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BACKGROUND ROBERT LOUIS STEVENSON

Robert Louis Stevenson was born in 1850.

His father was an engineer, and his mother’s family contained many ministers and lawyers. Robert grew up in Edinburg; a city divided in two, a prosperous and wealthy New Town and a sordid and downtrodden Old Town.

Alison Cunningham was the name of his nanny, who more or less brought Robert up and was a fundamentalist Christian who taught him all about the torments of Hell.

Robert once said that he had been taught that “There are but two camps in the world ... one mostly on its knees and singing hymns, the other on the road to the gallows and the bottomless pit”.

As a young man, he travelled through Europe, leading a bohemian lifestyle and penning his first two books, both travel narratives.

He travelled often, seeking to find a climate more amenable to the tuberculosis that haunted his later days. Eventually he settled in Samoa, and there Stevenson died suddenly in 1894, at the age of forty-four.

Suggested Task

• What relevance do you think each of the above points has to the text of *The Strange Case of Dr Jekyll and Mr Hyde*? How do you think these facts have influenced or are reflected in his work.

• Research the work of one of the philosophers mentioned above and create a short presentation explaining how their work parallels what Robert Louis Stevenson has written in his novel.
Stevenson described The Strange Case of Dr Jekyll and Mr Hyde as a “fine bogey tale,” and the book came out in 1886, the same year as Kidnapped.

His contemporaries included Darwin, Freud and the psychologist Krafft-Ebing, who all analysed the struggle between the beastlike instincts of man and the need to conform to the moral standards and expectations of society.

The Victorian era was a time of unprecedented technological progress and an age in which the world was divided into European empires. By the end of the nineteenth century many people were calling into question the ideals of progress and civilization that had so characterised the period, and the artistic world became characterised by pessimism, and darkness. People were envisaging the demise of Western culture.

It is perhaps no surprise that as people began to doubt their own culture, they also started to look towards other, more ‘savage’ cultures. This fascination is seen in texts such as Joseph Conrad’s Heart of Darkness, and Bram Stoker’s Dracula. As these cultures began to be discovered, they ignited a fascination, excitement and desire in many to explore aspect of these cultures such as open sensuality and physicality.

**Suggested Task**

- Research the work of one of the philosophers mentioned above and create a short presentation explaining how their work parallels what Robert Louis Stevenson has written in his novel.
- In what ways do you think that Jekyll and Hyde indulges the desires and curiosity mentioned above, and how is it critical of it, as a piece of art.
- How does the theatre production translate this preoccupation into a modern/futuristic context?
THE GOTHIC TRADITION

Beginning in the eighteenth century, many believed the gothic period to be over with the Victorian Era. Combining horror fiction with romanticism, it encapsulates a ‘pleasing horror’, which when seen in the Victorian period, mirrored the fascination with other worldly beings that had begun to emerge. Features of Gothic novels include:

• strong use of setting to create atmosphere or mood
• a sense of the supernatural
• buildings and landscapes which are mysterious or grand
• characters who are threatened by evil/characters who are evil
• unexplained events, often including deaths
• strong contrast, in both characters and settings.

So can The Strange Case of Doctor Jekyll and Mr Hyde be considered to be a piece of gothic literature? It certainly employs some of the above features to great effect. Study these extracts from gothic novels, and answer the questions below.

EXTRACT 1: FRANKENSTEIN

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realise. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil, as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a resistless, and almost frantic, impulse urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel houses; and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation: my eye-balls were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughterhouse furnished many of my materials; and often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased, I brought my work near to a conclusion.

EXTRACT 2: DRACULA

His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl
in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor.

Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine. But seeing them now close to me, I could not but notice that they were rather coarse, broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal.

**Questions**

- What features do these extracts and *The Strange Case of Dr Jekyll and Mr Hyde* have in common?
- How do the extracts and *The Strange Case of Dr Jekyll and Mr Hyde* make use of emotive language? Give examples and explain what sort of emotions the writers are aiming to create.
- What use do these extracts and *The Strange Case of Dr Jekyll and Mr Hyde* make of setting as a means of creating atmosphere or mood?
- How does the theatre production compare to these written texts? How are setting and atmosphere used to good effect on stage?
- Could the play be considered to be a piece of gothic literature, even though it has been written today and is set in the future?
I don’t consider myself a Scottish writer, or an English writer, but a European writer. European in the sense that my major influences are French and above all Spanish – Lorca, Calderón, Tirso de Molina and Lope de Vega. And, of course, Cervantes. I’m not a male writer or a female writer but transsexual or third gender writer. My writing has been formed by my lifelong struggle to overcome the guilt fear and shame our culture imposes on differently sexed people. My writing is also associated with parenthood. I discovered I was a playwright when I was thirty – just after the birth of Rebecca, my eldest daughter. My first major success, Losing Venice, happened when I was thirty five – just after the birth of Katie, my younger daughter. Me and my partner, the feminist writer and historian Sue Innes, did everything in our power to equally share the care of our children. Susie and I were partners for 33 years, until her tragically early death, of a brain tumour, in February 2005. I have a first class honours degree in Spanish and Arabic and a PhD in the dramatic work of Calderón. I have worked as a nursing assistant, student nurse, bus conductor, yoga teacher, and co-counselling teacher. In universities, I have taught Spanish literature, Islamic history, Islamic law, and theatre history; I have taught actors how to read and respond to text and playwrights how to write plays. I have recently rediscovered I can act and perform (something I lost when I discovered I was a trans woman) and I love doing both! I am also a proud father and proud grandmother.

ABOUT JO’S WORK

I want to write theatre that is global in scope and revolutionary in nature. I want to write plays that are like love songs: plays that don’t blind eye to life’s cruelty or horrors but which ultimately celebrate life’s amazing beauty. Like Lorca, I think good playwriting is about creating poetry in the theatre. To write theatre that is naturalistic under present circumstances is utterly ridiculous. To write theatre that just disseminates despair and distress is a kind of crime. Theatre needs to give pleasure: pleasure in the richest, most satisfying way that can be imagined. This is a time of renaissance and decay: old, and still commonly held, ideas and values no longer function in the world we inhabit. Artists have a duty to help dream a new world into being. I’ve had over 75 plays performed in every dramatic medium. I’ve won a Fringe First (for Losing Venice); the Spirit of Mayfest Award (for Great Expectations); and a Herald Angel (for Inés de Castro). I’ve won a writers award from the Scottish Arts Council; been a Hawthornden Fellow; won 3 European Community Translation scholarships; and a scholarship from the Goethe Institut. I translate from Spanish, French and Portuguese. My plays have been performed in every continent of the world.

More info at www.teatrodomundo.com
INTERVIEW WITH THE PLAYWRIGHT

What made you want to become a writer?
I don't know. I just knew. I was frightened of it. I didn't think I'd make it. And it took me a long time - twenty years of trying to be a novelist (big mistake!!) till I stumbled into playwrighting. I kept going because I had to: I needed to in order to survive. I think because I grew up as a boy, and discovered I had to be a writer at about the same time I discovered I would be much happier being a girl, and was so isolated because of that. Maybe this profound urge to communicate came from that. I need to write something every day, or the day feels wasted. Unless I'm performing. Since transitioning to living as a woman I've overcome lots of my shyness and have re-discovered how much I really love acting and performing.

What drew you to the story of Jekyll and Hyde?
To be honest, the fact that Sell A Door wanted to pay me to do it! But then I re-discovered what a fantastic story it is, how completely contemporary, and what a great writer Stevenson is.

What do you see as the key themes of the play?
We tend to be taught that if we ignore the bad bits of ourselves, if we repress them, they will just go away. How often we see young children being told off for being angry on the bus, for instance, or being told off for crying. This teaches children to try to bury the bits of themselves that they're ashamed off. To try to detach themselves from their dark side - the way Jekyll detaches himself completely from his dark side. This is disastrous! We have to learn to accept the bits of ourselves we are ashamed of...

What have been the main challenges of adapting it?
To try to tell the story with only three actors has been a huge technical challenge!

How would you describe your process of adaptation?
I've done lots of adaptations and the really important thing is to be faithful to the characters and to the spirit of the book. I imagine I'm all the characters, and the actor or actress playing them, and I try to listen to what they have to say. And the idea is to try to create a really great show for the stage. It always means cutting and changing things, but that's OK. It doesn't do to stay close to the original and then produce a dull play. That's not being faithful at all!

Why did you choose to adapt it in the way that you did? How do you feel your adaptation has served the text?
As I say, its a great book, and if I can help create a great play then I will be serving the text.

What have you enjoyed most about the process?
Entering into Stevenson's wonderfully rich imaginative world. And I'm looking forward to rehearsals. They're always my favourite bit....
SUMMARY OF THE NOVEL

Utterson is told ‘the story of the door’ by his friend Richard Enfield. Enfield describes how he witnessed a man trampling a small girl, and continuing as if nothing had happened. He identifies the man as a Mr Hyde, and recounts that although he showed no remorse for his actions, he did pay off the family of the girl with a check made out in the name of Dr Jekyll. Hyde is described by Enfield as hideous and deformed.

Utterson has received a change of will from Dr Jekyll that leaves everything to Mr Hyde in the event of his death or disappearance. He is shocked by this after what he has heard, and fears that Dr Jekyll is being blackmailed by this hideous figure. He visits an old friend Dr Lanyon, only to find that he and Jekyll have parted ways. When Utterson expresses his concerns about Hyde to Jekyll, his friend only reiterates what he has said in the will.

A year later the MP Sir Denvers Carew is brutally murdered. The only witness, a maid, identifies the murderer as Edward Hyde. Utterson identifies the body, and when he goes to see Jekyll, finds that he is changed, and asks Utterson for advice as recent events have made him doubt his judgement.

After falling ill, Lanyon has handed Utterson an envelope to be opened in the event of Jekyll’s death. He wants nothing more to do with the Dr, who he says is not dead to him.

Utterson and Enfield are out walking one day when the see Jekyll at his window. They speak with him briefly, but he suddenly retreats from the window with a look of abject horror. Shortly after this, Utterson is called to the house by Jekyll’s butler. The staff are afraid that their master has been murdered, as he has not been seen for days, and a strange voice comes from his room every time they try to speak to him. They break down the door and find Mr Hyde, dead from suicide.

We then read Dr Lanyon’s account of what Jekyll asked him to do, providing Hyde with the formula to turn back into Jekyll. Lanyon is horrified.

Finally, we read Jekyll’s account, written just before his final, irreversible transformation into Hyde. He recounts how, having always had to conceal his pleasures and desires, he became fascinated with the dual nature of man and the separation of the two parts. He experimented on himself, and describes his eventual transformation into the pure evil side of himself, Mr Hyde, and the pleasure and freedom he felt not having to behave as society wished.

However, Jekyll then tells of how, after a short time, he awoke one morning, having not taken the transformative potion, to find himself as Mr Hyde. This side of himself was becoming stronger, and he had to begin taking much larger doses of the potion to induce the desired effect. He also recounts how he felt that he could no longer choose between the two sides of himself – if he chose Jekyll he would lose his pleasures and Hyde his place in society.
He tells of how following the murder of Sir Denvers, he fled, and tried to redeem his actions living as Jekyll. But the unexpected transformation back into Hyde leads him to ask the favour of Lanyon that is to permanently separate them.

Having now run out of the formula, and unable to recreate it, Jekyll writes that he fears he may be stuck as Hyde. He has left all of his wealth to Utterson.
SUMMARY OF THE PLAY

Act 1

The lights come up on the actors, who introduce themselves as Dr Jekyll, Utterson, and ‘Woman’. We see Jekyll manipulate the woman, using her weaknesses.

Utterson confronts Jekyll about his behaviour towards woman, and his promiscuity. Jekyll makes it clear he does not wish to harm his reputation, and quickly dismisses Utterson, as he is ready for his television appearance, where he makes an appeal to raise money for his innovative cancer treatment. The treatment fundamentally alters the cellular composition of the sufferer.

Utterson introduces us to the ‘new world’ we find ourselves in, where people of influence has free reign to behave how they wish whilst maintaining their reputation.

We meet Dr Lanyon, who espouses her more traditional views of cancer treatment, stating that she believes the poison of cancer stems from the poison of our lifestyles, and the only way to find a cure is to live better lives. She and Dr Jekyll debate their views, and we learn that he once had feelings for her. She laments the loss of a time when they were equals, and threatens to expose Jekyll for who he really is.

We hear how Jekyll is exhausted of being good, and of keeping up appearances, and how he wishes he could give in to his urges. The idea of manipulating his cancer treatment to help him to separate the different sides of himself is introduced. We see him transform for the first time, and meet Mr Hyde. This man still appreciates the benefits of occasional respectability that Jekyll affords him. He begins to make arrangements for his double life.

Utterson confronts Jekyll about his will. He is very concerned about Jekyll’s new friend. Jekyll emotionally blackmauls Utterson into doing his bidding. Utterson is disgusted by the idea, and believes the will to have come about by blackmail.

Utterson’s bodyguard tell him she has heard dreadful things about Mr Hyde, and describes having seen him trample a girl in the street, and pay off the family.

Utterson describes the nightmares he has been having since finding out more about Mr Hyde, and demands that his bodyguard take him to the man’s house. He immediately recognises it as the back entrance to Jekyll’s house, and recounts the love for his friend that makes him care so much. The love is compared with the hatred he feels for Mr Hyde. Utterson visits Mr Hyde, and looking for assurance goes straight away to find Hyde, who is not in.

We hear the testimony of Jekyll’s maidservant, telling us of how Dr Jekyll is changing. Utterson suspects there is more to his and Hyde’s relationship than meets the eye.
We meet Hyde again, who describes the pleasure he finds in causing pain to others. We see him demonstrate his desires on an innocent woman. He then transforms back into Jekyll who marvels at what he has done.

**Act 2**

Jekyll recounts how he awoke in the night to find he had involuntarily transformed into Hyde. The two characters battle with each other before our eyes. We hear more of the handmaid’s testimony, about some strange occurrences with her master. Jekyll decides it is time to rid himself of Hyde.

Utterson and Eva tell us more about the danger women face in the new world.

Jekyll describes his devout and reputable existence.

We hear the witness testimony of Hyde’s murder. Hyde describes the intense pleasure the act brought him, and shows no remorse. As he realises he may be caught, he decides he must transform back into Jekyll.

Utterson and Eva stumble across Jekyll newly transformed and she reveals that she may no more than Utterson about Jekyll and Hyde, but declines to speak as her place as a woman would render this act ‘low grade terrorism’. Jekyll laments to Utterson about Hyde’s behaviour, but still does not tell him the truth. Utterson warns Jekyll away from Hyde. Jekyll resolves to rid himself of Hyde forever.

As Jekyll gives a presentation on the dangers of evil, but we see his inner struggle as the façade breaks down and his desire to hurt breaks through. Jekyll and Hyde struggle again.

Lanyon recounts Jekyll/Hyde’s appeal to her for help to transform back. She followed his instructions, and Hyde came to her house. He transforms in front of her and she is horrified to learn that it was Jekyll who perpetrated Hyde’s evil crimes. Jekyll threatens to kill her, but she is not scared, because she has grown tired of the world and the hopeless battle she is fighting in it. Jekyll kills her.

Utterson expresses his shock that Hyde has murdered Lanyon. He goes to see Jekyll who is ill, and says he does not fear retribution. Utterson leaves and Jekyll and Hyde battle once more. Jekyll has grown weary of how hard it is to fight Hyde off.

We hear the housekeeper’s testimony. She describes the animal hiding in her master’s room.

Jekyll tells us that he is losing the battle with Hyde. Utterson and his bodyguard break into Jekyll’s room, just as he commits suicide. Utterson confesses his love.

We are left with the voice of the woman, who has seen everything, but is not invited to comment. Instead, she cleans.
Questions: comparing the two texts:

• What effect does the addition of female characters have on the story? What does this tell us about their role in the original text?
• Make a list of the similarities and differences between the two texts. Why do you think Clifford has made these choices? What effect do they have?
• What effect does removing the mystery of Jekyll becoming Hyde and instead seeing the story from every perspective from the beginning have on the development of the story? What do you think are the strengths of each approach?
• Both the book and the play use different narrators. Who are these narrators, and why are they chosen to tell the parts of the story that they do?
• How is the battle between Jekyll and Hyde that we see on stage effective?
• We never hear directly from Hyde in the book. What effect do you think introducing this voice has on the story?
• What effect does revealing the darker side of Jekyll without Hyde have on the way we feel about the characters?
THEMES

THE DUALITY OF HUMAN NATURE

We do not fully understand the significance of the duality of human nature to this story until all is revealed in Lanyon and Jekyll’s accounts at the end of the book. But ultimately, all of the events that unfold are as a result of Jekyll’s fascination with this idea.

Jekyll states that “man is not truly one, but truly two,” and describes the battle between ‘angel’ and ‘fiend’ that goes on in the human soul. But the effect of Jekyll’s potion ultimately results in the good side of the two men totally giving in to the bad, and Hyde taking over.

The animalistic Hyde survives the stripping away of civilisation and conscience. And yet he thrives off the urban environment, and takes great joy and pleasure from his crimes.

Questions

• What do you think Stevenson is trying to say about the duality of human nature? Is the ‘dark side’ a break away from civilisation, or part of it?
• Are human beings essentially bad, but trained out of it by civilisation?
• How does Stevenson explore the duality of human nature through physical appearances? How is this mimicked in the play? How are both techniques effective?

THE IMPORTANCE OF REPUTATION

Throughout The Strange Case of Doctor Jekyll and Mr Hyde, reputation emerges as one of the great pressures placed upon the character. Utterson is always keen to avoid gossip, and Jekyll’s whole quest is based on the need to pursue one’s desires without the fear of ruining one’s reputation, or respectability. As if to prove his point, Utterson spends much of the novel trying to conceal the horrible truths he discovers about his friend, for the sake of his good name. We are constantly reminded of the idea of facades, with a dark truth lurking underneath.

Questions

• What does the play tell you about the importance of reputation today?
• Do you think that it is important to preserve your reputation through your behaviour?
• What do you think Stevenson is trying to say about the importance of reputation? Does he portray this influence as a good or bad thing?
SCIENCE

In *The Strange case of Dr Jekyll and Mr Hyde*, the supernatural elements common to gothic fiction are represented under the guise of scientific experimentation. This divergence into the unknown is placed in stark contrast to Dr Lanyon’s more traditional views of science, and this is demonstrated by the latter’s horror at Hyde’s transformation; an act that causes irreparable damage to their relationship. Science gives way to the supernatural when Jekyll begins transforming without the potion.

Questions

- What do you think Stevenson was trying to say about the technological and scientific advancements of the Victorian period?
- What effect does the use of the supernatural have on the story?
- Why do you think Jekyll begins transforming involuntarily? What does this say about his character?

WOMEN AND FEMALE CHARACTERS

The women in *The Strange case of Dr Jekyll and Mr Hyde* are secondary to the male characters that dominate the plot. It could be seen as highly symbolic that the first female we see is the young girl, thoughtlessly mown down by Mr Hyde. The closest encounter we have with a woman after this is with the maid who gives an account of Sir Denvers Carew, but as well as being a very passive spectator, she faints in a sign of weakness. It has been theorised that the lack of female characters comes as a result of the fact that they are scene as moral bedrocks, and therefore not welcome in such a novel.

Questions

- How central do you believe the lack of women is to the story?
- Why do you think Stevenson left a romantic relationship out of the story? What effect does its inclusion have in the play?
- What comment do you think Clifford is making about female characters in her adaptation?
CHARACTERS IN THE PLAY

DR JEKYLL/MR HYDE
Dr Jekyll is working towards finding a cure for cancer, who’s hidden desires threaten to destroy his reputation. When he discovers a drug that can subtly alter a person’s very composition, he may finally have made the career-defining breakthrough he was looking for. But instead, temptation takes over, and Jekyll begins harnessing the power of his treatment to separate the darker side of himself and release his desires, no longer threatening the reputation of the honourable Dr Jekyll.

Mr Hyde is born. A combination of all the darkest desires of Dr Jekyll, Mr Hyde rampages the streets of London, finding great pleasure in harming others, in particular the women he meets. As Hyde becomes stronger, and Dr Jekyll becomes less in control of his transformations, a struggle between two sides of the one man begins that can inevitably only end in tragedy.

UTTERSON
An upstanding member of society, Utterson has a long-standing affection for his friend, Dr Jekyll, whose younger exploits distress him greatly. Utterson is a lawyer-turned-detective, as his interest in his friend’s life leads him down a dark path of discovery.

DR LANYON
Dr Lanyon is also a cancer specialist, but one that is not drawn into the celebrity that her colleagues have become victim to. She believes that there is no miracle cure to be found, but that the toxicity of cancer is a result of the toxic world in which we live. The only way to cure it is to cleanse the life we are living, and exchange it for a better, more wholesome one. She finds Dr Jekyll’s scientific activity wholly opposed to this point of view, and ultimately, abhorrent.

THE BODYGUARD
Companion and confident of Utterson, Eva is adamant that she will not be downtrodden by the threatening and masculine world that surrounds her. She is the first person to inform Utterson of Mr Hyde’s evil ways, sparks off his concerns and accompanies him to the end of his quest to discover the truth about his friend.

WOMAN & MAKE-UP LADY
Jekyll/Hyde’s playthings; subject to his desires. Not dignified with a name.

HANDMAID
A final spokesperson for the women without a voice, the handmaid does not know what to say, and so, just cleans up.

Questions
- What impact do these changes in character from the original text have on the themes of the piece? Which are highlighted more strongly?
- What is particularly effective about these choices in applying the text to a modern setting?
Questions

• How do you think this poster (and other film/theatre adaptation posters you can find) embodies the physical symbolism used in the text? What is particularly effective?
• Design your own poster for the play, or front cover for the book. How would you best capture the imagery used in the text?
THE WARM UP has two purposes: to give the company energy and focus for the coming rehearsal. We therefore try and complete activities that are a mixture of both.

FOUR SQUARE
Set up a large square grid divided into four equally sized squares, numbered 1-4. This could be marked with tape or chalk. The aim of the game is to get to the number 1 or King square, and stay there. The four players bounce a ball between each other. If the ball bounces in your square, you must hit it with your hand into someone else’s square.

The person in the King square always serves. If you allow the ball to bounce more than once in your square, miss the ball when it has bounced in your square or fail to bounce it in someone else’s square, then you are out. Everyone still in moves up a square, from 4 to 3 to 2 to 1 to fill the space you have left. You then either move to number 4 square, or if there are more than four players, join the waiting queue while someone else enters the number 4 square.

For more people, the game can be played with 9 squares, with the King square in the middle.

ZIP, ZAP, BOING
The group stands in a circle. The aim of the game is to pass an imaginary ball of energy around the room, with that energy growing as it goes. The energy can be passed in three ways:

Zip: Hands are clapped together and pointed at the person next to you to pass the energy around the circle.
Zap: Hands are clapped together and pointed at a person across the circle from you, who has the next move.
Boing: Hands are raised either side of the head, and the energy is bounced back at the person who passed it to you, reversing the direction of the zip.

Each word and action must be loud, big and energetic.

CATCH/CATEGORIES
The group stands in a circle and chooses a category. One person starts with the ball, passing it to another member of the group while saying a word from that category. This continues until everybody has had the ball once, and it returns to the person who started. The group must then try and remember and repeat the sequence of passes. Different balls and categories can be added and run simultaneously to make the game more complex, if the group are finding it easy.

For a group of strangers, a good first round could be names.

COUNT TO 20
The group stand in a circle and attempt to count to twenty as a group. Only one person can speak at a time, and if any two or more people say the same number, someone in the group must start again from one.
THE FIRST STAGE of the rehearsal process is a read through of the play, and some time for the actors to explore their characters. They may use the following activities:

HOTSEATING
In character, an actor sits on a chair in front of the group. The group take it in turns to ask questions which must be answered in character. These may be trivial questions like ‘what’s your favourite food’, or deeper questions about their history, or relationships with other characters. The aim is to allow the actor to embody their character, and explore it in more depth.

INTENTIONS/SUPER-INTENTIONS
Actors are encouraged to try and find the one thing that their character most wants to achieve through the course of the play. This ‘super-intention’ must then inform every action or decision their character makes as the play goes on. The same process can happen on a smaller scale, with an intention found for each individual scene. What does the character go into the scene wanting from the other characters? How does what they do or say in that scene help them towards achieving their goal? What or who is standing in their way?

INTERVIEWING EACH OTHER/ RELATIONSHIP HISTORIES
Some characters in the play will have shared histories or experiences that are mentioned or alluded to in the text. It is important that everyone on in the company has a clear picture of what has happened in their lives, so some pairs or groups of actors may get together early on in the rehearsal process to discuss these histories, and make shared decisions as to what their past and relationships may involve.

THE SCENES can then be put on their feet, and the director can start to think about ‘blocking’. Their are some activities that can help with this:

STATUS GAMES
1) The group walks around the room, being careful to fill any spaces that open up, to fill the whole room. Each member of the group is encouraged to physically embody their character, pushing the energy level of their physicality from 1 (very subtle) to 5 (very extreme). They should be encouraged to think about pace, level, habits and ticks. Once they feel comfortable in their physicality, they should begin to greet the people that they meet, thinking about how they feel when greeting other members of the group – comfortable, bold, or shy and scared?
2) The group should then be encouraged to gradually organise themselves into line from lowest to highest status, based on their interactions with each other.

EXPLORING THE SPACE
When you have an idea of what the space will look like, ask each character to spend some time exploring each space/room. As they should think about whose space it is, and any physical difficulties the space presents. They can then identify where in the room they feel is a ‘safe’ space for them, and where is more uncomfortable. Their interactions with the space and other people are key to creating natural blocking for the play.
WORKSHOPS AND OTHER RESOURCES

FOR SCHOOL GROUPS, we offer drama workshops looking at the art of multi-
rolling and the dual nature of man. Students will be taken through a number of
characterisation exercises to explore how we differentiate between characters
using physicality, voice, persona and character traits.

OTHER EXCITING RESOURCES such as videos and interviews with the cast and
creative team, lesson resources and exciting new workshop formats will be
released as the production develops.

If you wish to enquire about booking a workshop, request a workshop on a
different theme, or be on our mailing list for forthcoming resources, please
contact:

Anna Fox
Creative Learning, Writing and Development Director
Email: anna@selladoor.com
Tel: 020 3355 8567
Mob: 07792317701

Quotes for workshop costs available on request.

PRAISE FOR PREVIOUS WORKSHOPS:

“The children had an absolutely great time! The specific planning for the day was
fantastic”

“I just wish we had these guys every week to help manage our performances!!”
TOUR DATES

LONDON, Greenwich Theatre
Wednesday 11th – Saturday 14th February
0208 858 7755

LEEDS, Carriageworks Theatre
Monday 16th February
0113 224 3801

LIVINGSTON, Howden Park Centre
Tuesday 17th February
0150 677 7666

PERTH, Concert Hall
Wednesday 18th February
0173 862 1031

MUSSELLBURGH, Brunton Theatre
Thursday 19th February
0131 665 2240

GIFFNOCK, Eastwood Park Theatre
Friday 20th February
0141 577 4956

GREENOCK, Beacon Arts Centre
Saturday 21st February
0147 572 3723

SALE, Waterside Arts Centre
Monday 23rd February
0161 912 5616

MANSFIELD, Palace Theatre
Tuesday 24th February
0162 363 3133

GRANTHAM, Guildhall Arts Centre
Wednesday 25th February
0147 640 6158

CONSETT, Empire Theatre
Thursday 26th February
0120 721 8171

MAIDSTONE, Hazlitt Theatre
Friday 27th February
01622 758611

LEAMINGTON SPA, Royal Spa Centre
Saturday 28th February
0192 633 4418

ANDOVER, The Lights
Tuesday 3rd March
0126 436 8368

MARGATE, Theatre Royal
Wednesday 4th March
0184 329 2795

BISHOP’S STORTFORD, Rhodes Arts
Thursday 5th March
0127 971 0200

CROYDON, Fairfield Halls
Monday 9th & Tuesday 10th March
0208 688 9291

GRAVESEND, The Woodville
Wednesday 11th March
0844 243 9480

ESSEX, Harlow Playhouse
Thursday 12th March
0127 943 1945

UPPINGHAM, Uppingham Theatre
Friday 13th March
0157 282 0820

TUNBRIDGE WELLS, Trinity Theatre
Saturday 14th March
0189 267 8678

ORMSKIRK, Edge Hill University
Monday 16th March
0169 558 4480

MIDDLESBROUGH, Theatre
Tuesday 17th March
0164 281 5181

BRACKNELL, South Hill Park
Wednesday 18th – Friday 20th March
0134 448 4123

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<tr>
<th>Location</th>
<th>Venue</th>
<th>Date</th>
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<tbody>
<tr>
<td>CRAWLEY</td>
<td>The Hawth Theatre</td>
<td>Saturday 21st March</td>
<td>0129 355 3636</td>
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<tr>
<td>CAMBRIDGE</td>
<td>Mumford Theatre</td>
<td>Monday 23rd &amp; Tuesday 24th March</td>
<td>0845 196 2320</td>
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<td>SOUTH SHEILDS</td>
<td>The Customs House</td>
<td>Wednesday 25th March</td>
<td>0191 454 1234</td>
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<td>DUNSTABLE</td>
<td>Grove Theatre</td>
<td>Thursday 26th March</td>
<td>0158 260 2080</td>
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<td>RICHMOND</td>
<td>Georgian Theatre Royal</td>
<td>Friday 27th March</td>
<td>0174 882 5252</td>
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<td>BEVERLEY</td>
<td>East Riding Theatre</td>
<td>Saturday 28th March</td>
<td>01482 880220</td>
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