

HEART OF DARKNESS

by Joseph Conrad
retold by imitating the dog

Education Resource Pack

To accompany the imitating the dog production of Heart of Darkness, touring UK venues in Autumn 2018 and Spring 2019.



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- >> The script
- >> A series of interviews with the designers, writers, performers and technical team speaking about the performance from different viewpoints and contexts

How to use this pack

This pack was created to support imitating the dog's touring production of Heart of Darkness. We hope that teachers and learners will find the content interesting and useful, to support their understanding of this adaptation and to apply it to their studies.

It has primarily been created for Key Stage 4 and 5 and those in Further Education. Content will be of particular interest to those studying Theatre, English, English Literature or Film.

Section 1

This section contains background information about Joseph Conrad, the author of Heart of Darkness, and about the novel itself. It also gives some historical and political context, which we considered in the making of this production. As part of the research and development of our production, we met with other specialists, writers and key influencers. We include here an extract from an exchange of ideas with Nigerian novelist Elnathan John. This section also considers other, more recent works, which have been influenced by Conrad's classic novel, which have then, in turn, influenced our production. We also outline how the production links to the GCSE and A Level curriculums, and give suggestions for questions to consider before and after coming to the theatre.

Section 2

In this section, we give more information about imitating the dog, about the work they make, what sparks their work and what makes them unique. The adaptors discuss their approach to the text, the choices they made in the adaptation, how technology is used in the company's work and how it is applied in this production.

Throughout the first 2 sections, you will find suggested Classroom Activities which relate to each area.

Section 3

In this section, we outline how we can further support students' learning. Here you will find our Creative Learning offer for this production – the talks, workshops and residencies which you can bring in to your school, college or university. This section also outlines other resources which you can access, including more content which is being created alongside the making of the production, and which will be freely available online at our website.

www.imitatingthedog.co.uk/heart-of-darkness/

To book a workshop or residency, contact Darren darren@imitatingthedog.co.uk

For any other inquiries about imitating the dog, or just to tell us what you think, contact Julie julie@imitatingthedog.co.uk

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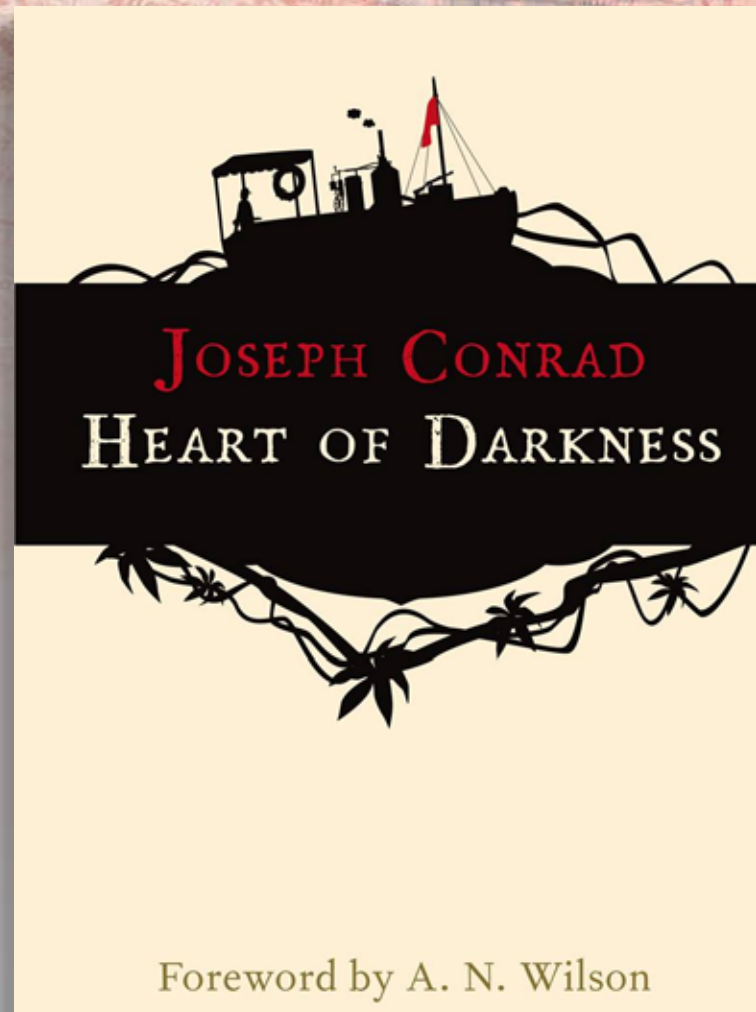
The Novella

by **Andrew Quick,**
Writer/Director

The narrator of the Novella tells the reader of his encounter with Charles Marlow on a pleasure yacht anchored in the Thames estuary waiting for the turn of the tide. As the assembled crew of middle class yachtsman (representative of respectable late Victorian society) settle down to enjoy the balmy evening, Marlow tells the tale of a journey he had made some years earlier up the River Congo, and his meeting with the sinister Mr. Kurtz. The story details how Marlow takes a job as a riverboat captain with the Company, a Belgian concern trading in the Congo. In Africa Marlow encounters widespread brutality in the Company's trading posts (called stations). The native inhabitants are effectively slaves and suffer terribly at the hands of the Company's agents. Marlowe reflects on the majesty of the jungle juxtaposed against these morally and physically degenerate European stations.

Marlow arrives at the Central Station, run by the general manager, an untrustworthy character. He finds that his steamship has been sunk and waits several days for parts to repair it. His interest in Kurtz grows during this period. The manager seems to fear Kurtz as a threat to their position. Kurtz is rumoured to be ill, making the delays in repairing the ship all the more costly. Marlow eventually gets the parts he needs to repair his ship, and he and the manager set out with a few agents and a crew of Africans on the long, difficult voyage up the river. The dense make everyone aboard a little jumpy, with the occasional glimpse of a native village or the sound of drums adding to the tension.

Marlow and his crew come across a hut with stacked firewood, and a note saying that the wood is for them but that they should approach cautiously. Shortly after the steamer has taken on the firewood, it is surrounded by a dense fog. When the fog clears, the ship is attacked by an unseen band of natives, who fire arrows from the safety of the forest. The African helmsman is killed before Marlow frightens the natives away with the ship's steam whistle. Not long after, Marlow and his companions arrive at Kurtz's Inner Station, expecting to find him dead, but a half-crazed Russian trader, who meets them as they come



1

Class Activity

What ideas does the title Heart of Darkness convey? Why might the novella be called this? Respond to this title creatively. You could make a small group tableau, or write a short poem, or draw or create an image.

Suggested curriculum links: English, Drama, Art

Suggested level: GCSE

ashore, assures them that everything is fine and informs them that he is the one who left the wood. The Russian claims that Kurtz has enlarged his mind and cannot be subjected to the same moral judgments as normal people. Apparently, Kurtz has established himself as a god with the natives and has gone on brutal raids in the surrounding territory in search of ivory. The collection of severed heads adorning the fence posts around the station attests to his “methods.” The pilgrims bring Kurtz out of the station-house on a stretcher, and a large group of native warriors pours out of the forest and surrounds them. Kurtz speaks to them, and the natives disappear into the woods.

The manager brings Kurtz, who is quite ill, aboard the steamer. A beautiful native woman, apparently Kurtz’s mistress, appears on the shore and stares out at the ship. The Russian implies that she is somehow involved with Kurtz and has caused trouble before through her influence over him. The Russian reveals to Marlow, after swearing him to secrecy, that Kurtz had ordered the attack on the steamer to make them believe he was dead in order that they might turn back and leave him to his plans. The Russian then leaves, Kurtz disappears in the night, and Marlow goes out in search of him, finding him crawling on all fours toward the native camp. Marlow convinces him to return to the ship. They leave down river the next morning, but Kurtz is clearly dying.

Marlow listens to Kurtz talk, and Kurtz entrusts Marlow with a packet of personal documents, including an eloquent pamphlet on civilizing the savages which ends with a scrawled message that says, “Exterminate all the brutes!” The steamer breaks down, and they have to stop for repairs. Kurtz dies, uttering his last words: “The horror! The horror!”. Marlow falls ill soon after and barely survives. Eventually, he returns to Europe and goes to see Kurtz’s fiancée who eulogises Kurtz as a paragon of virtue and achievement. She asks what his last words were, but Marlow cannot bring himself to disillusion her and says that Kurtz’s last word was her name.

Class Activity

2

In pairs, list all the themes/ideas that are found in *Heart of Darkness*. Which are the most important to you? Why? Which relate to our current world and society? Discuss this with your class and teacher.

Suggested curriculum links: English, Drama, History

Suggested level: GCSE, AS, A-level

The Author

Joseph Conrad was born Józef Teodor Konrad Korzeniowski in 1857, to Polish parents in Berdichev (now Berdychiv), Ukraine, and was raised and educated primarily in Poland. After a sea-faring career in the French and British merchant marines, he wrote short stories and novels like *Lord Jim*, *Heart of Darkness* and *The Secret Agent*, which combined his experiences in remote places with an interest in moral conflict and the dark side of human nature. He died in England on August 3, 1924.

Early Life and Background

Joseph Conrad was born Józef Teodor Konrad Korzeniowski on December 3, 1857, in Berdichev (now Berdychiv), Ukraine. His parents, Apollo and Evelina (nee Bobrowska) Korzeniowski, were members of the Polish noble class. They were also Polish patriots who conspired against oppressive Russian rule; as a consequence, they were arrested and sent to live in the Russian province of Vologda with their 4-year-old son. When Conrad's parents died several years later, he was raised by an uncle in Poland.

Conrad's education was erratic: he was first tutored by his literary father, then attended school in Krakow and received further private schooling. At the age of 16, Conrad left Poland and travelled to the port city of Marseilles, France, where he began his years as a mariner.

Seafaring Years

Through an introduction to a merchant who was a friend of his uncle, Conrad sailed on several French commercial ships, first as an apprentice and then as a steward. He travelled to the West Indies and South America, and he may have participated in international gun-smuggling.

After a period of debt and a failed suicide attempt, Conrad joined the British merchant marine, where he was employed for 16 years. He rose in rank and became a British citizen, and his voyages around the world—he sailed to India, Singapore, Australia and Africa—gave him experiences that he would later reinterpret in his fiction.



1

Class Activity

“There’s a long and noble tradition of literary critics misunderstanding Joseph Conrad... Far more words have been written about him than he ever wrote himself.” Why do you think this might be the case? Discuss with a partner and/or your class.

Suggested curriculum links: English

Suggested level: GCSE, AS, A-level

Literary Career

After his sea-faring years, Conrad began to put down roots on land. In 1896 he married Jessie Emmeline George, daughter of a bookseller; they had two sons. He also had friendships with prominent writers such as John Galsworthy, Ford Madox Ford and H.G. Wells.

Conrad began his own literary career in 1895 with the publication of his first novel, *Almayer's Folly*, an adventure tale set in the Borneo jungles. Before the turn of the century he wrote two of his most famous and enduring novels. *Lord Jim* (1900) is the story of an outcast young sailor who comes to terms with his past acts of cowardice and eventually becomes the leader of a small South Seas country. *Heart of Darkness* (1902) is a novella describing a British man's journey deep into the Congo of Africa, where he encounters the cruel and mysterious Kurtz, a European trader who has established himself as a ruler of the native people there.

Lord Jim and *Heart of Darkness* contain the signature elements of Conrad's writing: faraway settings; dramatic conflicts between human characters and the brutal forces of nature; and themes of individualism, the violent side of human nature and racial prejudice. Conrad was interested in showing "psycho-political" situations that drew parallels between the inner lives of single characters and the broader sweep of human history.

Conrad continued to achieve success as an author, publishing such further novels as *Nostromo* (1904) and *The Secret Agent* (1907), short-story collections and a memoir titled *A Personal Record* (1912). Many of his major works first appeared as serialized pieces in magazines,

followed by the publication of the complete novel. As his career progressed, Conrad also collected income through reprints of his novels and the sale of film rights for several books.

2

Class Activity

"I haven't read much modern praise of Conrad's female characterisation – and plenty of complaints. Perhaps he deserves more credit than he often gets for his portrayals of Victorian and Edwardian women, but only if you understand that he portrays them through the filter of Victorian and Edwardian men." Do you agree? How do you respond to Conrad's and/or imitating the dog's presentation of women? Discuss with a partner and/or your class.

Suggested curriculum links: English, Drama, History

Suggested level: AS, A-level

Both quotations in this section taken from: <https://www.theguardian.com/books/booksblog/2015/oct/13/joseph-conrad-changing-faces-victory>

Later Life

Over the last two decades of his life, Conrad produced more autobiographical writings and novels, including *The Arrow of Gold* and *The Rescue*. His final novel, *The Rover*, was published in 1923. Conrad died of a heart attack on August 3, 1924, at his home in Canterbury, England.

Taken from The Biography.com website
www.biography.com/people/joseph-conrad-9255343

Historical and Political Context

by Pete Brooks, Director/Writer

Heart of Darkness was written in 1899 at what retrospectively we can see was a transitional period in world history. What we understand now as global capitalism, and which had been anticipated by Marx and Engels half a century earlier, was beginning to be recognised by progressive intellectuals like Conrad who were appalled by European exploitation of their colonial territories. European colonisation in Africa, sometimes termed the scramble for Africa, was particularly brutal, reinforced as it was by racism, and while all the European colonial powers used violence and exploitation as a means of governance, the behaviour of Belgium and Germany was particularly appalling.

The part of Africa in which the novella is set is the Belgian Congo, which in reality was a virtual slave state run as a personal fiefdom by the Belgian King Leopold. Genocidal policies were widely implemented, and the arbitrary murder and mutilation of the local population routine.

Conrad was a deeply moral man and was concerned by what he had seen of colonialism in the South Seas and Africa. He was also part of a group of writers and intellectuals who saw that the demands of business were increasingly going to dictate global politics. His novel *Nostromo* looks at the impact of US sponsored capitalism in South America, and he and his friends were concerned at how 'America first' policies would impact on the old world.

Nevertheless Joseph Conrad did not consider himself to be politically motivated. His experiences as a young man in Poland had made him sceptical of political activism. He was by nature conservative, but was connected socially with more radical thinkers, in particular Roger Casement, who encouraged Conrad to expose the horrors of the colonial regimes in Africa and who was later hanged as one of the instigators of the Easter Rising, Ireland's rebellion against British colonial rule.

For an excellent account of the colonial history of the Congo region see particularly, *King Leopold's Ghost, A Story of Greed, Terror and Heroism in Colonial Africa*, Adam Hochschild, Mariner Books, 1998. See also *Exterminate all the Brutes*, Sven Lindqvist, Granta Books, 2002.

Class Activity

1

Read and discuss the contemporary testimonies found here: <http://en.lisapoyakama.org/the-hacked-hands-of-the-belgian-congo/>

Suggested curriculum links: English, Drama, History

Suggested level: GCSE, AS, A-level

Class Activity

2

Carry out individual research on other examples of colonialization. Creatively present your findings – e.g as an information poster, an imagined first person account, a monologue, a vlog etc.

Suggested curriculum links: History, English, Drama

Suggested level: GCSE, AS, A-level

Elnathan John Exchange

Andrew Quick & Pete Brooks talk with Elnathan John

As part of the research and development process for imitating the dog's production, directors Pete Brooks and Andrew Quick met with Nigerian novelist Elnathan John. The meeting took place in February 2018. To exchange ideas and to help them to shape their retelling of the story for a contemporary audience, Elnathan posed several questions for Pete and Andrew.

This is an edited extract of the exchange.

EJ: What is the essential premise? Where are you starting from? What is your ideological sort of anchor in approaching this novel? I think it's a tough novel to come at neutrally and I think from the outset one must state one's position, you know, wherever one stands. Whether it to suggest the novel is deeply problematic source and therefore demands a complete re-engagement or to change the context – you know flipping it around. I know you are kind of reversing the story, Africa being stable, Europe in chaos, how far exactly do you want to go with this idea? Where do you want to push it to? What are we looking at? Slight creative departure? Or is it much, much more?



PB: First of all, we're adapting the novel. So, that suggests the novel has worth, contemporary worth. But we're adapting it and partly the performance is about the problem of adaptation.

EJ: When you say contemporary worth, what do you mean? Social worth? Literary worth?

PB: For us here in the United Kingdom, particularly at this moment, where we're about to leave Europe and where there is a rather romantic re-engagement with the idea of Britain as an imperial and colonial power I think it is a very good time to remember the horror of empire and not just the horror of empire that it inflicted on its subjects, but also the horror it brought back into Europe itself. It's about not accepting the level of historical revisionism, which is abroad at the moment. That's one aspect. We think it has a literary worth.

AQ: It's a novel that we have referred to a great deal in our past work and so it feels like a good time for us to deal directly with the novel and face up to all its problems.

PB: The problematic quality of the novel is what draws us to it because this is what we want to discuss in the performance itself. There's an interest in us having to wrestle with the novel and confront it directly.

EJ: Can you describe to me what I might be seeing on stage to give me an idea of what you are practically thinking of in your adaptation?

PB: On stage there will be a rehearsal table with five performers from different cultural backgrounds – probably all British, two of which will be of African heritage and one of these will be a woman. And they will begin by reading the novel and as they read the novel the novel comes to life as a kind of graphic novel/film on the screens above them. So, what we see is a what they are collectively imagining. It starts conventionally until one of the figures on stage asks why does it have to be a man and the presentation kind of breaks down as the on-stage figures argue and move the story in a new direction. And as this takes place the change of direction is immediately reflected by what is seen on the screens above their heads.



Elnathan in conversation with Pete, Andrew and Michael Greaney

AQ: It's as if they are making up the film live.

PB: So, gradually the group on stage create this adaptive narrative which moves forward along the same lines as the plot from Heart of Darkness. The plot and the story are basically the same but there are big differences. Marlow is a woman for a start. Yet despite our focus on reversing the novel we are going to keep Kurtz as a white man. It's not a perfect reversal.

EJ: If you had challenges with the novel maybe you could expand on that and also, what is being flipped and what is not in your version and to what end.

- PB: There's the undifferentiated emptiness of the novel in terms of the African landscape I think we can present our version of Europe in the same light. I think the real problem is that there is no black voice in the novel speaking truth to power. It is solely a white voice, a white man, speaking truth to power. I think it's important that we have a black female voice challenging this.
- EJ: I am thinking here how certain voices are hushed in the novel. Conrad hushes the voices of the people that Marlow encounters. How do you show this process of hushing?
- AQ: Well, we're really interested in creating a world where Marlow can't immediately understand what the people she encounters are saying – like Marlow in the novel. We're creating a kind of European argot – made up of German, Polish, Yiddish, French...
- EJ: Yes, but to play devil's advocate for a moment, one of the things Achebe contends is that Conrad's problem is not an inability to understand the voices or languages but a refusal. You know, Conrad, being the stylist that he is might have been using a device that betrayed a certain, in Achebe's view, racism. So, is your Marlow encountering voices that she can't understand or voices that she does not want to understand?
- AQ: It's probably a bit of both.
- EJ: Does your Marlow make a conscious decision not to understand? And how do you show this?
- PB: It's something we're working on.
- AQ: It's a key question.
- EJ: When people say they don't understand it's often because they don't want to put in the effort.
- AQ: Yes, one of things we have been looking at is how Conrad exoticises the indigenous peoples in the novel.
- EJ: Yes, and are you going to have your Marlow doing something similar with the people she encounters?
- AQ: Yes, it's there in our version. It's just how far to run with it. There's the possibility of humour here.
- EJ: I wanted to delve a little deeper into the flip you are proposing in your version. You are talking about a bombed-out Europe and I am thinking about the Belgians in the novel and I am thinking about the root causes. Let me explain. If you are thinking about war in Europe it's a kind of self-inflicted thing but on the other hand what happened in the Congo, and it's in the novel, is invasion by an outside force. Because I assume you don't want to assume that these problems are solely caused by internal issues. I mean Conrad makes it explicit that it's an external force that is causing all the problems.
- PB: I think for us what we are interested in is the idea that what has invaded the Congo is capitalism in a particularly virulent form. The mechanism by which capitalism has arrived

there is invasion. In Europe it manifests itself through different channels but it's the same virulence, if you get what I mean. The horror, in our version, is the effect of capitalism in this particular form but no, you are right, in our version there is no indication that it has arrived from the outside. It's self-inflicted.

EJ: When you speak of capitalism I was thinking about how phenomena manifests not as single lone ideas or events but rather as a result of the intersection of things. The intersection of capitalism and race, the intersection of capitalism and gender because capitalism does not just stand alone. In the manifestation of capitalism in other places it takes different forms depending on who the people are and where there is a racist element you have the kind of crass exploitation and so it is not just capitalism by itself.

PB: I agree. I think the exploitation in Europe is partly class based although it had been practiced in the colonies on racial grounds, of course.

EJ: If I could push it further. In the Congo there were internal conflicts and the King might send his subjects to die in battle like generals did in Europe in World War 1, which is slightly different from an outside force that is invading and dehumanising because of that invasion, where even after the crisis has ended the invaded remain dehumanised.

PB: I agree. I suppose what we're trying to get our audience to think about is that colonialism wasn't just a disaster for the countries that were colonised but for a large section of British society that didn't directly benefit from the asset stripping of colonisation it also did great damage as well.

EJ: Maybe one thing to think about is when you flip this story to set it in Europe that don't make it an equivalence to what actually happened in the Congo.

PB: That's important. This is a European centric piece that we're creating. We would not presume to make a piece about Africa. We are flipping the novel on its head to critique our own culture.

You can find out more about Elnathan and his work here www.elnathanjohn.com

1

Class Activity

Look up Elnathan John's work online. Find his poem *The Gospel of Aid* (2014). Read it aloud and discuss its meaning. What is Elnathan saying about the West's relationship with the "third world"?

Suggested curriculum links: English

Suggested level: GCSE, AS, A-level

Other Hearts of Darkness

By Pete Brooks,
Director/Writer

The thematics, symbolism and even the basic structure of *Heart of Darkness* reverberate through the literature and film of the Twentieth Century. In Conrad's novella, a 'good' man journeys through a world that slowly reveals its moral degradation and in doing so affords the protagonist an understanding of the moral quagmire in which we struggle to survive.

The structure of T. S. Eliot's great modernist poem 'The Wasteland' surveys the spiritual devastation of post First World War Europe, and takes its shape from earlier versions of this basic structure, in particular the Arthurian myths, while Eliot alludes to Conrad again and again throughout his work, prefacing his poem 'The Hollow Men' with 'Mistah Kurtz he dead' a line taken from the closing section of *Heart of Darkness*.

The themes of Conrad's novel have also permeated twentieth century popular fiction. The great mid century American detective novel in particular drew heavily on the idea of a good man trying to navigate a corrupt world without being themselves corrupted; especially Raymond Chandler, who named his most famous character, Philip Marlowe, as a homage to Conrad's Charlie Marlow. The typical private eye of this genre takes

1

Class Activity

"The river sweats
Oil and tar
The barges drift
With the turning tide
Red sails
Wide
To leeward, swing on the heavy spar.
The barges wash
Drifting logs
Down Greenwich reach
Past the Isle of Dogs.
Weialala leia
Wallala leialala"

Discuss how Eliot presents the river in the above section from *The Wasteland*. How is the river used in *Heart of Darkness*? In small groups create a soundscape or collage or digital presentation representing the river in either or both texts.

Suggested curriculum links: English, Drama, Art, Technology

Suggested level: GCSE, AS, A-level

Class Activity

Watch the opening 3.5 minutes of *Apocalypse Now*. How are the character and setting presented? Now read the opening page of *Heart of Darkness*. Create a storyboard and/or script for your imagined opening to a film or production of *Heart of Darkness*.

Suggested curriculum links: English, Drama, Media Studies

Suggested level: GCSE, AS, A-level

on a seemingly simple case, getting evidence for a divorce for example, but soon finds themselves surrounded on all sides by moral depravity.

The film *Apocalypse Now* is a brilliant reworking of the novel, relocating the action to Vietnam and the Mekong river. If Conrad critiques European colonialism, Coppola's film version is at least as incisive an attack on American imperialism. The work of Coppola's contemporary, film director Ridley Scott, is also full of references to Conrad; his first film *The Duellists* is based on a Conrad short story, and significantly the spaceship in the film *Alien* is called *The Nostromo*, named after Conrad's great South American novel. The plot of *Alien*, follows the basic structure of *Heart of Darkness*; a small group of people are sent by 'the company' to investigate and retrieve something that turns out to be so dangerous that it clearly needs to be destroyed. Deckard, the hero of Scott's *Bladerunner* is named after the philosopher Rene Descartes, but very much styled on Philip Marlowe and, like Charlie Marlow, Deckard is trying to navigate a world, the prosperity of which is based on the enslavement of conscious beings, the replicants or androids that Deckard is tasked to hunt and kill.

Curriculum Links

Imitating the dog's innovative adaptation of Joseph Conrad's novella, *Heart of Darkness*, provides multiple opportunities for creative learning. Exploring the text via this production provides an excellent opportunity for wider analytical reading and enriched understanding at GCSE, AS/A-level and undergraduate level across a number of subject areas, including: Drama, Theatre Studies, English, History, Art, Technology and more.

GCSE Drama

Through watching the performance of *Heart of Darkness*, participating in the workshop and accessing our online resources, **GCSE Drama students** will consider such things as:

- The roles and responsibilities of theatre makers in contemporary professional practice
- Analysing and evaluating the work of live theatre makers: performers and/or designers.
- How the novel/play has been interpreted in the production
- Use of technology
- Processes of adaptation and devising
- The relationship between moving image and live action
- Communication of meaning via design skills, adaptation and performance
- The production could also provide stimuli for the students' own devising projects.

AS and A Level Drama and Theatre Studies students

Through watching *Heart of Darkness* and engaging with the resources pack and accompanying workshops and talks **AS and A Level Drama and Theatre Studies** students will consider such things as:

- Directorial interpretation
- Integration of movement, language and image in the performance
- Lighting, sound and projection
- Patterns of stage movement
- Design fundamentals and use of technology
- Uses of scenic devices – revolves/trucks/projections
- Creative adaptation
- Physical theatre; docu-theatre; verbatim theatre
- Creativity and coherence in the use of selected elements of practical stagecraft to realise effective theatre

GCSE English Literature students

Through watching Heart of Darkness and engaging with the resources pack and accompanying workshops and talks **GCSE English Literature** students will consider such things as:

- aspects of plot, characterisation, events and settings, and the relationship between actions and events
- identifying theme and distinguishing between themes
- recognising the possibility of, and evaluating, different responses to a text
- how to use understanding of writers' social, historical and cultural contexts to inform evaluation
- comparing texts and making connections across their reading

AS and A Level English Language and Literature students

Through watching Heart of Darkness and engaging with the resources pack and accompanying workshops and talks **AS and A Level English Language and Literature students** will consider such things as:

- How language helps to construct ideas of power, conflict and identity
- How the language choices writers make are used to express relationships, drive narrative and construct views about the nature of different societies
- Themes of colonisation and race
- How to produce new re-creative work
- The nature of monologue / dialogue
- How changing points of view, genre, context, purpose, audience or mode can reshape meaning
- Representations of race and identity; representations of men and women
- Evaluating different responses to a text, using understanding of writers' social, historical and cultural contexts to inform evaluation.

Students and teaching staff can access the full text, a film of the performance, a series of interviews with the designers, writers, performers and technical team speaking about the performance from different viewpoints and contexts. Available from www.imitatingthedog.co.uk/learning from November 2018.

Workshops and bespoke residencies are also available for students studying Drama and Theatre Studies in Years 1-3 at HE level.

Watching *Heart of Darkness*

Here are some questions to help students get the most out of watching the production. It might be helpful to discuss them before going to the theatre.

1. ***What is your first impression of the set/characters?***
2. ***Does this impression change as you watch the production?***
3. ***How and when is technology used? Does it enhance the performance? Did it surprise you? In what ways?***
4. ***How and when is music used? What impact does it have?***
5. ***How would you describe the set design, costuming and look of the production?***
6. ***What emotions do you experience as you watch the production? What specifically do you respond to?***
7. ***What message(s) do you think the company are trying to present? How do they relate to what's happening in the world today?***

If you are attending a post-show discussion, the following may be helpful.

1. ***Who would you like to ask a question of: the director, a performer and/or someone else?***
2. ***What question(s) would you like to ask?***
3. ***Was your question answered? If so, did the answer surprise you or confirm your own thoughts – or something else?***
4. ***What was the most interesting question asked by someone else?***
5. ***What was the most interesting/surprising answer?***

After the production

This activity can be completed in class after the production has been watched.

With a partner, discuss your response to the play, using the following headings to structure your discussion. You should make notes during this and/or add to notes you have already made:

Acting
Director's Choices
Technology
Music

Set/costume

Favourite/most powerful moment

Themes

Audience – who do you think should see this/who is it aimed at?

What would your tweet review be in 240 characters?

Spend about 10 minutes on this and then discuss as a whole class. Share the tweet reviews. You could make a whole class “review on the wall” using flip chart paper and marker pens, with different students coming up to write ideas as the discussion takes place.

Finally, individually create a review for the performance. This could be written as if for a newspaper or more informally for a blog. It could even be presented live or filmed as for a vlog. Do share these reviews with imitating the dog!



Heart of Darkness - test footage

Further Reading

For an excellent link to resources and information on Joseph Conrad and Heart of Darkness see The Joseph Conrad Society (UK) website:

http://www.josephconradsociety.org/student_resources.htm

The 100 best novels, article by Robert McCrum for The Guardian, April 2014

McCrums. Short summary and commentary on the novel, with reference to other works it inspired.

<https://www.theguardian.com/books/2014/apr/28/100-best-novels-heart-of-darkness-joseph-conrad>

How Joseph Conrad foresaw the heart of Brexit Britain, article by Maya Jasanoff for The Guardian, Oct 2017. Jasanoff argues that Conrad's literary work displays remarkable insight into an era of elemental change in a globalised world.

<https://www.theguardian.com/books/2017/oct/28/how-joseph-conrad-foresaw-the-dark-heart-of-brexit-britain>

An Image of Africa: Racism in Conrad's Heart of Darkness, Chinua Achebe Link to full manuscript of Achebe's influential 1975 lecture
<http://kirbyk.net/hod/image.of.africa.html>

'A Bloody Racist': About Achebe's View of

Conrad, Cedric Watts Watts critiques Achebe's 1975 lecture and proposes a different approach to Heart of Darkness.

https://www.jstor.org/stable/3508121?seq=1#page_scan_tab_contents

Out of Africa, interview with Chinua Achebe by Caryl Phillips for The Guardian, Feb 2003
Novelist Phillips discusses Conrad's work with Achebe, Nigerian novelist, teacher and critic, whose 1975 public lecture 'An Image of Africa: Racism in Conrad's Heart of Darkness' is recognised as an influential treatise in post-colonial literary discourse.

<https://www.theguardian.com/books/2003/feb/22/classics.chinuaachebe>

Always a Folly? The Problem with Adapting Joseph Conrad, an article that discusses the challenges to adapting Conrad.

<http://culture.pl/en/article/always-a-folly-the-problem-with-adapting-joseph-conrad>

Orson Well's script adaptation of Heart of Darkness

<http://www.wellesnet.com/orson-welles-unfilmed-script-for-joseph-conrads-heart-of-darkness/>

1

Class Activity

Read one of the texts suggested here and write a response to it. Present your opinion to the class as a speech or as a paired interview about the texts and your ideas.

Suggested curriculum links: English

Suggested level: AS, A-level

About imitating the dog

imitating the dog have been making ground-breaking work for theatres and other spaces for 20 years. Their work has been seen in theatres across the world, and they have also made work for outdoor festivals and events, seen by hundreds of thousands of people.

As a company, they are most interested in telling stories. They create beautiful, memorable images for audiences, and the work fuses live performance with digital technology, in order to serve the story in the best possible way. The work is always fresh and often surprising. They take risks.

The company make work for touring to mid-scale theatres (like **Heart of Darkness**) and they also make studio productions. They are interested in telling stories which are important and which contain important ideas. Sometimes this is an adaptation of a classic novel or a film, and at other times it might be a new story, devised by the company. They also make large-scale sited video-mapped projects, but always with a story to tell. In 2018, their piece **Arrivals & Departures** was part of the opening events for Hull's year as City of Culture.

1

Class Activity

imitating the dog is now part of Arts Council England's portfolio of funded organisations. Find out what this means. What other organisations are part of this portfolio? With your class discuss your ideas about arts funding. Draw up a list of what you think a funded arts organisation should look like. What work should they be making? Who should they be representing?

Suggested curriculum links: Drama, Art, Music

Suggested level: AS, A-level



A Farewell To Arms

2

Class Activity

Watch the trailer for Heart of Darkness on imitating the dog's webpage www.imitatingthedog.co.uk/heart-of-darkness/ Discuss your response. Does it make you want to watch the performance? (Or, does it reflect the performance you have seen?) What does it suggest about them as a company? In small groups, create your own trailer – live or filmed – for Heart of Darkness or a text you know well.

Suggested curriculum links: English, Drama, Media Studies

Suggested level: GCSE, AS, A-level

The core creative team are the three co-artistic directors: Andrew, Simon and Pete. They work very regularly with key associate artists, many of whom have been involved with this production, either on-stage or back-stage.

In addition to the theatre and festivals work, imitating the dog deliver a year-round creative learning programme, including workshops and residencies in school, college, universities and community settings, alongside productions, and an annual international skills exchange, aimed at developing and sharing digital technology skills for live performance with our peers in the UK and beyond.

Read more about imitating the dog and the productions they have made, and watch the showreels, at the website www.imitatingthedog.co.uk



The Zero Hour

Creative Team

Pete Brooks - Director, Writer

Pete studied at Leeds University and then founded Impact Theatre Cooperative. Impact's production, *The Carrier Frequency*, made in collaboration with the late Russell Hoban is still cited as a landmark production.

From 1986 until 1999 Pete devised/wrote/directed a number of projects for his new company, Insomniac Productions: *Imitation of Life* (with Claire MacDonald) at the Bush Theatre, and touring (nominated Manchester Evening News Theatre Award); *A Cursed Place* (*Woyzeck*) at the ICA (Winner of the Time Out Theatre award for best ensemble production 1993), and *L'Ascensore*, which toured for several years to major festivals in Europe, Asia and Australia. In 1994 the Spanish language version of this production at the Teatro Nacional de Chile, won the Santiago critics' award for best production of the year. *Claire de Luz* (1994) toured to international festivals in Italy, Germany and Slovakia and this was the first production on which Pete collaborated with designer Laura Hopkins, a partnership that continues to this day.

Between 1994-2004 projects included the award-winning *Peep Show* (Paper boat award at Glasgow Mayfest) and his first collaboration with John Miller in 2001 *All You need is Love* which resulted in having in the same year productions in London's West End and the National Review of Live Art.

In 2004 Pete began working with imitating the dog, initially as a collaborator on a single project, *Hotel Methuselah*, and subsequently as one of the 3 Artistic Directors.

Pete has also directed a number of Spanish language productions in Chile. In particular his multi-media productions of Pinter's *The Caretaker* and *King Lear* have raised the bar in the use of video and have been influential on internationally well-known Chilean companies like Teatro Cinema.

In 2012 Pete worked with John Miller on *Soul Sister* which he co-wrote/devise with Miller and co-designed with Laura Hopkins and Simon Wainwright (nominated for an Olivier Award for Best New Musical). More recently, Pete directed *Tosca* for Teatro delle Muse, Ancona,

Pete also teaches performance design and practice at Central Saint Martin's School of Arts and Design, London.

Andrew Quick - Writer, Director

Andrew studied English and Philosophy at Newcastle University and trained as a theatre director at the Sherman Theatre in Cardiff in 1984. Having worked professionally in making and touring experimental performance, he returned to academic study in 1989, completing a PhD investigating the histories and languages of contemporary British experimental performance at Bristol University. He has been teaching at Lancaster since 1991, where he is currently the Director of the Lancaster Institute for the Contemporary Arts (LICA). Together with Professor Elaine Aston he established the Centre for the Advanced Study of Contemporary Performance Practice in 2004 with funds from Lancaster University.

Andrew is also a founder member of imitating the dog, and with Pete Brooks, he has written and

directed *The Zero Hour* (2012), *Six Degrees Below the Horizon* (2011), *Kellerman* (2008) and *Hotel Methuselah* (2006).

For LICA his work is closely bound up with contemporary art practices and much of his writing on performance, photography and installation investigates concepts of space, play, documentation, scenography and performance ethics. He has edited a number of significant publications and has contributed chapters and articles to many books and journals on performance and related art practices. His major publications include *The Wooster Group Work Book* (Routledge, 2007) *Hotel Methuselah in Theatre in Pieces* (Methuen, 2011). *Kellerman*, (Presses Universitaires du Mirall, Toulouse). He also co-edited *Shattered Anatomies* (Arnolfini Live, 1997), *Time and Value* (Blackwell, 1998) and *On Memory* (Routledge, 2000).

Simon Wainwright – Composer, Sound & Visual Artist and Video / Projection Designer

Simon is a theatre maker, musician and visual artist. As a theatre maker he is a founder member and Artistic Director of *imitating the dog*. He formed has been centrally involved in every production since, either as performer, deviser, technical director or video/sound artist. Simon's role now is the video and sound designer for the company's increasingly ambitious multi-media work.

Working in collaboration, he produces work for Leeds collective *Invisible Flock's* recent productions *Book of Beasts in the Nighttimes*, *Bring the Happy* and *If you Go Away*. He recently created and produced the video for the UK musical *Soul Sister*, which is touring the UK after a run in the West End. With *imitating the dog* he is created the video score for the opera *In May* written by Neil Hannon of *The Divine Comedy*.

As a musician he is lead singer for *Hope & Social*, a touring band based in Leeds, UK. The band has been described as “one of the UK's top 5 live bands” (*The Independent*) and are pioneers in the ‘new music industry’ and they have just completed the *Tour of Infinite Possibility* with *Grassington Festival* for the *Yorkshire Festival* with 12 gigs over two weekends and over 1200 participants culminating in the opening the *Team Presentation of the Tour de France* at *Leeds Arena*. Previously he was a member of *Four Day Hombre* who started the UK's first fan-funded label.

Simon mainly works in video now but trained as a painter, working mainly in oil on canvas. He was selected for the *BP Portrait Award* in 2001.

He has a BA Hons in Theatre Studies and Fine Art from Lancaster University.



Heart of Darkness in rehearsal

Laura Hopkins - Design

Laura trained in Interior Design and at the Motley Theatre Design course. Her work ranges from experimental installation and devised work to musicals, opera and classic texts.

Projects include: The Merchant of Venice (with Tim Carroll for the RSC), Kellerman (imitating the dog), Black Watch (National Theatre Scotland), Peer Gynt (Guthrie Theatre, Minneapolis), Office Party Xmas 2007 (Barbican), Stockholm (Frantic Assembly), The INS Broadcasting Unit at the ICA (collaboration with author Tom McCarthy), The Class Club (Duckie at the Barbican), The Three Musketeers (Bristol Old Vic), Hotel Methuselah (Imitating the dog), Cosi Fan Tutte and Falstaff (English National Opera Sinatra (costumes, London Palladium), Faustus (TMA award winner, Best Design), Hamlet and Othello (also nominated for TMA award) (all Northampton Royal with Rupert Goold), Jerusalem (WYP, nominated for a TMA award), Elixir of Love (New Zealand Opera), Carnesky's Ghost Train (a visual theatre ride), The Storm, Dido, Queen of Carthage, The Golden Ass and Macbeth (all Shakespeare's Globe), Mister Heracles (TMA award for Best Design) (West Yorkshire Playhouse), Swan Lake Re-mixed (Volksoper, Vienna) and The Rake's Progress (Welsh National Opera)

Laura is currently designing Othello for Frantic Assembly, Time and the Conways for the National Theatre and costumes for the musical Rudolf at the Raimond Theatre in Vienna.

For more details see: www.laurahopkins.co.uk

Andrew Crofts - Lighting Designer

Andrew Crofts is a visual designer who works with both lighting and video for theatre, dance and mixed-media companies.

Since 2005 he has worked with imitating the dog as a lighting designer and technician on all their major productions as well as on sited architectural mapping projects such as Sea Breeze. He also lit the co-productions The Hound of The Baskervilles and The Life and Times of Mitchel and Kenyon.

As a lighting designer Andrew has also worked with Belarus Free Theatre, Every House Has A Door (formerly Goat Island), Invisible Flock, Rasa Productions and Pigeon Theatre.

As a video artist and designer Andrew has worked with companies including Mercurial Dance and Out of the Blue Productions using motion tracking techniques to imitate live visual environments for dance performance. In 2013 he collaborated with dancer and choreographer Bridget Fiske on The Ice, The Land & The Sea, an interactive story that incorporated dance and large scale architectural mapping, commissioned by Illuminating York and presented outside the Jorvik Viking Centre.

With Bridget Fiske Andrew has delivered workshops and master classes in video design for dance for The Place, Roehampton University Dance MA Course and The Centre for Advanced Training in Dance (at The Lowry and The Place) as well as professional development courses for dance artists across the North West of England.

Andrew is also a founding member of one of the UK's most prominent pervasive gaming companies The Larks, combining the sceptical of theatre with the agency of play. The Larks' work sees unexpected blends of gaming, interactivity and the theatrical; in 2014 their work reaches new areas with Escape, an interactive experience for a small live audience locked

together, alone, in a room from which they must escape. Escape relies heavily on the Andrew's visual and video design to create a wealth of characters, environments and experiences in an actor-less setting. Their work has also been presented or commissioned by The Digital Fiction Factory, Film 4.0, BBC North, The National Trust, Manchester Science Festival, igFest (Bristol), Play Publik (Berlin), Stockton International Riverside Festival, Athens Plaython, Let's Play Poznan (Poland), The Playful Arts Festival (Netherlands) and Contact Theatre (Manchester).

Jeremy Peyton Jones - Composer

Jeremy Peyton Jones has composed for his own ensembles and written several scores for theatre works including *A Place in Europe* for Impact Theatre Cooperative, numerous scores for Lumiere & Son Theatre Company and collaborations with director Pete Brooks and Insomniac Productions. Commissions include works for the Balanescu Quartet, the Canadian electric guitarist Tim Brady, a chamber opera for the Royal Opera House, and *Dreams Winter a Nocturne* for BBC Radio 3's British Music Year. Recent collaborations include *Endings for Regular Music II* with live electronics by sound artist Kaffe Matthews, and *Against Oblivion Part 3* in collaboration with the Sicilian Improvisers Orchestra.

Prior to *Heart of Darkness* he has composed music for imitating the dog's *The Zero Hour*, *A Farewell to Arms* and *The Train*.

Research Contributors

For this production, we spent time researching and talking with several experts and commentators about our approach to the text. Each brought their own experience and opinions to the table and helped us to work out the approach which seemed right for us. We are grateful for their contribution to our process, which resulted in this production:

Elnathan John

Elnathan John is a Nigerian lawyer, novelist and satirist currently based in Berlin, Germany. His fiction was shortlisted twice for the Caine Prize for African Writing in 2013 and 2015. He was the recipient of the Civitella Ranieri fellowship in 2015. His novel, *Born on a Tuesday*, a coming of age novel about Islam, politics and culture in a turbulent time in northern Nigeria published by Cassava Republic Press and Grove Atlantic, has been shortlisted for the Nigeria Prize for Literature, won a Betty Trask award (2017), was shortlisted for the Republic of Consciousness Prize and made the 2017 Hurston/Wright Legacy Award for Debut Fiction shortlist. It has also been translated into German (*An Einem Dienstag Geboren*) and French (*Né Un Mardi*). His non fiction covers subjects like pastoralism, gender non-conformism in northern Nigeria and Nigerian politics.

Elnathan writes a weekly satire column for Daily Trust newspapers and is one of Nigeria's most well-known contemporary satirists. His writing has appeared in publications like *The Economist*, *Financial Times*, *Per Contra*, *Le Monde Diplomatique*, *The Africa Report* and *The Guardian*. A recipient of the Miles Morland Scholarship for 2018, he is currently finishing his next couple of books.

Find out more about Elnathan and his work here www.elnathanjohn.com

Andy Brooks AKA Testament

Andy Brooks aka Testament is an MC/rapper and Guinness World Record holding human beatboxer. As a performer his credits also include performances on BBC TV, MTV, BBC Radio 1, Radio 3 and BBC 1xtra.

Andy has been Beatboxing since the age of 11 and rapping since he was 14. After kicking off his career as 'Testament', he went on to win the BBC Urban Music Talent Award in 2007. Since then he has gone onto work with a diverse range of artists from Grammy winner Corinne Bailey Rae, MOBO winner Soweto Kinch, soul superstar Ray Parker Jnr, Mercury Winner Ty to the progenitor of Hip-Hop himself, US legend DJ KoolHerc.

In 2009 he released his debut album 'No Freedom Without Sacrifice' to widespread critical acclaim and reaching Top 10 in the iTunes Hip-Hop chart. Following this, he successfully toured the UK with both my full live band and one-man beatbox loop show.

Television work includes being playlisted on MTV Base and doing a live freestyle rap and beatbox recording for BBC 1. Recent credits include a trip to Mumbai to train India's first ever beatbox orchestra for Sony Music and the British Council. Andy is also a published author and a guest tutor at the world's only Beatbox Academy at The BAC, London.

Andy is the creator of the theatre show "Blake Remixed", a semi-autobiographical piece exploring the link between of the poetry and art of William Blake and Hip-Hop. Find out more about Andy and his work here www.hiphopclinic.co.uk



Testament talking to Andrew Quick

Dr Michael Greaney

Michael is a senior lecturer at Lancaster University and a specialist in the works of Joseph Conrad.

Michael has studied at the Universities of Oxford, Newcastle and Lancaster. He has taught on The Theory and Practice of Criticism, From Decadence to Modernism, Contemporary Fiction and Critical Theory, and Contemporary British Fiction.

His research focuses on fiction since 1800. His first book, *Conrad, Language, and Narrative* (Cambridge University Press, 2002), received the Joseph Conrad Society of America's Adam Gillon Award for the most significant work in Conrad studies from 2001-4. *Contemporary Fiction and the Uses of Theory* (Palgrave, 2006) is a study of the reception and representation of theoretical ideas in literary fiction since the 1960s. *Sleep and the Novel* (Palgrave, 2018) examines representations of the sleeping body in fiction since 1800. With Hilary Hinds (Lancaster) and Garrett Sullivan (Penn State University).

imitating the dog's approach to the text

By Pete Brooks, Director/Writer

You can never 'just' tell a story; the way you tell it transforms its meaning, putting emphasis on some elements, disregarding others. In approaching *Heart of Darkness* we wanted to address the problem of how we engage with work which however brilliant or well meaning it was when written, is now much less acceptable in its treatment of things like race, gender, sexuality and class.

No one would deny Shakespeare's humanism but *The Merchant of Venice* is by today's standards antisemitic, and any company attempting to stage it today needs to address that problem. Mark Twain's great, humane, anti racist novel *Adventure of Huckleberry Finn* uses the 'n' word over a hundred times, In the United States it has become a huge controversy and the word has been replaced in some editions with the word slave. It does not take that long for things that seemed ok to become unacceptable. Matt Lucas and David Walliams, have already said that if they were making it now they would make *Little Britain* differently, and one assumes they mean that there would be less crude humour at the expense of working class girls and transvestites, so perhaps a step in the right direction. When the first Star Wars film was made it was relatively unusual in that it had a strong female co-lead, and yet looked at from the present it seems unacceptable that only 15 minutes of the film even shows a female character on screen.

So for us the staging of the story needed to comment on problems with the novel seen from today's perspective. It is perhaps understandable that there are no important female characters in Conrad's original, it is much less so that in a book which sets out to expose the injustice of European colonialism in Africa there is not a single African character who speaks more than a few words.

If you have read *Heart of Darkness*, we think you will understand why we are doing what we are doing. If you haven't then our staging is a story in its own right. You don't need to have read the novel to enjoy our version, but we hope that our staging might make you think about the novel

1

Class Activity

In small groups, choose a nursery rhyme or fairy story and adapt it for a twenty-first century audience. Present a 5-minute performance of it to the class and be prepared for questions about your choices and what the story has gained (and lost).

Suggested curriculum links: Drama, English

Suggested level: GCSE, AS, A-level

The use of technology in imitating the dog's work

By Simon Wainwright, Projection Designer

imitating the dog have become known as a company at the forefront of the use of video and projection systems in live theatre and for employing them in new and unusual ways. This reputation begs the questions why do we use them and how do they enhance or inform the work?

We've been using video in our work in one form or another since we started. Video monitors playing VHS video tapes (*Guilty Pleasures*, 2000) turned into projectors playing mini-dv tapes (*Five Miles and Falling*, 2003), which in turn became DVDs, and then finally computer driven video and sound systems. As we progressed through varying technologies our drive for using them was always the same: how do we deliver this story, this idea, in the most effective way possible for a live audience.

Our initial large-scale video work always involved the actors playing to a pre-recorded and fixed timeline, literally a DVD playing through the show (*Hotel Methuselah*, *Kellerman*). This involved huge delays in the rehearsal process as any small changes in timing or look or anything would mean a total re-edit and re-render. Using the same editing packages we use today (Adobe Premier and After Effects, sometimes Final Cut Pro) this was a long process and rehearsals would stop for hours, if not days on end.

Our discovery of the media manipulation package Isadora (<https://troikatronix.com>) in rehearsals for our show *Kellerman* and then finally in making *6 Degrees Below the Horizon* in 2012 was a



6 Degrees Below the Horizon

total revelation. A package that could very easily slam together videos, images and sounds and output them to monitors or projectors and could also accept and provide common control signals for lights and devices was a dream come true. It was like being able to paint the scenography instantly. It is an incredible tool which transformed our working process and which we continue to use today.

So we began to piece together more and more complex and adaptable systems, and systems within systems, to realise and explore our ideas. What's good for operating a soundscape (Qlab) might not be good for video and so we started working with multiple machines and packages – usually cobbled together from what we could find. We learnt some basics early on through trial and error the most important of which was how to use OSC (Open Sound Control) to allow different systems to talk to each other (www.youtube.com/watch?v=0uOR2idKvrM). We progressed to using more powerful bits of kit, namely Green Hippo's Hippotizer's video servers (www.greenhippo.com) which is a more powerful version of our beloved Isadora, and more elements: integrated cameras, triggers, projection mapping.

We have always looked for a way to do the things we do on a budget so we can encourage younger makers to explore the same ideas. iPhones and iPad Apps can now be used as multicamera systems on a tiny budget (see the app Switcher Studio - www.switcherstudio.com) and there are plenty of great editing packages out there for cheap or free (Reaper is a great example for audio - www.reaper.fm - and Isadora still offer a free version to test ideas). Our most recent work uses an iPhone camera rig for this exact reason.

Our use of technology now stretches way beyond video in all its forms to encompass in-ear monitoring systems, integrated show control, surround and binaural sound and high-end projection mapping. These are all technologies regularly used in mainstream theatre but our driving force is always to use the technology not only as a means to an end, to realise a concept or a narrative idea, but as a signifier or metaphor in its own right. The use of technology is never merely to “make it brighter”, to “make it louder”, it has to be as part of the whole, as an integrated and thought out part of the world we are creating.

1

Class Activity

Is technology good or bad? Create a pros and cons list with a partner of all the ways technology can be useful and harmful in our modern society. You could hold a class discussion or debate about the issue. Where do you finally stand on the issue?

Suggested curriculum links: Technology, English

Suggested level: GCSE

2

Class Activity

Think about a play you know well. Storyboard a key section from it, imagining how technology (in any form) could enhance its presentation. Be as creative and ambitious as you can.

Suggested curriculum links: English, Drama, Technology

Suggested level: GCSE, AS, A Level

Creative Learning

Much of our professional touring work starts life as student projects or workshop material. We have strong links with Lancaster University and Central St Martins. With company members Andrew Quick and Pete Brooks lecturing in Theatre Studies and Scenography respectively we are firmly attached to the academic world from which we emerged.

We offer a number of workshops, residencies and lectures that are focussed on our use of digital technologies. All of our workshops offer both concrete skills-based activities and an introduction to our approach to making work.

To book a workshop or find out more information about our projects please contact us at thedog@imitatingthedog.co.uk

Full Day and Half Day Workshops

1. Apocalypse Now Redux

Explore the recreation of this modern classic in real time on digital film (using source material from the film *Apocalypse Now*).

In the performance space, we see the live process of reproducing, shot for shot, a cinematic sequence, while simultaneously seeing both the original footage of the scene and the live stream of the digital reproduction. This workshop incorporates camera operation/lighting, online vision mixing, aspects of design for camera (both digital and 3D). Learners will explore a section of text from *Apocalypse Now* and be able to relate it to *Heart of Darkness*.

**For participants aged 16+
10 – 20 participants
Full day (2 X 3 hour sessions)**

3. Working with Digital Scenography

Using a live stream of material being recorded in the performance space, explore the construction of stage realism as opposed to cinematic realism. In the stage space performances that imply one kind of spatial or psychological relationship are filmed, edited and projected live to suggest something that may be subtly different or completely contradictory.

**For participants aged 16+
10 – 20 participants
Half Day (1 X 3 hour sessions)**

2. Cinematic Dramaturgies

Participants begin by producing a soundscape including both Foley sound and dialogue. This soundscape becomes the text for a short film, which is made using the back projection techniques we employ in our production of *Nocturnes*. This short film is projected into the performance space and using in-ear monitoring, dubbed live, we create onstage action that reflects and at the same time contradicts the narrative of the film with which it shares a text.

**For participants aged 16+
Up to 10 participants
Either a half day or full day**

4. Dramatic Insights

Explore key issues found in Joseph Conrad's classic novel and ideas in imitating the dog's re-imagined *Heart of Darkness*, including gender and cultural stereotyping and colonialism. Led by members of imitating the dog practitioners, this workshop uses a range of activities, including devising performance, to challenge, inform and engage.

**For participants aged 12+
10 – 25 participants
2 hours**

Residencies

We have a long history of running successful residential projects in schools, colleges and other youth or community based organisations. Usually residencies work toward an end product in the form of a public performance made by participants with the support of one or more of our company members. Our residencies are bespoke; we will discuss with you the intended outcome, process and knowledge exchange, and draw up a plan. Fees will be calculated, based on this plan. Broadly speaking, we work to these three models:

1. Long

3 to 12 weeks.

1 - 5 imitating the dog company members.

Bespoke projects, created to suit the required outcomes of the host organisation.

Example: *Apocalypse Now Redux* and performance.

Intensive initial week with the students, followed by independent work, supported by a weekly visit from our company members to guide the process. This residency culminates in a final intensive week pulling together material followed by a performance.

2. Medium

2 to 3 weeks.

1 - 3 imitating the dog company members.

Example: A 3 day intensive starting period led by one of our team followed by a period of 1-2 week's during which participants work independently and culminating in a second intensive period in which material is shaped for a public showing.

3. Short

2 or more days.

1 - 3 imitating the dog company members.

Example: 2 or more consecutive days working with participants, workshopping and developing skills. The end product will normally take the form of a short showing of developed material for peers and interested parties.

“ We were looking for a cutting-edge workshop that would really challenge our students and that’s exactly what ITD gave us... Devising took on a different dimension, giving us different perspectives on familiar territory and allowing technology to open up a whole new area for us to explore in performance. ”

John Lonsdale: Director of Performance, Sandbach School



Lectures

The company also offer lectures for universities, colleges or venues:

1. Creating Performance for the Post-Truth Landscape

This lecture focuses on the thinking behind the current touring production. We will lead the audience through the development of the ideas behind the show, focusing on the creative and intellectual decisions that in the end lead to what is seen on the stage. The journey is by no means linear.

2. Technology as Metaphor

This lecture examines the different ways that we have metaphorised the technological aspects of our productions. It looks at what it means or what it can be made to mean, for instance, when one uses a live camera feed.

Thinking about how the technology is metaphorised is central to our approach to transmedial performance making.

3. 20 Years of Making Lecture

As the company approaches its 20th birthday, this discussion with students, practitioners and/or audiences looks back at the history of the company from its early years devising work as a young company straight out of university, through to establishing a creative relationship with director Pete Brooks in 2005 and the direction the work has taken in its exploration of the boundaries between theatre and technology.

Pricing

- Half Day / Lecture £300
- Full Day £600
- Residencies from £1,000

Subsidised prices sometimes available - please contact us.

Schools with small cohorts of theatre studies students, for example, may wish to pool resources to make up a workshop or residency group.

