

# The Lighthouse

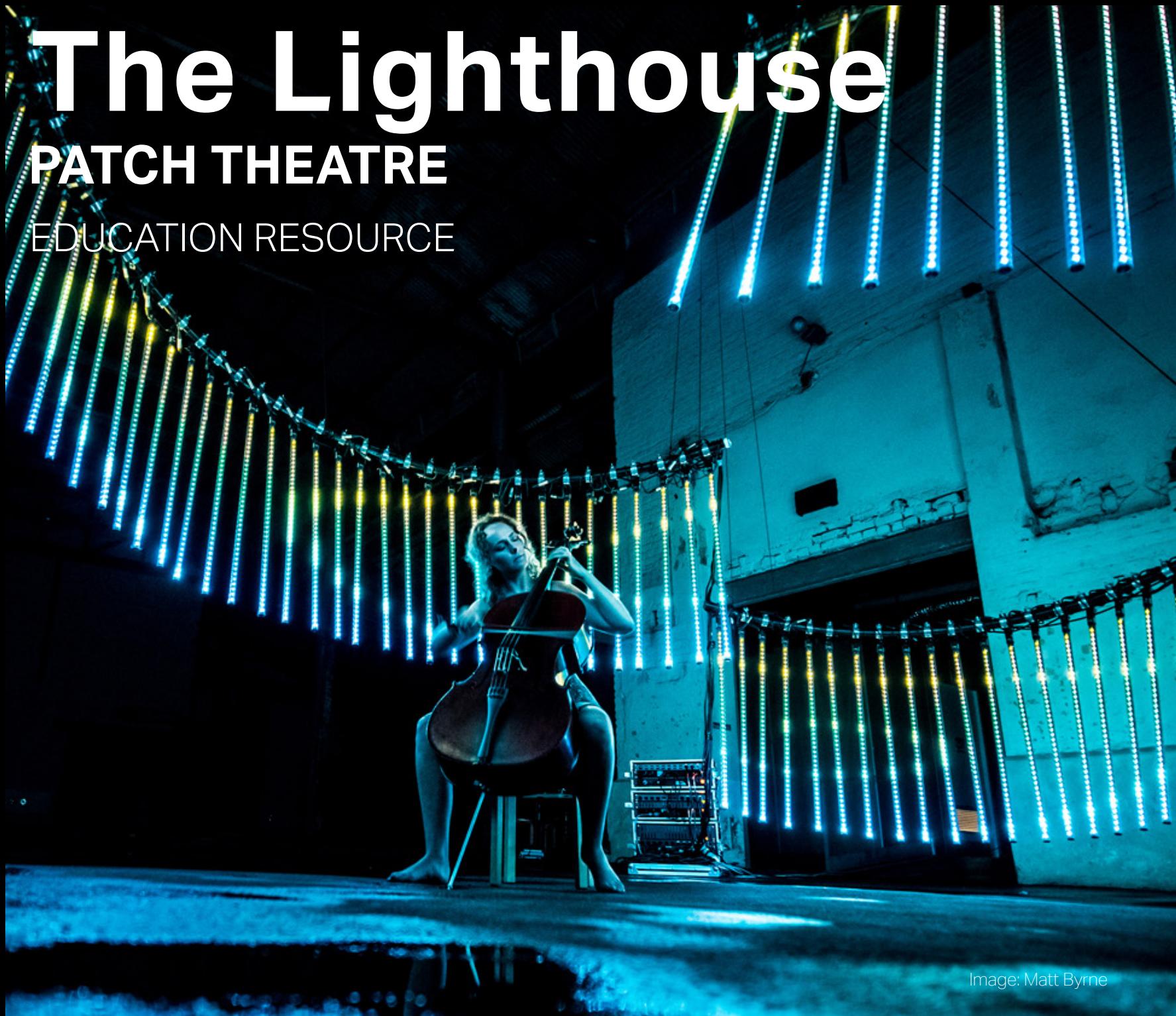
## PATCH THEATRE

### EDUCATION RESOURCE

Resource developed in partnership with Robyn Brookes, Anne-Marie Shin and the Adelaide Festival Corporation, 2020.

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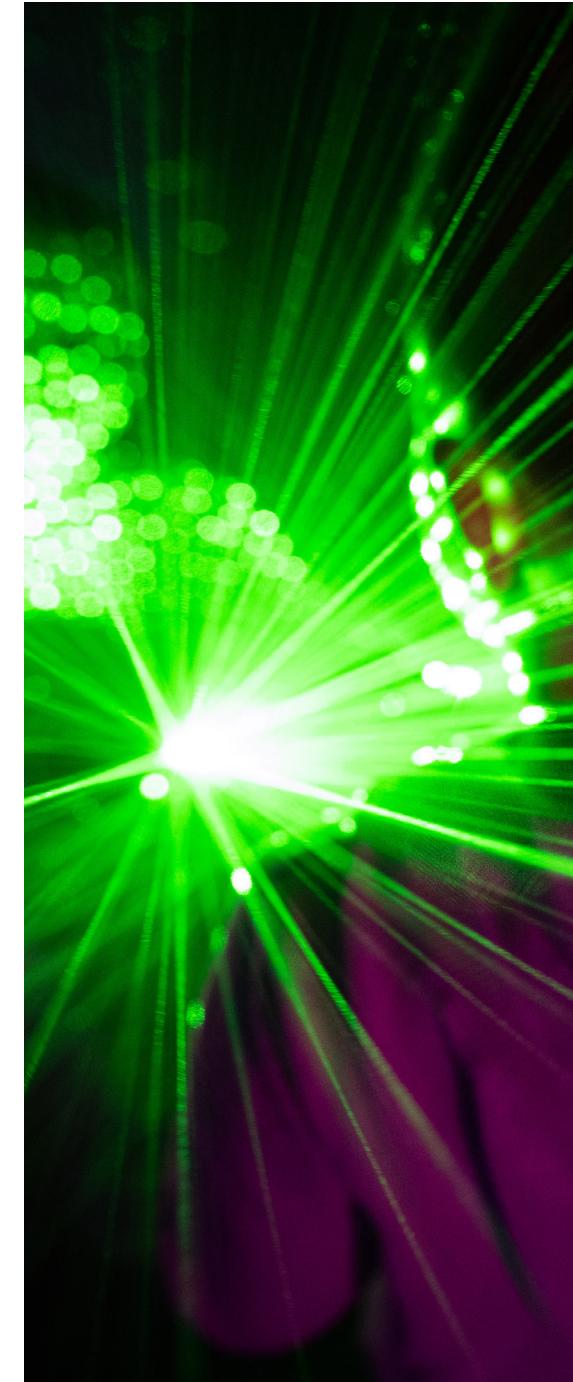
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# Show rundown

**World Premiere**

**1hr, no interval**

*The Lighthouse* is an interactive and immersive exploration of sound and light. In groups of up to 30, the audience will be guided through a series of five interconnected rooms. Each room will provoke an interactive response from the structured experience for a multi-age audience in relation to the way sound and light behaves within the design of the spaces.



## PLEASE NOTE

The groups will be entering darkened spaces, variously illuminated by different light sources.

Groups should plan to arrive 15 minutes before scheduled performance.

No latecomers admitted.

Due to the interaction and layout of the spaces, there is a strict maximum number of 30 people in each session, including all parents and teachers.

Limited space for bag storage in foyer. Please keep it to group bottle/lunch container. Students cannot take bags into the performance space.

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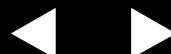
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# Themes

- Light
- Darkness
- Sound

At the heart of Geoff Cobham's work is a sense of wonder surrounding light and its ability to create and tell stories.

# Production

## Style and Conventions

### Immersive promenade theatre

The Lighthouse is unlike a traditional seated theatre show. As students are guided through the five rooms, they will have the opportunity to explore through play, movement, touch and vocal expression.

# Set/stage

Within the open space of the Queen's Theatre, five interconnected rooms have been designed to create interactive experiences based on sound and light.

# Music and Sound

Pre-recorded original music and soundscapes (which include children's voices)

Live music: Vocal and cello.

# Lighting

A series of various forms of lighting equipment is set into each room exploring perspective and reflection and the ability of light to evoke creative responses.



Geoff Cobham has had a fascination with light from a very young age. In fact he has made his life's work out of using light in various forms, from stage productions to large scale productions festivals, art exhibitions, live events, museum and venue creation.

*"I can honestly say that every day I marvel at the beauty and wonder of this thing that we all take for granted but which is at the heart of human existence. Photosynthesis is driven by light. At the heart of each of the atoms we are made from there is a 'fireball of light', we are literally creatures of light. Scientists are still marvelling at light which has the properties of both a wave and a particle, which is not really possible. Light feeds my wonder at the universe..." – Geoff Cobham*

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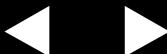
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# Curriculum Links & Activities

The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance. Suggested activities can be adapted according to the age/year level.

*The Lighthouse* is intended to inspire children's imaginations and extend their agency in ways that are different from conventional theatre. The interactive/immersive framework of *The Lighthouse* is all about play in a safe darkened space where children can discover, create, improvise and imagine.

B-5: Early Years Framework:  
BELONGING, BEING, BECOMING

OUTCOMES

- 01 Children have a strong sense of identity
  - 02 Children are connected with and contribute to their world
  - 03 Children have a strong sense of wellbeing
  - 04 Children are confident and involved learners
  - 05 Children are effective communicators
- [Children's immersion in their play enables them to simply enjoy being](#)

*The Lighthouse* provides a cross-curriculum learning opportunity. Thinking about light, sound, perspective and reflection, the installation embodies making and responding and encapsulates the big ideas of the Arts curriculum plus integrating a theatre/drama experience with elements of Science and Technology.

Australian Curriculum –  
(Foundation to Year 6)

[Learning Area Content Descriptions Link – F-2](#)

[Learning Area Content Descriptions Link 3-6](#)

The General Capabilities have a natural intersection with all areas of the curriculum, and in particular the Arts. To be visually literate, to be creative whether in science or the arts, to construct a performance takes into consideration numeracy and technology and to explore themes and ideas promotes intercultural and ethical understanding. To share and talk about the creative experience is all about personal and social communication.

## GENERAL CAPABILITIES

Literacy Critical and Creative Thinking

Critical and Creative Thinking

Personal and Social Information and Communication

Information and Communication Technology

Intercultural Understanding

Ethical Understanding

Numeracy

[General Capabilities Link](#)

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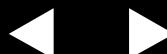
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# Performance Literacy

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience. There is some art, which is created for the explicit purpose of eliciting a strong emotional response from the audience. There are a myriad of emotions that students can experience when they are viewing live theatre, from happiness to anger, surprise, annoyance, just to name a few.

Students might ask – but how is live theatre different from watching films in a cinema?

The difference is that actors are real people telling stories on stage, the audience is with the actor in the moment. [Recent research from the University of Arkansas](#), published in Educational Researcher, which spanned two years and followed school groups who attended live theatre performance or a movie version of the same story revealed significant differences. Students attending live performances experienced an increase in tolerance as well as a greater understanding of the plot and vocabulary of stories.

## [Live Theatre Improves Learning and Tolerance](#)

As students engage with and watch live theatre they develop a deeper understanding of the language of the theatre. They develop literacies allowing them to 'read' the gestures and movements of a performer, develop an understanding of the intention of the set, costume, or lighting designer, or reflect on what the playwright or director's intended meaning of a setting or character could be. The [Before the Show](#) activities, for the Adelaide Festival show you are attending, are designed to support students to develop these literacy skills, knowledge and understanding.

The [After the Show](#) activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students.



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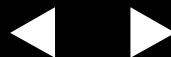
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# Before the Show

## IDEA: LIGHT AND DARKNESS

The theatre is a safe place for people to come and explore the world around them. *The Lighthouse* explores light, reflection, refraction, scale, space, music and abstract art. There will of course be moments of darkness and shadows.

## EXPLORE

Students to share their responses to the following prompt questions:

- What are examples of light sources? Divide the responses into natural and artificial made
- What are examples of darkness?
- How does darkness make you feel? Why?
- How does light make you feel? Why?
- What does light feel like?
- How can you feel positive and safe as you move through the different rooms?

**Activity:** To prepare students for walking through darkened spaces:

- 1. In a darkened room, students play with torches (if available) to create patterns on the ceiling/floor
- 2. In pairs, one to create a floor pattern with the light source for the partner to follow

It is thought that shadow puppets originated in India and Egypt, and then travelled to Turkey, Greece, China, Thailand and Cambodia, and has become a prominent part of the cultural traditions of Indonesia

## Activity:

In two groups, create a poster advertising:

1. Natural light and its properties/uses
2. Human made light and its properties/uses

## RESEARCH: Explore the traditional puppet genre of Shadow Puppets.

Shadow play, also known as shadow puppetry, is an ancient form of storytelling and entertainment which uses flat articulated cut-out figures which are held between a source of light and a translucent screen or scrim. The cut-out shapes of the puppets sometimes include translucent colour or other types of detailing.

## Questions to consider:

- Where did shadow puppets originate and how have different countries adapted their style?
- What is the role of shadow puppets in countries that still maintain the tradition?



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# Before the Show

## Activity:

### Script

In small groups, students create or select a simple story that has 3-4 characters and develop into three acts – beginning, middle and end.

### Make

Create the shadow puppet characters.

Make the shadow puppet theatre

### Perform

Present the shadow puppet performance to class.

### Review

Students to respond to each other's performance with simple statements:

I liked it when .....

It made me feel .....

It made me think .....

By the end of **Year 2**, students describe artworks they make and those to which they respond. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that represent ideas.

By the end of **Year 4**, students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

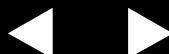
Students collaborate to plan and make artworks that communicate ideas.

By the end of **Year 6**, students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

By the end of **Year 8**, students identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.



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# Research

## Sound and light shows across the world

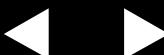
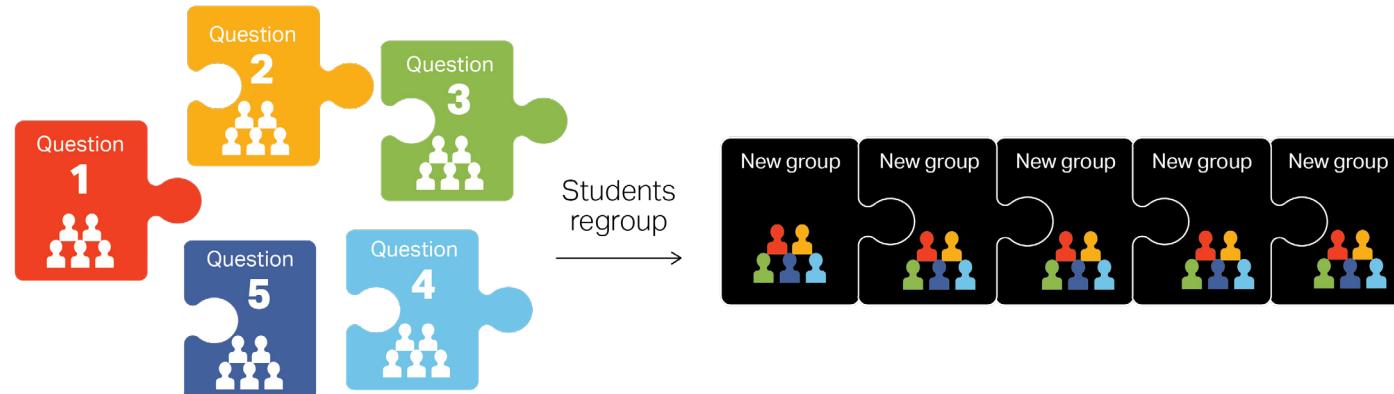
### Working in small groups:

Students use the collaborative Jigsaw learning activity to explore how light and sound are used in cultural settings. (Jigsaw learning – students sharing and teaching others)

The Jigsaw process is great for developing knowledge and learning of a broad range of information.

### Process

1. Class is split into groups – approximately five in a group. Class of 25 would be five students in five groups.
2. Each group has a focus for their research and needs to decide how they are going to collect and share the information, for example:
  - How to explain information
  - What maps, prints of photographs or recordings are required
  - What keywords or definitions will need to be explained?
3. Once each group has completed their research they are ready to re-group to share. One student from each group forms the new groups to share with each other



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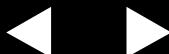
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# After the Show

Start with group discussion, prompting students to describe what they personally experienced and remember.

## Pair and Share:

Working with a partner, students to share their response to the experience and how it impacted on them and their understanding of the theatrical and scientific impact of light.

## Group Activity:

In groups of five each to select a specific room and document either in words or drawings their recall of the space.

Display the 'memories' of the five rooms to share as a group.

## Critical Response to Theatre Review:

Students to write/draw a review of their experience. With the following prompts, students recall the various rooms explored and discuss:

- What was your favourite space?  
Why?
- What did you see?
- How did it make you feel?
- What did it remind you of?
- Why do you think it was called a performance installation?
- If asked to promote the show to another group of students what details would you include?

## CAPTURE

Draw/paint/construct a picture of one of the rooms to share with the class.

## IDEA: LIGHT

**Group Activity:** Students to talk about all the different kinds of light they experienced in *The Lighthouse*. Consider: colour, shape, beams, space and size.

Extend the pre-show activity of playing with light:

In a darkened room – can they control the light beam – make it bigger/smaller etc. and use it to choreograph movement.

Shadow play – track the length and width of shadows across the day, using objects set up in an outside space, or making chalk shapes of their own bodies.

Use mirrors to reflect images and control shapes.

## Activity: GLOW WALL

One of the rooms in *The Lighthouse* has a light wall where students can place either their hand or a stencil and shine a light over it to create a shadow.

Create a light wall for the classroom to continue exploring light and shadow (see resources)

You will need either large sheets of paper, material or canvas and some glow in the dark paint.

1. Paint the material and leave to dry
2. Set this up on a wall in the classroom
3. Using UV torches students can create shadows with their hands, or objects

In this activity, children are encouraged to make their own world and then experiment with light and colour to put together a photo montage and create a story.



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# After the Show

## Activity:

Students create a series of rooms modelled on *The Lighthouse* experience

To make the diorama, students may find focussing on a theme, such as the ocean, a rainforest or the solar system or a scene from a book provides the best framework for the construction.

## Process

- Use a shoe box, turned on its side for the background and the lid for the floor
- Paint the background – sky, grass, water etc
- Draw, cut out or make pieces to add to the diorama

Below are some examples:

Use a torch to create shadows on the diorama, experimenting with various angles and positions to see different effects. The addition of cellophane creates different colours.

The Forest of Light room had students exploring movement and chasing light.

## Activity:

Shadow Tag is a great game for students to continue this sense of play.

In this version of tag, the 'it' person has to tag the other players' shadows with their feet. This non-contact game is a great way to safely play and have fun. This game works best earlier in the day when shadows are longer.

As they get better at the game, have them play in the middle of the day, when the shadows are shorter and more of a challenge to catch.

[View Ray Crowe Youtube – shadow imagery made in response to Ray Charles song, It's a Wonderful World.](#)



## IDEA: REFLECTION

During the journey through the five spaces there will be multiple opportunities to experience reflection. This opens creative possibilities to explore the different meanings and perceptions of reflection. Scientifically, it also provokes critical thinking about the ways that properties of materials react with light, sound and movement.

Provide a mirrored space for students to see themselves. Have students 'strike a pose' in front of the mirror, talking about reflection. Allow them opportunities to change shape as they watch themselves in the mirror – think about levels and shapes in drama and dance – low, high, round, wide etc.

Group discussion: Students talk about all the different kinds of reflection they experienced in *The Lighthouse*.

## Activity:

Students to experiment with reflection in different ways using mirrors.

- Use the mirror to draw their own portrait
- Secret messages – writing messages backwards to be read from a mirror

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# After the Show

## IDEA: PERSPECTIVE

The design of *The Lighthouse* involves the audience taking in different perspectives in relation to the light. At times feeling immersed in the light, or feeling small or giant in the space; and attention may be focused up and down, or more peripherally.

Perspective changes the distance or depth of an object – watch [this video](#) for an example of drawing using one point perspective.



## Activity:

Students to explore perspective in one of the art forms – media (close ups/long shots), visual arts (see YouTube example), music (loud/soft music as if close or coming from a distance) and dance (small/large shapes)

Extension: What stories or drama improvisations might students create from these perspectives?

In *The Lighthouse* we looked at light at different angles and perspectives. To try and understand more about depth perspective. Here's a fun experiment to try.

## Material:

- Paper cup
- Buttons (or similar small objects)

Pair/share: one student doing the activity and the other recording the outcome.

## Process:

- Students sit at a table and put a cup about two feet away.
- Student A asks Student B to close one eye and lift the button up at arm's length and move it around. Then, to drop the button when they think it will fall into the cup. Try it with the other eye
- Try it with both eyes open. Try with the cup closer or further away
- Record and then swap tasks. At the end compare the results

## IDEA: COMPOSE

Music plays an important role in creating atmosphere in each of the different rooms in *The Lighthouse*.

If you have an iPad for the classroom, students to create their own music using the app 'Isle of Tune'. As they create their world on the app, they create music.

Ideas for students:

Students can start with a simple pattern, but can build different roads layering different sounds.

Start with a road, then add trees, houses or lampposts, editing each sound and volume to create a piece. Then put the car on the road and press play!

[This tutorial shows you how.](#)

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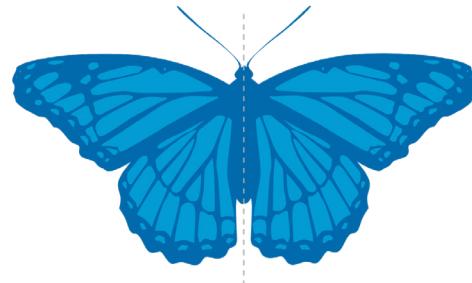
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## IDEA: SYMMETRY

Start with a discussion about symmetry. Students to consider: What is it? Where do we see it?

**Activity:** Using mirrors, students look at the shape of their face and capture on paper the mirror image of left/right sides of their face. Extend with folding a piece of paper in half, drawing one half of a heart or butterfly, on one side, cut out the shape to see the fully formed symmetric shape.



Butterflies have bilateral symmetry. This means if you drew a line through the middle of the butterfly's body you could fold one wing on top of the other.

When a butterfly folds its wings upward, they are perfect matches in size, shape and patterns. A symmetrical figure has one or more lines of symmetry. A line of symmetry is a line along which a figure can be folded into matching halves.

### Activity:

Students to work in pairs, taking it in turns to create shapes with the body for the other to follow.

**Extension:** In pairs or groups of 6-8 students choreograph a dance movement accompanied by music, with one side initiating the movement and the other following. [See an example here.](#)

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# Secondary level curriculum

## Year 9-10; 11-12

By the end of Year 10, students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

*The Lighthouse* has been made for a broad audience and is not age specific. The nature of this interactive promenade style theatre that has a limit on audience numbers allows for different age audiences to have a uniquely personal experience.

Working in small groups:

Students to share their experience of the immersive/interaction components of *The Lighthouse*.

1. Students to consider how the immersive/interactive experience has been constructed to engage young audiences
2. Student to consider how the sound and light acted as the narration of the promenade experience
3. Students examine how *The Lighthouse* is a theatrical piece
4. Students explore how *The Lighthouse* can be used in a culturally diverse way
5. Explore the concept of performance installation and discuss its impact in the contemporary art world

Writing the Review

The framework provided, Guide to Writing a Theatre Response will support students to plan and develop their critical responses and organise their information.

SACE

KU1 Knowledge and understanding of core concepts specific to relevant creative arts discipline (s)

PA4 Development and application of practical skills, techniques, processes and technologies.

II2 Interpretation of the ideas of creative arts practitioners.

R1 Appraisal of creative arts products in terms of practitioners' ideas, processes, and decision-making.

IB – Theatre Higher Level

Practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.

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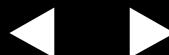
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# Secondary level curriculum

## Year 9-10; 11-12

### SACE considerations:

#### DESIGN ELEMENTS

1. How did lighting focus the audiences' visual focus?
2. How did lights create a mood as part of the production? Explain various techniques that were used.
3. Discuss a lighting design for creating emotions such as sadness/grief, happiness or anger.
4. How can lighting change shape? Explore the difference between traditional PAR CANS, Fresnels and LED technology.
5. What angles are best for lighting and how can this be manipulated for a production such as *The Lighthouse*?
6. Explore how lighting communicates meaning. Use examples from *The Lighthouse* in your analysis.
7. Create a mood board, referencing images for a scene in a production. Consider the breaking up of the promenade experience into five separate rooms.

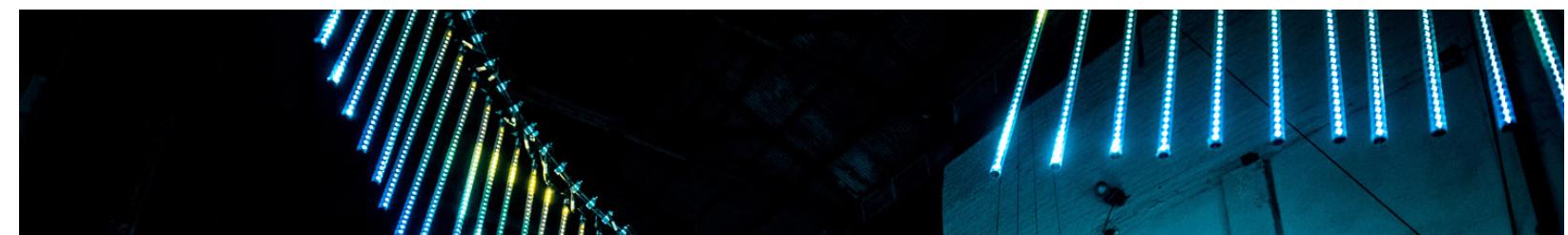
#### CREATING A WORLD

Music and light have been used to create different worlds in *The Lighthouse*.

1. Create your own lighting/music world, thinking about various light sources and other design elements that you could add. If needed, use a script that you have been studying for your inspiration.

#### MUSIC & MOOD CREATION

1. Creating mood through lighting and music is an important element of *The Lighthouse*. Discuss the following:
  - a) How did music effect the atmosphere in each space?
  - b) How did this connect to the lights?
2. Introduce a unit on mood music, looking at various scenes from movies and how elements of music create tension and feeling.



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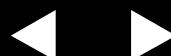
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# Meet the Company

PATCH

Patch Theatre has been making shows for 4–8 year olds and their families from our Adelaide home since 1972. In our nearly 48 years, we have made 109 much loved theatre works and performed to over 1.85 million children around the world. Alongside in-theatre works, in 2019 Patch embarked on an exciting new direction, focusing on a totally new style of theatre experience that will put children and their curiosity first.

When devising a new work Patch Theatre employs professional actors, designers, musicians, composers, lighting and sound technicians and a director. Our process for creating theatre involves intensive development periods where all artists involved in making the show play together. The approach is focused and rigorous, as well as free and surprising. Artists creating a piece of theatre in the rehearsal room and teachers working with children in the classroom have the same aim – to transform, to discover potential, to gain understanding and to create something new.

## Company Information

**Director/Designer:** Geoff Cobham

**Co-Designer:** Michelle 'Maddog' Delaney

**Technical Designer:** Chris Petridis

**Associate Designer:** Meg Wilson

**Music Creative Consultant:** Zoë Barry

**Theatre Creative Consultant:** Daisy Brown

**Composer:** Jason Sweeney

**Creative Consultant Music/Performer:**  
Clara Grant

**Maker:** Wendy Todd

In addition, there are five professional performers who will rotate as guides.



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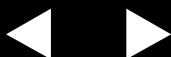
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## Additional resources

[Making the shadow puppet theatre](#)

[Making shadow puppets](#)

[GLOW WALL TUTORIAL](#)

[Music making with iPad](#)

[Ray Crowe hand puppetry to the Ray Charles song, It's a wonderful world](#)



# Guide for Writing a Critical Response

## Opening Paragraph

When	
What	
Where	
Plot  Overview of the production and the intent of the playwright...  The artistic contributors – director, set designer, lighting, costume	

### Language Features:

- Usually in past tense
- Uses subject-specific language
- Descriptive language
- Third person voice
- Analytical language
- Modality (how certain we are about something)
- Cast and crew referred to by their full names or last name
- In text references (quotes or specific moments)

## 1st Paragraph - Who

How theatrical elements are communicated through the actors...	
Actor's name	
Character they played	
Discuss how they engage the audience - movement, voice	
Give examples	

## 2nd Paragraph - What else

Describe a key moment or scene from the production	
How were the theatrical elements combined to communicate meaning to the audience?	

## 3rd Paragraph - Technical aspects

Describe a key moment or scene from the production.	
How were sets, lights, props and costumes used to communicate meaning to the audience?	

## Concluding Paragraph - Summarises the viewers opinion

Your overall thoughts about the production. <b>Note:</b> This is not a rating of the production.	
What made it stand out?	
What did it make you think?	