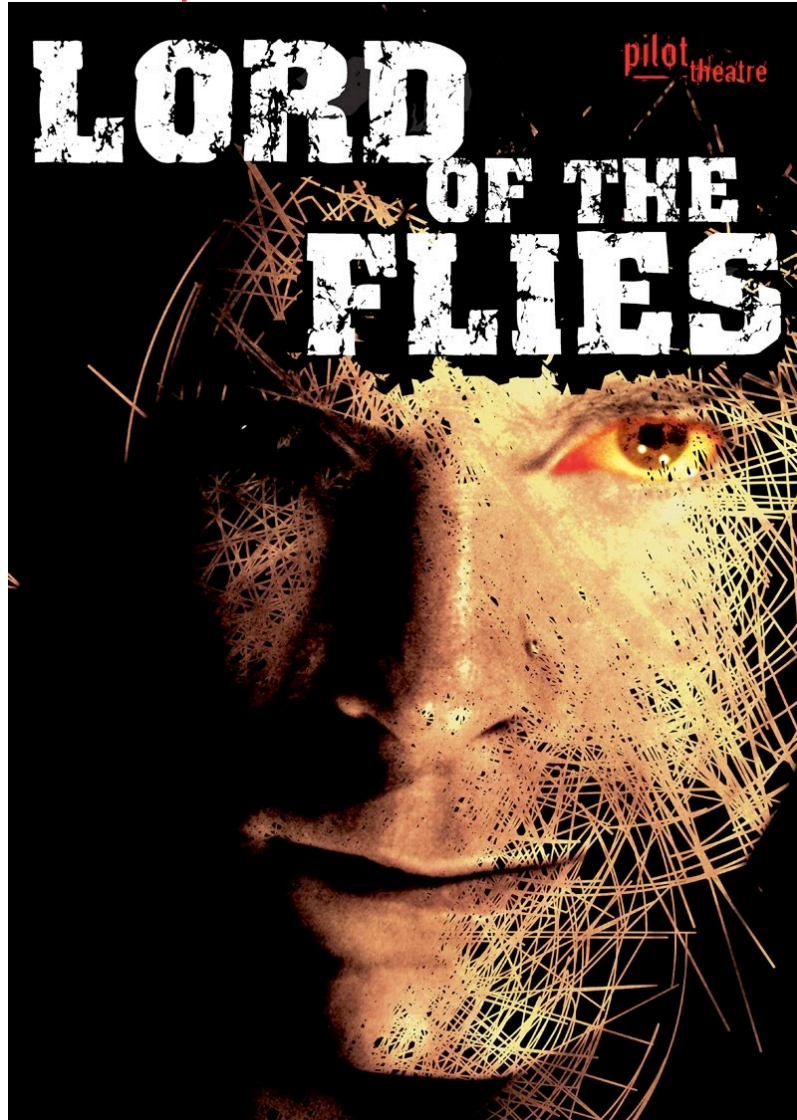


pilot theatre



LORD OF THE FLIES

by William Golding
adapted by Nigel Williams
directed by Marcus Romer

Education
Resource
Pack **updated Sept 08**

created by Helen Cadbury

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INTRODUCTION

Welcome to Pilot Theatre's 10th Anniversary Production of **Lord of The Flies**

Lord of the Flies is a timeless piece of work following the central theme of the journey from boyhood to manhood. William Golding described writing his novel as 'like lamenting the lost childhood of the world'. Our production remains true to the vision of the novel, but in keeping with Pilot's style of performance, this show is dangerous, contemporary and exciting.

This education pack offers resources that give an insight into the production and that explore the themes of the play. These pages can be incorporated into your own schemes of work in English and Drama/Performing Arts, with cross-curricular links to PSHE and Citizenship. Our work is strongly rooted in New Technologies and is an excellent opportunity to explore IT through the excitement and spectacle of live theatre.

Suitable for 11+ the production is accompanied by a full workshop programme that is aimed at Key Stages 3 and 4, exploring the theatrical opportunities presented by the play Lord of the Flies. These have particular reference to the issues and dilemmas in the play which relate to young people whilst keying into the curriculum and working in partnership with teachers.

The workshops also offer the students an opportunity to work through a similar process as the actors will have done in rehearsal. These are available as either half day or full day workshops to be booked directly through the Pilot.

email: education@pilot-theatre.com phone: **01904 635755**

The first three schools at each venue to book a group of 50+ students will be entitled to a FREE half day workshop (up to 30 students). Please ask the box office at your local venue for further details.

In order to offer a unique window on the process of creating **Pilot Theatre's** tour of **Lord of the Flies**, this pack will be updated during the rehearsal process and new pages will be available in September.

With thanks to Lucy Clark, who created the original pack and taught me how to hunt for pigs with the young people of Carousel Theater, Berlin.

Helen Cadbury
September 2008

A Message from Marcus Romer - Artistic Director

"Connecting with people is what makes us human and this piece of work can help people to connect with each other. You can learn a lot by sharing ideas with other people, not just because you have to study this story, or because you've got to get through an exam, but actually because there are things in this play about how we live our lives, things which connect us to the world around us.

Which character would you be from Lord of the Flies? At what point would you stand up and say something? At what point would you intervene, at what point would you stand up and say no, enough is enough, that must stop? Whether we are witnessing bullying or worse, we all have the chance to say something and those chances happen all through your life and not just at school. I hope you enjoy your experience of seeing our show, and connecting with us, and that it helps you to think about the answers to some of those questions."

SYNOPSIS

A group of English schoolboys, evacuated from a potential war situation, find themselves on a small tropical island after their plane is shot down. There are no adult survivors. They elect Ralph as their chief, despite the claims of Jack Merridew, the head choir boy, to be leader. The boys have a meeting to decide what they should do and agree to make a signal fire on top of the mountain to attract passing ships. After some weeks it is clear that Ralph and Jack have different priorities; Ralph tries to build shelters and keep a fire going that has been lit with the help of Piggy's glasses, whilst Jack hunts for pigs. Meanwhile, some boys are scared of a 'beast' they believe is on the Island. While Jack and the hunters are off hunting, a ship is seen on the horizon, but the signal fire on the mountain has gone out. The hunters return, having killed a pig and proceed to act out their success, chanting and dancing in a circle.

The body of a dead airman has landed on the island and is wedged between rocks beside the signal fire on the mountain. Sam and Eric, the twins, are terrified and run down the mountain to tell the others about the 'beast'. The boys assume that it must live in an area that they have not yet been to and decide to search the island.

Jack claims Ralph is not fit to be chief. Jack leaves without support, but gradually the boys leave Ralph and join his hunting tribe. Simon has hidden in the forest and watches as Jack and his tribe kill a pig, place its head on an upright spear and offer it as a gift to the 'beast'. Simon goes up the mountain and finds the rotting corpse of the airman and realises that it is not a beast. He makes his way down the mountain to tell the others what he has seen.

Meanwhile, the boys are feasting at Jack's campfire and they begin a ritual dance. As the dance becomes more frenzied, Simon crawls out of the forest into the centre of the stamping circle and is beaten to death by the boys. His body is left on the beach and is carried away to sea.

Sam and Eric, Piggy and Ralph are left to sustain their fire, but have to let it go out at night. Jack's tribe have moved to Castle Rock and as they have no means of lighting a fire, they raid Ralph's camp and steal Piggy's glasses.

Ralph, Piggy, Sam and Eric go and see Jack to demand Piggy's glasses back, but find the entrance to Castle Rock guarded. Jack and Ralph argue and then fight. Sam and Eric are taken prisoner. Roger releases a huge boulder that knocks Piggy to his death. Ralph escapes into the forest.

The next day he is hunted like a pig by Jack and his tribe, who flush him out of the undergrowth by setting fire to the jungle which quickly becomes out of control. Ralph reaches the beach. A Royal Navy ship has seen the smoke from the Island and an officer is standing on the beach. He has come to take the boys off the island.

ABOUT PILOT

In the Beginning

Pilot Theatre is a national touring theatre company based in Yorkshire. Launched in 1981 by a group of students from Bretton Hall College, the Company worked throughout the 1980s as a devising collective responding reactively to requests for work. The projects that followed ranged from playscheme activities to workshop sessions to touring issue based work in schools.

In 1994, the company appointed a new Artistic Director, Marcus Romer, and Pilot developed its touring circuit nationally. Lord of the Flies, our first mid scale touring project reached an audience of 40,000 on its first tour. The company began a series of important collaborations with nationally significant venues, such as York Theatre Royal and the Lyric Theatre Hammersmith,

Shows

Since then productions have included Rumble Fish, Unsuitable Girls, Mirad - A Boy from Bosnia, Road, Kiss of a Spiderwoman, The Tale of Teeka, Beautiful Thing, a/s/l? age/sex/location, Bloodtide, Lord of the Flies, East is East, Looking For JJ and Fungus The Bogeyman. Pilot also became a key member of Magic Net, the European network of theatre makers.

25th Birthday

In 2006, we celebrated our 25th anniversary with a seven month tour of Roy Williams' Sing Yer Heart Out for the Lads, and during this time we also produced Roald Dahl's The Twits, and John Osborne's Look Back in Anger.

Bollywood and Beyond...

On June 9th 2007, Pilot Theatre created the Opening Sequence at the prestigious International Indian Film Awards Ceremony at Sheffield Arena, with an audience of 15,000 and a Global TV audience of 500 million. You can view it on YouTube.

Our digital and online strategy is one of Pilot Theatre's key developments. We have established a presence on YouTube, Facebook, Bebo, MySpace, iTunes (podcasts), and Second Life, as well as extending the web 2.0 and feedback capabilities of our own website pilot-theatre.com The proliferation of user-generated content sites means we have shifted from a 'read-only' culture to a read/write culture that allows users to respond and create. The great thing about this is the opportunity for participation and collaboration; we can reach people who otherwise have no way of engaging with the company and supplement the experience of those who can see a live performance. The resultant unlocking of creative potential is not only liberating, but essential to the cultural health of our theatre ecology.

Director's Vision

Marcus Romer



Lord of The Flies was the beginning of my journey into literature. I first read it when I was fifteen and it had an amazing effect on me. Subsequently I read

things like Clockwork Orange and other books about people of my age, set in dystopian worlds, which had uncomfortable similarities to the world I was growing up in. I began to see how important these stories were and I started to recognise some for the archetypes and some of the characters from Lord of the Flies in my own school at that particular time, (even though the book had been written at least twenty years before I was in secondary school.) But it was still very current then and it's even more current now.

The first time we did the play was ten years ago in the shadow of the Stephen Lawrence inquiry and one of the reasons we're doing it again is because the issues of bullying, violence, and attacks by young people on other young people seem more prevalent than ever. And while this isn't meant to be a magic wand to make things go away, it's a story which makes people ask the questions and address those issues.

The idea of young people exerting their power over other young people is something we are a lot more aware of now. It has always gone on, and I don't think it's necessarily increased, but some of the scale and severity, particularly in terms of knife and gun crime, has increased and certainly become more visible. We find out a lot more instantly because of the media and the internet, in a

way we couldn't ten or fifteen years ago.

Golding wrote this play in the aftermath of the Second World War. He saw the horrific things that people did to each other when they found themselves in desperate situations. As a writer he had to find a metaphor, the behaviour of young boys, to stand for the behaviour of all mankind. Golding's dystopian view of things going terribly wrong, is coming true, and we can see for ourselves that extreme situations do bring out extreme reactions. All sorts of atrocities are played out on our screens, from Afghanistan and Iraq, from Hammersmith to Columbine.

There's a number of programmes that have been created in the shadow of *Lord of the Flies*, from *I'm a Celebrity* and to all those *Castaway* type programmes. There was even a reconstruction of a mini *Lord of the Flies* when a group of children were left alone in a large house. We have a fascination with wanting to see how people react in those situations. *Lost* is a very similar idea as a piece of TV drama. In this century, since 9/11, we seem to be living between something. We've had the start of something and we haven't had the final chapter. This affects the kind of drama people are writing: things that are apocalyptic and, like *Lost*, don't have any end. We are living in an uncharted, unstable world under threat from climate change, food shortages, terrorism and war.

In the novel, the cataclysmic event, which the boys believe has happened to the rest of the world, is the atom bomb. Young people today wonder whether there will be a world for them to grow up into. It is easy to see how a group of boys then, just as now, could believe they might be the only people left alive in the world.

Sir William Golding - novelist

Nobel Prize for Literature 1983

- 1911 Golding is born in Cornwall and educated at Marlborough Grammar School and Brasenose College Oxford. He works as an actor, a lecturer, a sailor, a musician and finally a school teacher
- 1939-45 The Second World War
- Golding joins the Royal Navy (1940) and sees action against battleships, submarines and aircraft. He is present at the sinking of the Bismarck
- 1946 The Cold War begins, Churchill gives a famous speech, declaring that an Iron Curtain has fallen across Europe
- 1950-54 Britain involved in the Korean War
- Golding teaches at Bishop Wordsworth's School in Salisbury
- 1952 November 1, the United States explodes the first hydrogen bomb at a test site in the Marshall Islands. Less than a year later, the Soviets announce their first test of a hydrogen bomb

“after the war...I had discovered what one man could do to another... [what could be done] skillfully, coldly, by educated men, doctors, lawyers, by men with a tradition of civilization behind them, to beings of their own kind.”

William Golding in his essay “Fable”

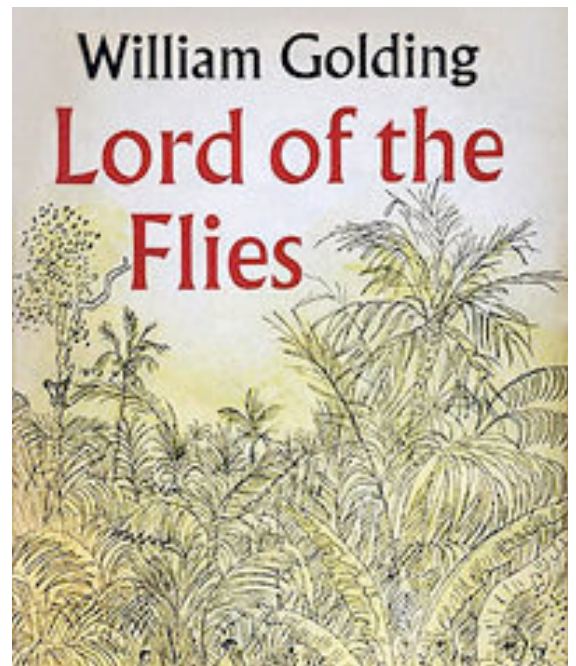
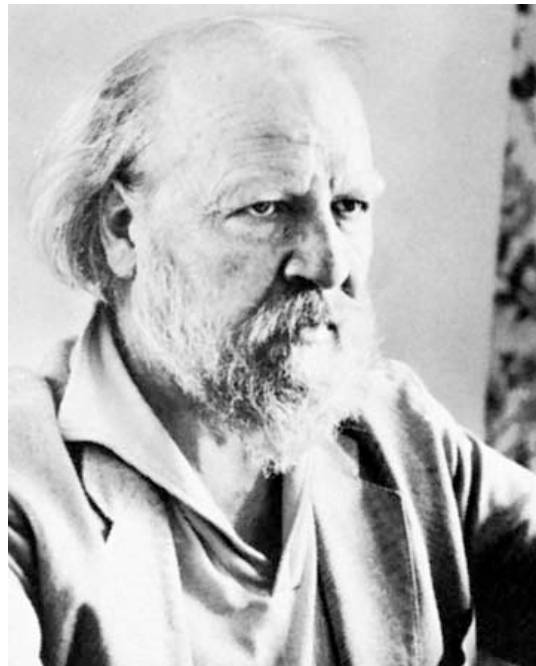
1954

- *Lord of The Flies* published
- 6th May – Roger Bannister runs a mile in under 4 minutes
- May 7 Vietnamese communists under Ho Chi Minh defeat French colonial forces at Dien Bien Phu on a remote French garrison. This sets in motion the turbulent events that would lead to America's costliest war.
- 2nd July - End of food rationing in Britain
- other novels published in 1954:

Kingsley Amis *Lucky Jim*
 Doris Lessing *A Proper Marriage*
 Dylan Thomas *Under Milk Wood*
 J. R. R. Tolkien *The Fellowship of the Ring*

Activity

Research the life of William Golding and the effect his wartime experiences had on his writing. A good place to start is www.william-golding.co.uk or his essay *Fable* printed in the *faber and faber* edition of the novel



Nigel Williams playwright

Playwright and novelist Nigel Williams' stage adaptation of William Golding's **Lord of the Flies** was first professionally produced by the Royal Shakespeare Company at Stratford-upon-Avon in July 1995. It was published by Faber & Faber, London in 1996. The first ever performance was in 1992 at Kings' College Junior School, Wimbledon, where Nigel's son was at school. It was attended by William Golding himself, one year before his death in 1993.

Pilot Theatre first produced **Lord of the Flies** in 1998 and it has been seen by over 500,000 people in over 60 venues during the last nine years.

"It is a work in which ideas and those who hold them fight equally for our attention, in which personalities and principles battle it out in the clear light of something that seems like an island but could be a stage, or even, a certain moments, a classroom. It is an apparently naturalistic work with extraordinary symbolic power – a private story with public significance. And perhaps most important of all for an age in which serious discussion of political ideas is in danger of being spun out of existence, it is, as Golding told me he intended it to be, a debate about the very roots of English society, a discussion of how we have lived and how we ought to live – a way of talking to ourselves about what matters. Theatre."

"William Golding, who was extraordinarily kind and helpful to me in preparing my adaptation of his novel, always said that the principal problem, for him, was whether a theatrical performance could show the process of boys becoming men, and it was very interesting to see a more mature cast on that journey (actors who are somewhat older than our original cast at the RSC.) From rehearsal through to performance it was an experience to see this transformation. The use of adult performers gives an emotional range which makes for a truly great performance."

Nigel Williams playwright

Nigel Williams was born in Cheshire in 1948, educated at Highgate School and Oriel College, Oxford. He is the author of TV and stage plays, and several novels, including the best-selling **Wimbledon Poisoner**, **They Came from SW19**, **East of Wimbledon** and **Scenes from a Poisoner's Life**.

One of Nigel Williams' best known plays is **Class Enemy** (1979). He recently wrote **My Face** for the National Theatre New Connections Festival 2008, which was performed in The Cottesloe Theatre by St. Peter's School, Bournemouth.

Right
The Acting Edition
was first published by
Faber and Faber in
1996

Far Right
Nigel Williams

(photo by Simon
Annand)



From Page to Stage with Marcus Romer The Casting Process

Two Thousand applications for Eight Parts

We have had two thousand applications for eight roles, which is a lot of people that we won't be able to see! We will probably see about 100 people, which means 1900 people won't get seen. It is brilliant that so many people want to be involved and we have the luxury of choice.

On Tour

One of the hard things is finding good people who want to be on tour for six months. The casting is really exciting in another way because there are people coming to be auditioned who saw the show when they were at school and they've written saying they saw the show when they were doing their GCSEs and this lead them to want to do drama, to train as an actor and now they want a chance to appear in the show which first inspired them. Although that does make me feel like a very very old man! But it's also immensely fulfilling to see that there

has been some reason for that part of the journey in that in some ways for the people who feel this has had an influence on them can feel that they want to be part of it, that's fabulous.

Casting Director

We've got a casting director this time, called Jo Adamson, she can help open doors for us and introduce us to people who we might not have had a relationship with in the past. She'll help send the right people in our direction.

See the cast and a glimpse into the rehearsal room on pages 12, 13 and 14

On the next page you can see the casting breakdown which appeared on our website and was sent to agents

How would you cast it from actors you know?

Right
The cast from a previous Pilot tour of Lord of the Flies
Can you work out who's who?



The Casting Breakdown

Characters

All the boys are played by adult actors who can play down.
All need to be able to deliver good RP with the exception of Piggy
Applications from black and Asian actors welcomed.

JACK

A natural psychological bully
Proud and arrogant he is hungry for power he sets up his own tribe
against Ralph after losing the leadership vote
Gradually becomes a dictator with a powerful pre occupation with hunting he is so engrossed in killing the pig that he sees no importance in the passing ship and their chance of rescue. All he thinks is that he has outwitted a living thing.
He wears a painted mask for hunting which liberates him into savagery
He commits the first act of violence on the island and gradually becomes more violent with n no remorse
Does show fear at the beast on the mountain therefore does this imply he's not as brave as he portrays
He announces in the beginning We are not savages but it soon becomes clear he is not concerned with being civilised or following rules Bollocks to the rules!

RALPH

The leader by democratic vote he is a good leader and knows it is important to keep Jack on side. He feels the weight the responsibility of being leader brings
Sensible it is his idea to have a leader and establish rules and keep a signal fire burning
there was a stillness about Ralph as he sat that marked him out
He is brave
He wants to hang on to civilised values he is disturbed when he realises they have become dirty

PIGGY

From a different school to the other boys
Bullied for his different accent (not RP) and weight and short sighted
Piggy was an outsider, not only by accent, which did not matter, but by fat and ass-mar and specs and a certain disinclination to manual labour
Intelligent and behaves with dignity when mocked
Kind and considerate to the smaller children
Pragmatic and mature
Like Ralph he believes in civilised values and believes in the power of the conch to speak by

ROGER

a furtive boy whom no one knew, who kept himself with an inner intensity of avoidance and secrecy
A dangerous loner who joins Jack's tribe becomes his right hand man
Cruel deliberately spoils the littluns games
Kills Piggy

SIMON

Spiritual one has a secret place in a clearing of flowers and feels at home walking through the jungle
Culturally different to the others and has difficulty joining in
He is considered weird and picked on
Seems able to prophesy recognises early on that the island is not a good one and is killed just as he is about to reveal the truth about the beast
Helpful and works for the good of others

MAURICE

The joker and an innocent with a childlike charm. For him it is a sort of game

SAM & ERIC

Twins known on the island as Samneric
They share Ralph and Piggy's dismay at Simon's death
They side with Ralph and form his tribe

we are not expecting to cast twins in this role rather actors who will share a chemistry

From Page to Stage with Marcus Romer

The script

The script has changed very little over the years, but occasionally in rehearsals we have found little things that might need changing, such as phrasing or particular characterisation. But it is a very strong script, rooted in and containing passages from the original novel.

The island on stage

The main feature of the set design is the crashed fuselage of the plane in which the boys 'arrive' on the island. During the course of the performance this is adapted by the boys as part of the action to form other parts of the island with the elements of earth, air, fire and water. In the book, Golding writes long descriptive passages about the island and it becomes a character in itself. One of the ways we can do that on stage, is to have constant sound to give the feeling that you are sharing the space with the characters. The continuous soundtrack helps to support the notion of isolation and silence is only used once. It's not just the sound effects of the sea and the animals around them, but also that sense that there is something else out there.

Lighting

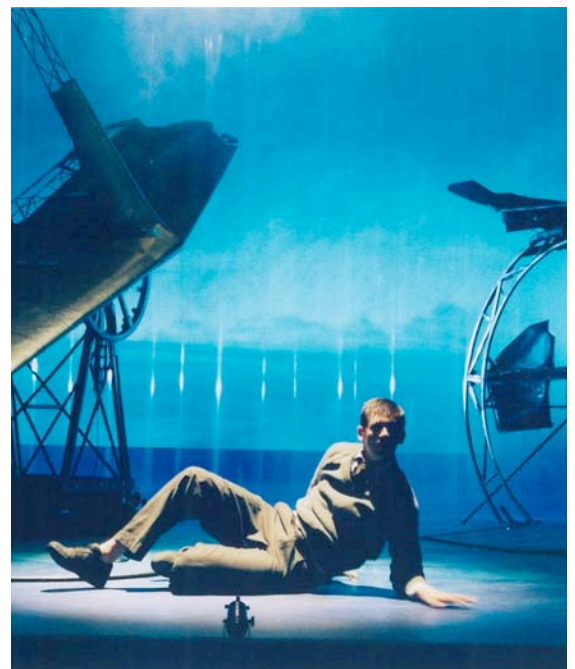
The lighting works together with the sound to create the sense of an atmosphere: we start off light, in sunshine and then it gets progressively darker. The whole production follows the same journey, the narrative and the design follow the same path. It starts in order and ends in disarray. The costume begins as clean uniform and ends up with bare skin, daubed in sand and mud, blood and paint. Meanwhile, the lighting gets darker as the music gets more discordant. We start with a choir singing beautifully and we end with discord and harsh metal sounds. Everything slips together, as it does in the book.

Eco-theatre

This is a very 'green' show. It's been recycled many times. We haven't got the expense and waste of making a new set, as we've been able to adapt the original one over the last ten years. But of course this tour will also be new and fresh and will have several new faces on board.

Right
Costume design for Jack by Jim Reilly for the 1998 production

Far Right
Andrew Falvey as Ralph drops in wearing full school uniform at the beginning of the 2004 production



A Day in Rehearsal

Week two, Marcus is working with the actors on the second half of the play

Marcus Romer returns to *Lord of The Flies*, the show he has directed and revived several times, with a fresh eye. The show is completely new to his cast. Even those of them who saw it at school and were inspired by its gritty physicality, are inhabiting it as actors for the first time. There is no set choreography as there might be in a dance revival. The actors find their spacial relationships on stage quite naturally.

The rehearsal space is dominated by the wing and fuselage of a damaged plane. As with all Pilot shows, Marcus rehearses with the actors on the set for as much of the rehearsal period as possible. In this play, the reaction of the boys to their surroundings is central to the action and the broken metal is a symbol of their fractured social structures.

Every rehearsal begins with a thorough physical and vocal warm-up. The cast need to reach and maintain peak fitness to cope with the demands of the show, both in rehearsal and on tour. When the muscles of bodies and voices are fully stretched and warmed, Tony, who plays Simon, is placed in the centre of the circle. He is gently massaged and then, in an exercise of trust, passed between the hands of the others, his feet on the ground but his body leaning in whatever direction the other actors choose to give or take his weight. Then he's lifted and carried high, passed from one to another like a rock star surfing the crowd. Today is a big day for Tony and his character, Simon. Today the company will rehearse Simon's death and Tony needs to feel safe about what's going to happen.

Before they get to the death scene, the company focus on the moment when Ralph and Jack return, believing they've seen the beast. Every actor needs to work out their reaction to the news and to the power struggle which follows. A profound difference in attitude can be communicated by a subtle movement. The twins experiment with moving closer to Ralph then staying



Tony Hasnath and Marcus Romer talk through the logistics of Simon's murder

further back. Ben points out that they're told to look for wood but they need to be by the fire. Marcus resolves this with a tiny alteration to the script, an extra word gives them the motivation they need to respond to Ralph's request and stay close, giving the group a closeness which leaves Piggy on the outside.

There are very few props in the play. One of the smallest but most essential is the dead pilot's walkie-talkie. The exact handling of it leads, movement by precise movement, to the point of Simon's death. As Tony/Simon is chased and tripped, in slow motion at first, each actor positions himself. In what will appear to be a desperate fight for his life, Tony must tuck his foot exactly into the correct hole in the wing. Marcus positions the actors who are holding Tony down and shows them how to mask him as he gets into position. Mark, playing Jack, needs to work out exactly how to use his heavy metal spear to thump the metal with maximum force without causing any injuries. Marcus stops to check that Tony is all right, then moves Maurice a few inches further round. Despite this stop-action pace, Simon's death is chilling. As Tony slides down the wing, and clammers

back up to try the slide a second time, his experience as a free runner is invaluable. Amazing fitness and suppleness, coupled with a confidence in his own body, give Tony a dynamic relationship with the set. Earlier in the day, he'd made a jump from the wing to the fuselage look so easy, that a stumble had to be carefully choreographed to remind us that this was a young boy, in fear of his life, in an unforgiving terrain.

Watching closely is Hannah Priddle, the Movement Director on the show. Her role is to assist the staging of the dance, when the boys form the tribe. She also makes sure all the actors' movements are safe on the set and choreographs specific falls and lifts. Hannah is one of Pilot Theatre's Education Associates and she's looking forward to going out into schools to deliver workshops for young people before they come to see *Lord of The Flies*. Her involvement in the rehearsal process gives her a first-hand insight into the making of the show. Hannah's advice to any young person wanting to work in the theatre is: "always do your best work because you never know who's watching!"

Meet The Actor

Davood Ghadami playing Ralph

You're well known to Pilot Theatre audiences, which other shows have you done with the Company?

I did East is East and Look Back in Anger (at Harrogate), then I did Looking For JJ and now I'm in Lord of the Flies. I love working with Pilot because they do great shows and really good theatre for young people. I like working with Marcus and with Damian Cruden who directed East is East. And I love coming back to York.

When did you decide you wanted to be an actor?

I was a very shy child, until I started getting involved in the choir and the Christmas shows at school. There came a point when I thought, I don't want to give this up, I want to carry it further. At A level I did Theatre Studies and then I wanted to learn more. I wanted to experience wider aspects of education, not just be moulded into an actor for three years, so I did a three drama degree, which included performance art, and followed it with a post-graduate acting course at East 15. As time went on, I just became more and more focused on the acting. Since I graduated it's been really good. I've been up in York a lot! I've done a few bits of telly, a bit on The Bill, a couple of episodes of Spooks and a couple of episodes of Casualty.

How does theatre compare with television?

Theatre is a lot of hard work but there's a great social aspect, you get to work with a great bunch of people for a longer period of time. The rewards are more immediate because the audience is right there in front of you and also you have more control over your performance. On television it's all down to the editor. In theatre you might get to multi-role, like I did in Looking For JJ. That's something you never get to do on television.

What sort of character is Ralph?

Ralph has a quality to attract people to him because he's much more diplomatic than Jack. He's less aggressive and he's not going to force anything on anyone. That's his job throughout. He constantly reassures people, whereas there's a level of intimidation from the other characters. When things get really violent and people start dying, then he's left on his own.

What are the challenges of rehearsing this show?

It's a very physical piece and there are a lot of lines! But I think the challenge is getting it to look and feel right and getting the relationships between the boys right. There are also technical issues with the set and learning to use it safely. I must admit I've cut myself a couple of times. The first time we saw the set we were just like the boys in the play, clambering all over it. We've become really familiar with the set now and with each other. We've really bonded!

Are you looking forward to the tour?

Yes! I really love touring and we're going to some fantastic places, including Bermuda! It's also great because audiences are different everywhere you go. But the set stays the same. That will be our comfort zone and I know that the show will be just as good wherever we are.

Ralph basks in the sunshine during rehearsals



Meet The Actor

Dominic Doughty playing Piggy

When did you know you wanted to be an actor?

My cousin ran an acting group for people with learning difficulties so I got involved with that from a young age, putting on productions and from day one, I knew that's what I wanted to do. I was about thirteen, I started to take speech and drama lessons out of school. When it came to thinking about University, it was the only thing I wanted to do. I went to train in Manchester and now I'm an actor!

Listening to your voice in rehearsals, your accent sounds like Croydon and totally authentic for Piggy. But where are you really from?

I'm a Northern boy to the bone! I was raised north of Newcastle in Northumberland, so there's a lot of Scottish borders in there too. When I'm with my mates back home I probably sound like a Geordie. But in the six or seven years I've been in Manchester, my accent seems to have Mankified! I pick up accents very easily, which is a great tool as an

actor. My Dad actually lives in Croydon and his family were from down there, so I've got that influence as well.

What are the challenges of creating the character of Piggy in Lord of The Flies?

The first one is the voice. Not so much the accent but the high pitch, having to take ten years of your own voice is quite a strain on the vocal chords. It involves a lot of warming up and I've got to be very careful that I'm not going to lose my voice halfway through the tour. I need to drink plenty of water and not do any of the things that might damage my voice, liking smoking too much!

It's a very physical show and all the rest of the boys are a lot more physical than I am. I'm working hard at my fitness because it will be a really hard workout when we've got two shows a day.

Creating the impression that we're children is another challenge but I think it will work, especially as I'm a similar height to Davood, playing Ralph. So long as we're all on a similar level than it can be convincing.

Do you enjoy touring?

This is my first professional theatre job, all my work's been in television. So I'm not used to the whole touring thing but I think it's going to be a fantastic experience and I think you need that as an actor to progress.

Will you be nervous about the live audience if you've been used to television?

I may be in two weeks time! But that's what I signed up to do and what I trained for. I don't think television gives you the same buzz as the theatre does. My favourite part of it is being in the rehearsal room with these guys, playing around and discovering what we're going to do and I know I'll get a lot out of performing to a live audience.



Dom as Piggy exploring the wreckage of the plane

THE CAST



Dominic Doughty
PIGGY



Lachlan McCall
ROGER



Davood Ghadami
RALPH



Elliot Quinn
MAURICE



Mark Knightley
JACK



Ben Sewell
ERIC



Tony Hasnath
SIMON



Michael Sewell
SAM

Behind the Scenes at Pilot

with Katie Fathers - Projects Co-ordinator

What is a typical day in your job like?

I am based in the Pilot Theatre office at York Theatre Royal. I open the post and answer emails and then get to work on admin related to the marketing, audience engagement and education programme for our productions. As Lord of the Flies is a really popular show this has taken up quite a lot of time in the last few months. I also spend part of each day working on our other projects including Magic



Net, a European theatre network; I recently travelled to Portugal to assist the company while they performed for our partners – that was a very good day!

What is the strangest part of your job?

It was probably a few months ago when I was trying to come up with Bogey-themed refreshments to serve to guests at the Press Night of Fungus the Bogeyman... I find the strangest days are often my favourites too though!

When did you decide you wanted to work in theatre?

In stages: I came to Pilot as Assistant Administrator having worked for Social Services and the NHS. As I started to learn about theatre and see more performances I began to realise that working in theatre linked to a lot of my other interests and skills, and now I don't know why I didn't start sooner. The more I see, the more I love it!

What qualifications did you do?

I took a BA Hons and MA in English Literature, which people often tell me has qualified me for nothing... However I think that it developed my knowledge and understanding of human thought and creativity, my critical skills and my interest, which constantly inform my working life. Since I began working for Pilot Theatre I have also been on training courses to develop specific practical skills that are relevant to my role, such as marketing and sponsorship.

What advice would you give to a young person who wants to work in the theatre?

There are so many different career routes in theatre, and a lot of them are quite unconventional. A good place to start researching is www.getintothetheatre.org, and joining a youth theatre or summer school will give you some of the experience you need to decide what sort of role you prefer. I think it is good to keep an open mind and make the most of every opportunity, even if it doesn't immediately seem like a job you would want to do. I found my best opportunities where I least expected them.

What is your ambition?

After I finished my MA I really wanted to go on to a PhD, and that is something I would still like to do. My experience of theatre has added another dimension to my area of research and what I would want that research to achieve. If I can somehow combine that with living abroad and a lot more scuba diving I will have lived my dream!

WORKSHOP AND CLASSROOM ACTIVITIES

Working from Themes

Civilization

Society

Innocence

Loss of innocence

Fear of the unknown

Blindness and Sight

Power

Identity

Evil

Betrayal

Survival

Bullying

Justice

Violence

Death

Leadership

ENLARGE



these words on a photocopier before cutting them out

DRAMA Making the abstract physical ask each small group to pick two words out of a hat and create two freeze frames which depict these themes. Ask those watching to comment on what story they think is being told. The story may emerge from the relationship between the two. (It is not important for them to guess the theme correctly). The groups should then develop these ideas into a scene,

WRITING Making the abstract concrete. Ask the class to write an image for each of these words or a selection of the words, as if they are seeing a snapshot. Encourage them not to think about it too much, but to write the first thing they 'see' in their mind's eye. Ask them to arrange them in lines of poetry on the page, with plenty of white space. They may want to write each one on a separate strip of paper then they can re-arrange them until they find an order which they are happy with.

The Island - Descriptive Language

Practical and classroom activities

English / Drama

Requires no previous knowledge of the text

USING DESCRIPTIVE LANGUAGE TO CREATE MOOD AND ATMOSPHERE, LEADING TO A NEW PIECE OF WRITING

Ask the group to do the first exercise on their own.

They must **choose** an area in the room from which they can see a variety of different objects/pieces of furniture and go and sit in it.

Tell the pupils that in a moment you will ask them to describe everything that is in that section of the room. Everyone will be **speaking** at the same time and should be able to continue talking for a minute.

Before they start, prompt them to add detail to their responses by asking them to describe not only what the area looks like but also what it feels like to the touch.

For example - rough, smooth, bumpy, cold, hot, wet, sticky?

Describe the smell in that area.

For example - the smell of wood, polish, school dinners, sweat, musty?

Describe any sounds you can hear in that area of the room.

For example - breathing, tapping, dripping, talking, pens writing?

All pupils **describe** at the same time. Choose a few examples for the whole group to **listen** to.

Explain that you will read the pupils a description of an island, which uses the five senses they have just been experimenting with. When listening to the description they should close their eyes and try to visualize the beach, remembering as much of the description as possible.

'The shore was fledged with palm trees. They stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coco-nuts and the palm saplings. And always, almost visible, was the heat.

The sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter. The deep sea breaking miles away.

He picked himself to the edge of the lagoon and stood looking down into the water. It was clear to the bottom and bright with the efflorescence of tropical weed and coral. A school of tiny, glittering fish flicked hither and thither. He plunged in. The water was warmer than his blood and he might have been swimming in a huge bath.

What descriptions do the group **remember**? What did they **see**? **Hear**? **Feel**? **Smell**?

In groups of four or five they are to **imagine** that they are have been exploring their own island for the first time as individuals and have to **describe** what they found to each other.

Lord of the Flies Education Resource Pack

The Island - Descriptive Language

continued

Allow each group time to **listen** to each others descriptions and then put them all together either as a short piece of **writing** or as a **spoken group piece**.

Read the next section of description out and ask them to think about how the island **changes** as the day progresses from morning to night.

'They accepted the pleasures of morning, the bright sun, the whelming sea and sweet air. Towards noon, as the floods of light fell more nearly to the perpendicular, the stark colours of the morning were smoothed in pearl and opalescence; and the heat - as though the impending sun's height gave it momentum - became a blow that they ducked, running to the shade and lying there, perhaps even sleeping. Strange things happened at midday. The glittering sea rose up, the coral reef and the few, stunted palms that clung to the more elevated parts would float up into the sky, would quiver, be plucked apart. Sometimes land loomed where there was no land. At midday the illusions merged into the sky and there the sun gazed down like an angry eye. Then, at the end of the afternoon, the mirage subsided and the horizon became level and blue. When the sun sank, darkness dropped on the island like an extinguisher.'

In the same groups think how your island would change as the day progresses. **Describe** to each other the island at night. Remember to describe the place using the five senses that we have just been using in the last exercise.

Imagine that the next time you explore the island as a whole group you notice something or someone that **frightens** you.
You are convinced that it is not human.
Whatever it is, it will stop you from visiting that part of the island.
You must as a whole group decide on how to describe this 'creature' to the rest of the members in the class and try to persuade them not to visit that part of the island.
Each member of the group must contribute details and back each other up.
Try and create a sense of urgency, as if it is vital that the others are warned of this danger.

Give each group 5 minutes to rehearse and then listen to each.

Which pieces were the most convincing and why?

Bring the whole group back sitting in a circle and discuss:
Why would we not believe in these imaginary creatures now? What has changed?

Extension activity

The descriptions of the island by day and by night, including the descriptions of the 'creature' could be **recorded** onto audio tape to give pupils a chance to assess their descriptive techniques. Alternatively, the tape could be passed onto another class to discuss or use as stimulus for a role-play based on this island. Transcribing the tapes could support written work on descriptive language.

Betrayal: Piggy and Ralph

Drama Workshop

no knowledge of the book or play is required

Resources

Two copies of the first and second section of script and enough copies for the whole group of the third section.

Intro

Sit the group in a circle and explain that you will be looking at three separate pieces of script. Do not give them any information about the play itself or the characters involved.

1. Give two volunteers from the group the first short piece of script to read out loud to the rest of the group. Discuss the following:

Where do you think these characters are? What's happened?

What is the relationship between them?

Why is one character reluctant to tell the other his name?

What are both characters thinking about each other?

2. Ask two different volunteers to read through the second piece of script, with another reading the stage directions. Discuss as a whole group:

Why did Piggy tell Ralph his name?

What are the differences between Piggy and Ralph?

What do you think about Ralph's reaction to Piggy's name?

What does Ralph think of Piggy now?

3. Read out the second piece of script again. As a whole group direct this section of script using two volunteers as the two characters. By thinking carefully about their positions on stage in relation to one another, show the following stages:

- Close relationship between the characters
- Distant when Ralph finds out Piggy's name
- Ralph trying to convince Piggy he won't tell anyone

4. Repeat the scene without words so as to look clearly at the stage picture.

5. Read through the third section of script by assigning parts to three different volunteers.

Discuss:

How would you describe the character of Jack?

Why does Jack ignore Piggy?

Why does Ralph betray Piggy?

Describe the emotions Piggy goes through during this section of script.

What do Ralph and Jack think of each other?

6. Give out each pupil a copy of the third section of script and ask them to split into groups of four and find a space.

Two pupils will act out the section between Ralph and Piggy starting with Ralph's line: 'He's got quite a funny name in fact'.

The other two members of the group must supply the thoughts of the two characters that are not spoken (the subtext). After each line from the script is spoken, the characters freeze to allow the subtext to be spoken and then continue.

Give pupils five minutes to rehearse the pieces.

7. Show pieces and discuss how the subtext may differ from what the character is actually saying and what they actually feel.

8. Read through the three sections of script from start to finish.

9. As a whole group brainstorm anything that each boy says or does that reveals his character.

10. Reinforce that in these extracts Ralph betrays Piggy to impress Jack. In groups they should create a story, using their own words, in which someone betrays a friend or relative. Where there is a similar situation.

a) devise an improvisation involving the characters that shows one betraying the other. Comment on possible subtexts after showing them.

b) write a short piece of script on the subject of betrayal

Betrayal Workshop

First section of script

Piggy What's your name?

Ralph Ralph. What's yours?

Piggy Not telling

Ralph Is it a secret?

Piggy It's a stupid name.

Ralph What is it?

Piggy Look are they all dead do you think?

Ralph What?

Piggy The plane broke up. It's in bits.

Ralph They can't be

Piggy Why not?...If they weren't they'd be here. Organizin'.

Betrayal Workshop

Second section of script

Ralph does a handstand

Piggy That's good!

Ralph It's easy. You try

Piggy Can't

Ralph Come on. If you know so much...

Piggy Can't

Ralph Give us your feet. I'll pull you...

Piggy Oh blimey.

Ralph What's your name?

Piggy What?

Ralph What's your name?

Piggy Piggy

Ralph Piggy!

Piggy Piggy...But you're not to tell anyone. Not anyone.

Ralph I won't. Piggee! Piggee!

Piggy Don't!

Ralph Sorry...I won't then

Betrayal Workshop

Third section of script

Piggy We should have a meetin'.

Jack Should we? Who did you say he was?

Ralph Ask him.

Piggy All I said was - we should 'ave a meetin'.

Jack Who are you?

Piggy Never mind who I am. We should 'ave a meetin'. An' we should take all the names and get organised.

Jack Well, we'll start with your name shall we?

Piggy All I'm saying is -

Ralph He's got quite a funny name in fact...

Piggy Ralph!

Ralph What?

Piggy You promised.

Ralph Promised what?

Piggy You know what.

Ralph I don't know what you're on about. His name's Piggy, in fact

Jack Piggy?

Piggy You promised!

Ralph Piggy!

Jack Oh! Brilliant!

Piggy You did! You promised!

Ralph Well you were being stupid!

Killing the Pig Workshop

dramatic tension/ novel to stage

ENGLISH DRAMA PERFORMING ARTS Can be used before or after seeing the play

For this session you will need a copy of the section of script entitled 'Killing the Pig' for each student. The warm up exercises focus on groupings on stage and intention when moving, linking directly into the script work.

Ask pupils to walk quickly around the space keeping an equal distance from each other. Encourage them to keep changing direction and using all the space.

Ask them to start challenging themselves by seeing how close they can get to somebody without touching them whilst still walking and then how far away from them they can get. They should keep alternating this idea with different members of the group.

When you shout 'stick' they must have part of their body against someone else whilst still walking. You can experiment with this until the whole group have to stick together whilst still walking.

Ask the students to secretly choose one other member of the group. After following them neutrally ask them to experiment with these different intentions:

Wanting to catch up with someone to tell them something

Wanting to follow them without being seen

Following them as you aren't sure if you know them or not

Following them with the intention of doing harm, but still waiting for the right moment

Discuss how their movement changes each time and then experiment with switching their attention and focus from one person to another.

Split into groups of between four and six and give out sections of the script which will have no character names (allowing the group to assign lines). Thinking about the warm up exercises, they must stage this piece with the aim of creating tension and atmosphere and convincing an audience that they are hunting a pig. We as audience members must be able to 'see' the pig on stage through the hunters actions and reactions. As they are a small amount of lines encourage the group to put the script down as soon as possible so they can concentrate on the staging of the piece.

Show all the pieces and comment on how the aims were achieved and/or what could be added to the scene to improve it. How was the tension built? Where were the dramatic pauses? Did the whole group know where the 'pig' was at all times? How did they communicate this to the audience?

Read the section of the novel that deals with the same event to the group and ask them to keep their eyes closed and picture the scene. You will find the section of the novel (chapter eight) at the end of this workshop.

What immediate images do they have in their head?

What sounds and smells did the extract conjure up?

What images do they get from the book that they didn't get from the script?

Explain that we will be adding sections from the novel to the scripted piece by using direct address. Give examples of each (looking at the difference between first and third person). Experiment how these can be said vocally to increase tension or excitement e.g.: Whispering 'The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees' and then shouting with excitement 'I was on top of the sow, stabbing downward with my knife.'

Each character chooses two sections of direct address and the group adds them into their scripted piece. Rehearse, perform and comment on the pieces.

Killing the Pig

script extract

Keep back!

Did you hear it?

What?

The pig. It's in the bushes.

Ssh! There's something there. It's funny.

What?

When you're hunting...

What?

You know something's there. Hiding from you.

Yeah. And you...

Sssh! Listen! Follow me! And the others!

And if we find him...(Stabs ground with his spear)

It's that way! I heard it! It's that way! Come on! Kill it! I can see it! Just there! Spread out and trap it! Hold it there! Hold it there! When I say 'charge'...wait for it!

Wait for it!

Cha-arge!

Throw! Kill it! Spill its blood!...Did you see?

We saw

Did you see how I got him?

We saw

Killing the Pig

extract from chapter 8 of Lord of the Flies

They spread out, nervously, in the forest. Almost at once Jack found the dug and scattered roots that told of pig and soon the track was fresh. Jack signalled the rest of the hunt to be quiet and went forward by himself...The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees. There was no wind and they were unsuspecting...Jack stole away and instructed his hidden hunters. Presently they all began to inch forward sweating in the silence and heat. A little apart from the rest sunk in deep maternal bliss, lay the largest sow of the lot. She was black and pink; and the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked. Fifteen yards from the drove Jack stopped; and his arm, straightening, pointed at the sow. He looked round in inquiry to make sure that everyone understood and the other boys nodded at him. The row of right arms slid back.

"Now!"

The drove of pigs started up; and at a range of only ten yards the wooden spears with fire-hardened points flew towards the chosen pig. The sow gave a gasping squeal and staggered up, with two spears sticking into her fat flank...She went crashing away through the forest.

"After her!"

...The sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. They were just behind her when she staggered into an open space where bright flowers grew and butterflies danced round each other and the air was hot and still.

Here, struck down by the heat, the sow fell and the hunters hurled themselves on her. This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pigflesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgement for his point and began to push until he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed and they were heavy and fulfilled upon her.

From Chapter Eight, Lord of the Flies, William Golding

