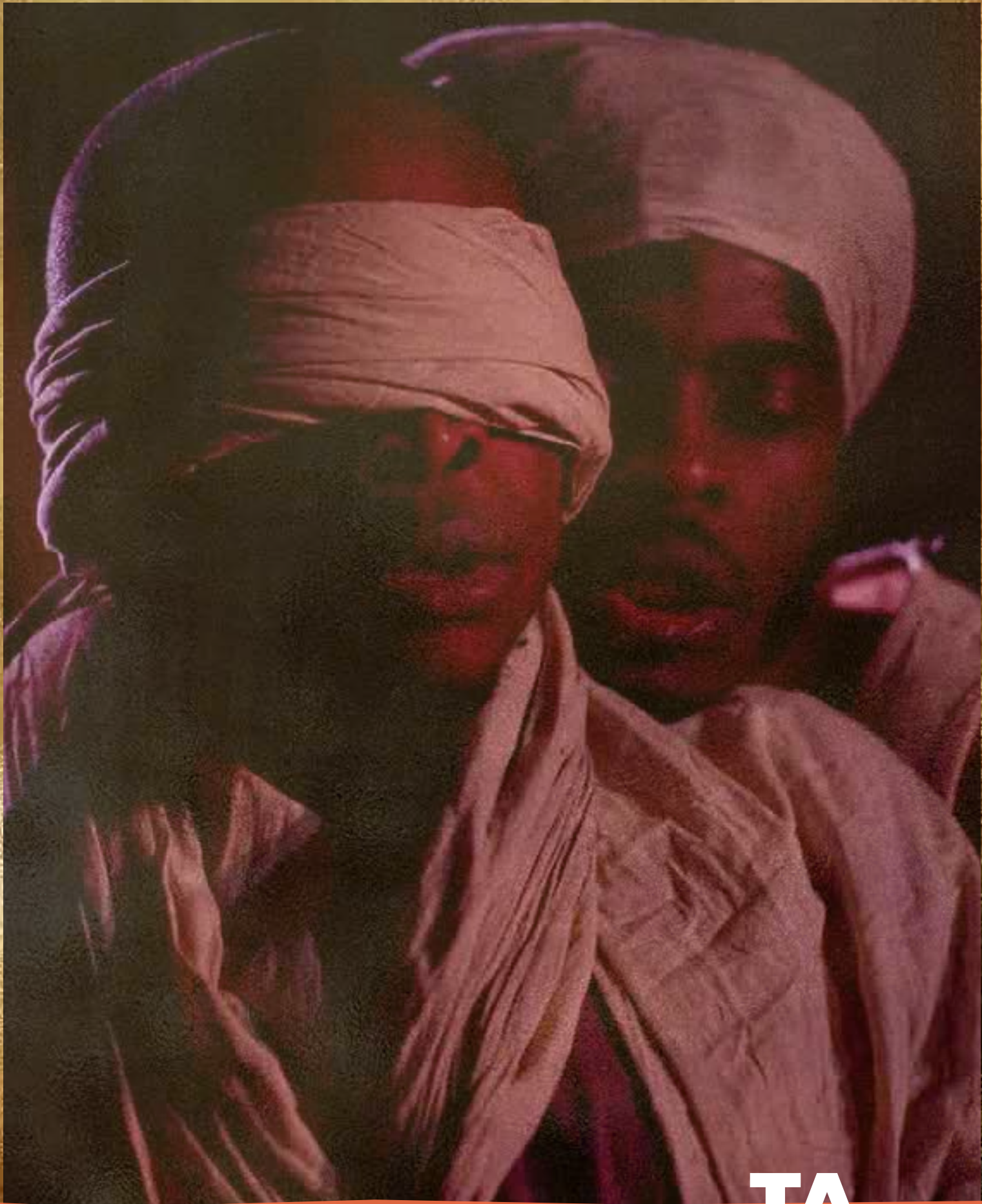
What were the key themes?

Performance style:  
What did you think?

What key thing will you remember about the performance?

How do you think the staging helped convey the story?

What impact do you think the performance would have on a different audience?



# TANGLE

[www.tangletheatre.co.uk](http://www.tangletheatre.co.uk)



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