

LE NAVET BETE
PRESENTS

OH ZEUS!



EDUCATION PACK

CONTENTS

To The Educator.....	2
Who Are We?	4
How We Work.....	5
The 'Tragedy' Of <i>Oh Zeus!</i>	6
Working In Our Style	8
<i>Oh Zeus!</i> – Three Actors, Over Thirty Characters	11
Designing <i>Oh Zeus!</i>	14
Adapting Your Own Ideas	17
Live Production Analysis	20
Our Advice For Pursuing A Career As A Theatre-Maker ...	26



TO THE EDUCATOR

Thank you for choosing to bring your students along to *Oh Zeus!* We are delighted to share our unique style of storytelling with you and your classes. This pack is designed to add value to your visit to the theatre, by enhancing the work you undertake in the classroom before and after your visit.

“

Our mission is to create and tour hilarious, physical and totally accessible comedy theatre using creative and engaging storytelling for absolutely everyone aged 4-104!

Drama, Classics and English students will be able to learn a lot from their visit, as our show blends theatrical styles, explores the traditional conventions of Greek Theatre, whilst also subverting them and we rely heavily on physical theatre and clowning in our devising process. Students can utilise our work as a stimulus for their own devising, an introduction to physical theatre and of course for live production analysis.



Oh Zeus! rehearsals

“

What *Le Navet Bete* does, and with such conviction, is persuade us that theatre is not an elite activity. It can, and should be, for everyone.

ReviewsHub

After seeing *Oh Zeus!*, drama students will be able to explore the following ideas in their own work;

CLASSICAL GREEK THEATRE CONVENTIONS

- Chorus/Narrator
- The Fates and the concept of 'destiny'
- The traditional Greek theatre debate of free will versus determinism

PHYSICAL THEATRE AND SLAPSTICK

- LeCoq's influence
- Commedia Dell Arte influence

ENSEMBLE SKILLS

- Characterisation and multi-roling
- Vocal and Physical Versatility
- Epic Theatre and Breaking the Fourth Wall
- Audience Participation
- Metatheatre

CONTEMPORARY ADAPTATION OF CLASSIC TEXTS

Oh Zeus! provides students with a clear model of how to use transposition and reinterpretation to make historical material relevant and accessible.

TECHNICAL THEATRE AND THE ELEMENTS OF DESIGN

We welcome young people to engage playfully with the material in this pack, as we engage playfully in our devising process. We advise you to break the rules of theatrical form, turn your ideas on their head and disrupt the traditional expectations of what theatre is supposed to be, because that's when the best ideas come to life!

Enjoy your visit,
Le Navet Bete



WHO ARE WE?

We met in 2003 as University of Plymouth students but the company was founded in 2008. Le Navet Bete emerged from a shared passion for physical theatre, clowning, and the teachings of masters like Lecoq, Grotowski, Fo and Gaulier. After gaining critical momentum and multiple five-star reviews at the Edinburgh Fringe with early works like *Serendipity*, we transitioned to a full-time professional outfit based in Exeter. This formative decade was defined by the establishment of key residencies at the Exeter Phoenix and a pivotal, long-standing creative partnership with director John Nicholson, whose influence helped refine our signature brand of high-energy, “madcap” comedy that transitioned seamlessly from international street theatre to indoor stages.

Over the years, we’ve successfully scaled our ambitions, moving from intimate village halls to major mid-scale venues such as the Exeter Northcott Theatre. Landmark productions like *Dracula: The Bloody Truth* and *The Three Musketeers* not only toured extensively across the UK but also achieved international acclaim, with scripts published by Nick Hern Books and licensed for performance worldwide. Today, Le Navet Bete remains a powerhouse of the touring circuit, celebrated for our award-nominated collaborations and a global footprint that extends from the UK to the United States.



Aladdin



Treasure Island

WHERE DID THE NAME LE NAVET BETE COME FROM AND WHAT DOES IT MEAN?

“

When we were at the beginning of forming the company our old university lecturer was acting as our ‘director’. When we were struggling to come up with a name, he said ‘Why don’t you call yourselves Le Navet Bete?’ Naturally we asked what does that mean?

French isn’t really our strong point!

‘The Daft Turnip’ he replied. We all laughed, a bit confused. He said, ‘You want something that sounds all lovely and theatre-y and pretentious and when you find out the meaning it’s totally ridiculous – it doesn’t mean anything!’

... At least no one else has it, so it’s the first thing that comes up in Google!”

HOW WE WORK

Although our work is firmly rooted in ridiculousness, we take our job very seriously... (most of the time). Below you'll find more behind how we work.

DEVISING, DEVELOPING AND OUR REHEARSAL PROCESS

The rehearsal process for a Le Navet Bete show can vary depending on how it has been funded. Le Navet Bete's Arts Council funded, or subsidised, work can afford a longer developmental and exploration period, with initial conversations about a new show beginning 18 months to two years in advance. The company will always have a research and development time of between 1-3 weeks prior to a rehearsal period. This could be a continuous block of time or it could be spread over a long period of time depending on when the company is touring. This period includes initial thoughts and ideas, drafting a script, improvisations and initial conversations with the creative team (set designer, composer, costume designer, lighting designer).

This time is crucial as it allows the company to play and experiment with a whole range of different ideas – it's a pretty open process and anything goes. Anyone can contribute an idea to be creatively explored. As the company multi-role this development stage is also vital to discover who will play who and what is practically possible

on stage with multiple characters. By the end of this initial research and development time the company and creative team will have a pretty good idea of what the show will look like and will be ready for the rehearsal room.

For Arts Council funded work the rehearsal period itself usually lasts between 5-7 weeks. It generally starts with a read through of the initial script developed in the research and development period and involves the whole creative team (from the director to designers, to lighting, sound, marketing and stage management). Following this read through the company begin bringing the script to life, getting it up on its feet and focusing closely on character development. With a company who multi-role, this part of the process is really important as it allows the performers to creatively explore mannerisms, vocal range, physicality and musicality of each character – it's important that even though there are only three actors in the company it feels like there are more people on stage.

Whilst the company are rehearsing the creative team will be busy behind the scenes making and creating the world you eventually see on stage from costumes to lighting, sound and set. As well as the director in the rehearsal room the company will also work with artists or practitioners from specific disciplines or with specific skills including choreographers, fight directors, magicians,

animators and composers. This expertise in the rehearsal room ensures that extra skills are mixed into the show to create a really high-quality piece of work for audiences to enjoy.

“

We make stuff that isn't directed at kids; it's not kids theatre. The silliness and stupidity are always at the centre of it and that translates. It's not intellectual. It's about tapping in to that universal humour. We get away with lots of stuff; being a bit naughty, being a bit risky; I'm not always sure how! As long as it's funny, as long as it's tongue-in-cheek and done with a twinkle in our eye.”



Three Musketeers

THE 'TRAGEDY' OF OH ZEUS!

We sat down with **John Nicholson**, co-writer and director, to ask him all about the making of *Oh Zeus!*

WHERE DID THE ORIGINAL IDEA FOR OH ZEUS! COME FROM?

We wanted to choose a title and source material that audiences would recognise because that encourages people to buy a ticket. We also thought that we could do something funny with the material (which is already pretty bonkers).

WHAT RESEARCH DID YOU DO TO PREPARE FOR THIS PROJECT?

I had in fact already created/devised a show about the Greek gods some years ago so I knew a bit. Also, there are loads of good podcasts, radio programmes and a recent Netflix series (called *Kaos*) that we listened to and watched.

In addition I had kept hold of a great book from childhood called *Gods and Monsters*. It explains the highlights of the best known stories really clearly. There's obviously loads of material available on-line too. So we would google questions like, 'What's the maddest thing a Greek god ever did?' and then go down rabbit holes and share ideas we found between the four of us who were writing the script. Of course, it probably goes without saying that all the stories about gods are entirely fictional.

Like all books about the thousands of different gods that have been written over the centuries, people made up stories in order to try and make sense of the world. The stories change and evolve over time.



WHAT DO YOU WANT AUDIENCES TO THINK/FEEL AFTER SEEING THE SHOW?

Mainly we want them to laugh. We'd also like it if they feel we have been witty with the ideas – i.e. taking a small piece of information that people might recognise – i.e. Zeus is taken to eating people and is also wildly promiscuous, and then using that to do something surprising and entertaining.

WHAT ARE YOUR KEY DIRECTORIAL INTENTIONS FOR THE PLAY?

We worked on the script for months until we were confident to start rehearsing with it. However, until we start putting it on its feet (rehearsing) we can't really tell if the balance of comedy and story-telling is right. Each of the three actors are multi-roling so we need to ensure the audience won't get confused at any point. We also need to make sure there is enough time for quick costume changes. So we end up asking questions like, 'how many lines of dialogue might this or that costume change take or do we need to add more dialogue before they come back on stage as a new character?'

WHAT'S BEEN THE BIGGEST JOY AND THE BIGGEST CHALLENGE OF THIS PROJECT FOR YOU IN YOUR ROLE AS DIRECTOR?

Le Navet Bete are a company of actors who are not fazed by anything they are asked to do on stage. They are up to try anything and are always positive about new ideas and have inexhaustible energy. This makes a real difference to the enjoyment of the rehearsal process. We laugh a great deal when coming up with new suggestions to try out. For example 'would it be funny to catapult a baby into the audience? But the company also have loads of resilience to run physical comedy sections over and over and over again until they get the pace right to ensure it's funny. Making funny theatre is much harder than making tragic theatre. Any actor will tell you that! I was very pleased to have the brilliant Katie Villa directing alongside me as there are so many moving parts to this show and her multi skills were essential.



WORKING IN OUR STYLE

Want to give our style a go in your classroom or rehearsals? Here are some exercises to get you creating...

ACTIVITY ONE

EXPLORING NARRATIVE – 'TELLING A TALE'

We have our own way of uncovering a narrative and transferring it into a show. Why not follow these instructions and see how you get on with the same process.

1½-2hr exercise. Groups of 4-6 people

Pick a story – one you may be working on or one you all know well (a Bible story, fairy tale, a Shakespeare, or even a film plot).

Write down in short sentences the key points of the plot. Try to get between 20 and 30 moments.

List all of the characters and share them out amongst the group, each taking as many as needed. The more characters the more fun it will be!

Write out your key points on a big piece of paper but shorten them from a sentence to no more than a couple of words – make a note of which characters are in each scene.

Improvise the story, making each scene 15 seconds long – this could mean someone just coming on and describing the scene or, for example, it could be the famous balcony scene from *Romeo and Juliet* in quadruple speed without any of the original text.

Quickly evaluate and then repeat, this time each scene is 30 seconds long – pay more attention to actually telling the story and developing the characters this time round.

Quickly evaluate again and then do 1-minute scenes – if you had 25 key points in your narrative then you should have a 25-minute performance.

The focus should always be on telling the story. The quicker and faster you have to do this, the more imaginative you will find yourself being. Have fun in exploring the chaos and the moments of confusion as this is where some of the more honest and funny moments can develop from. Don't be afraid to put some extra characters into the mix, but only if you're confident of the clarity of the narrative and the main characters.



Three Musketeers



Treasure Island

ACTIVITY TWO

DIRECTING EMOTIONAL STATES

Often in the rehearsal room we use a scale of 1-10 to communicate the energy, emotion or physical state, giving the performer a clear scale to work to. This exercise introduces participants into this way of directing as well as encouraging the performer to engage their audience without text, using only their faces, bodies and sounds (no words) to express emotion and push themselves to their limit (in this case 10 on the scale is their maximum)

15-20 minutes. 5-30 people.

Create an audience – the audience is hugely important. The performer needs the audience to respond to. The audience can also see what works or doesn't work, what's watchable, what's funny, what's engaging etc.

One person takes the role of the director (this can change throughout the exercise) – this could also be a teacher.

One person becomes the performer (or a number of performers depending on the group size).

The director gives the performer an emotion – happy, sad, angry, shy etc. For this example, we'll say happy.

The director then asks the performer to stand in front of the audience in a neutral state (1) and the director then counts from 1-10 slowly.

As the director counts from 1-10 the performer must portray their emotion growing step by step. 1 = neutral 10 = the most (happy) the performer can be (fluid rather than jerky movements following each of the numbers works best as it appears more natural).

Once the director has reached 10, and if they don't think the performer is pushing themselves enough, then go to 11 or even 12 (some people need more encouragement than others). Once satisfied they are the most (happy) they can then pick random numbers between 1-10 making the performer jump between the states. If the performer stays controlled, then this can be really funny!

Swap over roles and try different emotions.

Once everyone has had a go, try using two or three performers but give one a conflicting emotion, for example two performers are happy and one is sad. When there is more than one person on stage it's important that the performers don't perform to each other but to the audience (for this particular exercise).

Perform to your audience – make eye contact, engage your whole audience, not just your friends. Don't use spoken word – this is a physical exercise, use noises but text is often an 'easy way out' and detracts from the physical movements and facial expressions. Don't move around too much – focus on the face and discipline in your body to portray your emotion. Stay focused – you'll really get the best (and most comedic)

results this way. Remember that this is a clowning exercise, the emotions should never be played in a naturalistic way. Think cartoon, over the top, exaggerated.



ACTIVITY THREE

EXPLORING TENSION

When clowning it is important to portray emotion / tension with honesty so that the connection with the audience is a real one. This exercise helps us to find the real honesty behind tension and also helps to show how much we hold back as performers.

30 minutes. Minimum 8 people.

You will need a 'reasonably' hard ball – one that hurts a little bit but not too much.

Pick one member of the group to lead the exercise (this could be a teacher).

Pick 3 or 4 members of the group to stand in front of the audience (the rest of the group).

The person leading the exercise tells the performers to show the audience the tension / fear from having a rock hovering above their heads attached by a thin piece of string.

The person leading the exercise then tells the performers to face each other with their eyes closed and tells them that at any moment they are going to drop the ball on their heads.

Let the tension / fear build up, throwing the ball a couple of times up in the air so it lands on the heads of the performers.

Once you can see what you think to be an honest amount of tension / fear then get the performers to face the audience and repeat point 3 with their eyes closed.

Get the audience to comment on how the tension in the body / face changed at different stages of the exercise, note when it is at its most honest.

Repeat this exercise with another group until everyone has had a go, it is important to believe that the ball is going to hurt you even though you know it won't.

The focus of this exercise is to communicate tension to the audience. The audience members should always take note of what works and doesn't work. The people that look honestly scared are by far the most interesting to watch and often the funniest.

“
We like to take stories people know and love and find the humour in them.



OH ZEUS!; THREE ACTORS, OVER THIRTY CHARACTERS...

For *Oh Zeus!*, and all of our shows actually, we have a small cast who multi-role as loads of characters. As you can probably imagine, this requires us to have very specific vocal and physical skills for each character, so the audience can keep track of who is who. Here is an outline of all the characters we play in *Oh Zeus!*

ZEUS

The “supreme God of all Gods” and King of Olympus, who is portrayed as impulsive, unfaithful, and prone to using thunderbolts when frustrated. He fakes his own death by framing his future son-in-law to prevent his daughter’s marriage.

HERA

Zeus’s wife and sister, described as having a sharp, “Anna Wintour” style personality. She is tired of Zeus’s antics and threatens to leave him if he prevents their daughter’s wedding.

HEBE

The daughter of Zeus and Hera and the Goddess of Youth. She is determined to marry a mortal named Gregg and is frustrated by her father’s “psychopathic” behaviour.

GREGG

A mortal hotel manager of “Hotel Krapios” who is in love with Hebe. He is an artist and an avid collector of Zeus “Top Trumps” cards and sticker books.

ARES

The God of War and Hebe’s brother, described by Hebe as “completely insane”. Zeus originally intended for Ares to marry Hebe, and later uses him to “avenge” his faked death.

POSEIDON

The “Almighty ruler of seas, storms and earthquakes” who arrives at the hotel in “irresistibly buff” Speedos. He is sensitive about his connection to horses and attempts to claim the throne when he believes Zeus is dead.

MOUSSAKA (ALSO REFERRED TO AS TZATZIKI OR SOUVLAKI)

A confused hotel porter and PA who has canned laughter and applause follow him whenever he enters a room. He is later turned into a yucca plant by Zeus after interfering with the “fake death” plot.



Matt Freeman as Hera

MARIA

The indifferent hotel receptionist who is “irresistibly gorgeous” but highly incompetent. Zeus briefly “eats” her because he fears she will birth a child that will overthrow him, but he is eventually forced to barf her back up.

NESTOR A centaur servant to Zeus who pushes a tea trolley and frequently experiences “impromptu” bowel movements.

NIGELIOS

The “perspicacious” wedding planner who transforms the hotel into a place “fit for the gods”.

MRS. PAPADOPOULOS

A “woman in black” and former owner of the hotel who lives there rent-free and eventually kills Gregg with a rocket launcher.

THE FATES

(CLOTHO, LACHESIS, AND ATROPOS)

Three all-powerful sisters who control the thread of life. **Clotho** spins the thread, **Lachesis** measures it, and the “inflexible” **Atropos** cuts it with her shears.

HADES

Zeus’s brother and ruler of the Underworld who has gone “totally insane” because he was left off the wedding invite list. He creates a “Fun House” to torture Zeus with absurd trials.

CERBERUS

The talking, three-headed dog of the Underworld who frequently slips down slopes and serves as Hades’s assistant.

THANATOS

The “witty chimera doorman” to the Underworld who possesses confusing logic regarding the use of door frames.

CHARON

The ferryman of the River Styx who uses a swan pedalo because his skiff is being serviced; he eventually quits to become a “strategy consultant” named Steve.

HEINOUS HYDRA OF HADES

Inflatable, glowing monsters that Zeus must wrestle, which giggle when tickled.

PROMETHEUS

An uncle to the gods who has an eagle pecking at his liver for eternity as punishment for giving fire to mortals.

THE CHORUS/NARRATOR

A figure who provides exposition and helps the audience “make sense of things”.

IMPOSTER ZEUS AND IMPOSTER HERA

Illusions created by Hades to gaslight Zeus into doubting his own identity



Nick Bunt as Nestor

HERE ARE SOME TIPS FROM US WHEN IT COMES TO MULTI-ROLING IN YOUR OWN DEvised PERFORMANCES

- Firstly, create a really clear vision in your mind of what each character looks like. It might help to sketch them out on paper or create a collage of what you think they look like.
- As often exam boards are looking for you to demonstrate a RANGE of skills, try to assign each person characters who aren't similar to their other roles. Sit down together and think strategically about both the logistics of actors getting on and off stage as well as how wide a range of vocal and physical skills you'll be able to demonstrate with the roles you're assigning each actor.
- Once you know which roles you'll play – give some thought to the vocal skills you'll need for each of them. Consider definitive accents and how their age and gender will affect the pitch of their voice, but also consider more nuanced details like how they use their breath control, their natural pace and volume of speaking as well.
- Have a think about the physical skills you'll need for each character. How will their posture differentiate them, or their gait when they walk? Do they have a repeated distinctive gesture or specific resting facial expression?
- Record all of these ideas in a journal or log somewhere so that you can keep referring back to them to make sure you're CONSISTENT. This is another thing exam boards are looking for in your performances.



Oh Zeus!

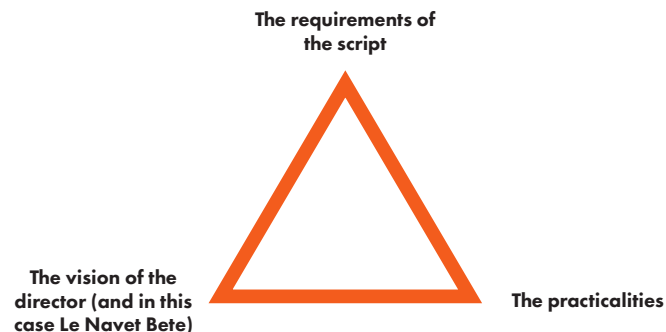
DESIGNING OH ZEUS!

We work with Designer **Fi Russell** on *Oh Zeus!* to bring the characters to life and help with differentiating them whilst considering the logistics of such complex multi-roling. We caught up with Fi to ask her about the complexities of her role:

CAN YOU OUTLINE YOUR KEY VISION FOR OH ZEUS! AND HOW YOU DEVELOPED THIS VISION?

As a theatre designer it is my job to design the visual world for the production, specifically the set and the costumes but I also oversee the props and work with the lighting designer to ensure a cohesive vision onstage.

Being a designer is a little different from being an artist. A theatre designer's job can be a little more complex as their brief is made up of many different elements that all place requirements on the design that need to be honoured. The different elements that affect the design fall into three big categories. This is sometimes broken down into the theatre design triangle:



DIRECTOR'S VISION

I began by meeting the director John who is also a writer on the show and, in this case, Le Navet Bete who are co-creators in the whole process. We had discussions about what they wanted to get out of show and what they wanted to explore. For this production it became very apparent that they wanted to create a playground on stage that gave them lots of opportunity to do physical theatre and explore some of the conventions of farce. This meant from the beginning I knew I needed to make a set that would have levels to climb up/ jump/ fall down and lots of entrances and exits to facilitate the chases and general confusions of farce. Their main concerns were also that it would be funny. Humour often comes from relatability and stereotypes which I realised might be hard to share given that the play is set in Ancient Greece, so I knew from the start that we might need to bring modern references and stereotypes into Ancient Greece.

THE REQUIREMENTS OF THE PLAY

I read the play many times and do a process called script analysis which involves a lot of highlighters and tables where I direct the play and extract all the things that are mentioned about the set and the costumes and the props.

This way I can make sure I don't miss anything that needs to be in the play. As a designer you want the audience to be able to suspend their disbelief and fall into the world of the play. This doesn't mean that you always have to do exactly as the play says, sometimes this isn't practically possible so you need to be inventive such as creating a palace at the top of Mount Olympus in this production that magically transforms into a hotel.

THE PRACTICALITIES

And finally I also have to consider all the practicalities that go into making the set and costumes work for the production.

Such as:

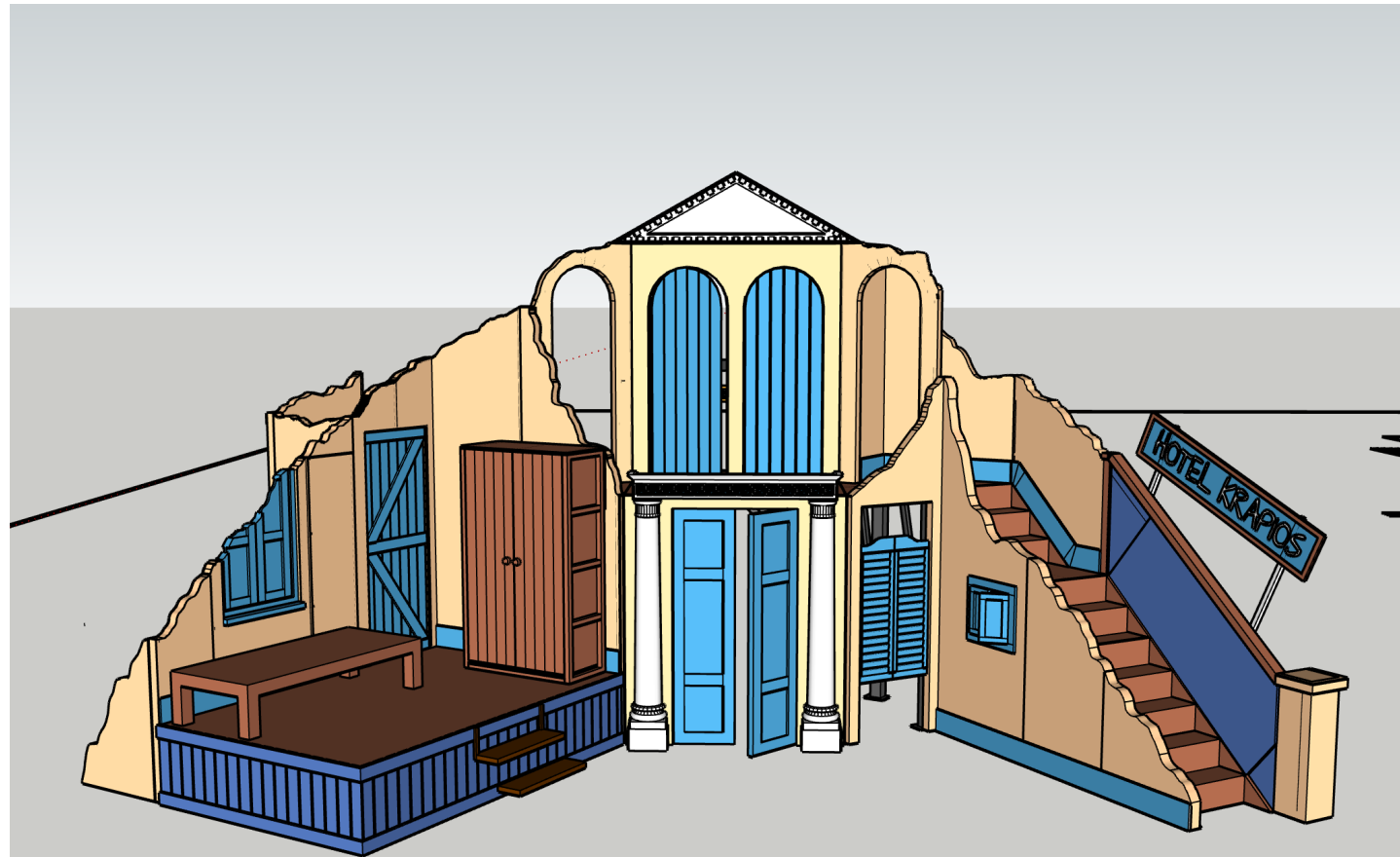
- The budget
- The size of the venues we're going to
- The size of the transportation
- Health and safety regulations
- How long you've got to make the set and costumes
- How many people there will be to put up and take down the set and how long you have to do it in
- Where the set will be stored and how big it is
- If the costumes will need washing
- How quick the costumes have to be put on and off

The unifying vision that underpins a lot of this design was the cartoons of Hanna-Barbera, specifically *The Flintstones*. Don't worry, we're not setting the show in Bedrock, but I have been inspired by the way that in *The Flintstones* Hanna-Barbera created a world of cavemen that also incorporated modern (modern to the 1960s) features such as cars and televisions but made them belong in that world by "Flintstoning" them up. For example televisions were made out of rock, cars were powered by feet and lawnmowers had a little dinosaur eating the grass rather than

blades. The characters' clothing also played with the idea of modern stereotypes whilst being firmly embedded in the world of Bedrock, so Fred Flintstone wears a leopard fur, but with a neck tie.

This concept felt like it would give us the freedom to make it really funny. I hope you find it so. To

make our equivalent of Bedrock, I then did a lot of research into both what ancient Greece would look like and our stereotypes about modern Greece too.



Oh Zeus! set design

CAN YOU GIVE SOME EXAMPLES OF HOW THE ELEMENTS OF DESIGN FEATURE IN YOUR WORK ON OH ZEUS!?

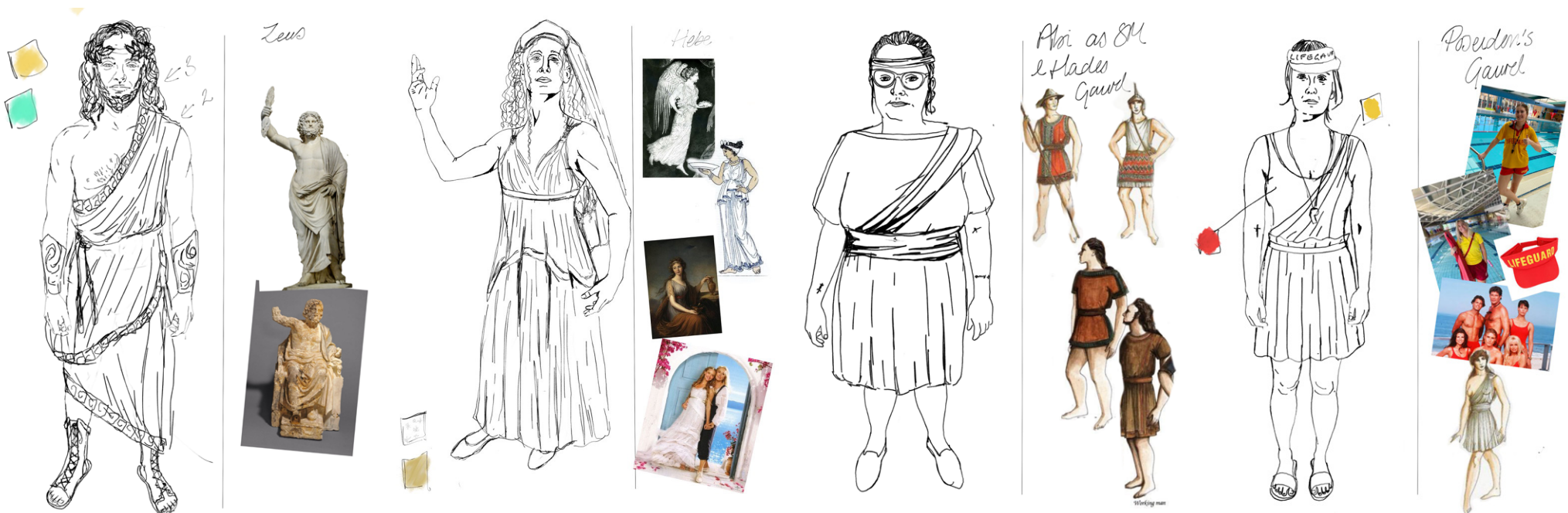
There are over 30 different characters in this show, all played by 3 actors. They change costumes nearly 80 times and play a panoply of characters changing gender and even species. To help the audience easily identify the characters through the production I really use **colour**. As far as possible each character has a distinct colour palette.

Zeus: Green
Hera: Gold
Hebe: Light blue
Gregg: Yellow and White
Poseidon: Silver and Dark Blue
Moussaka: Burgundy
Maria: Light Pink
Cerberus: Lilac
Nigelios: Cerise

In this production I have also used texture to help distinguish the gods from the mortals, the observant amongst you will notice that the mortals' clothing is all matt, whereas the gods have metallics, sheens and glitters running throughout their costumes elevating them from the lowly counterparts.

The **shapes** of the costumes are mostly taken from the classical Greek clothing. To find out what this was like I tried to use as many sources as possible, looking at ancient Greek statues, and pottery. It felt important to start somewhere genuine when I knew that I would be later layering modern elements into the costumes.

It's always fun to play with **scale**, from voluminous breasts to tiny togas, to ridiculously long shoes or budgie smugglers. You also have to consider the scale of the detail on the costumes, there is very little point spending hours on a small piece of embroidery given that the nearest audience member is likely to be no less than 3 metres away and the furthest could be as far as 30 metres away.



ADAPTING YOUR OWN IDEAS

Use the planning document below to have a go at creating your own Greek myth inspired performance or story.

THE MYTH We are going to adapt (steal some ideas from):

THE LOCATION Where does the story take place?

THE PROPHECY What does the audience know from the beginning of the story about the hero's fate, that the hero spends the whole story trying to learn or uncover?

THE QUEST The hero is sent on a journey or set a task – whether to avenge an injustice or discover a truth or retrieve an object?

THE COSMIC CYCLE Greek storytelling relies on these three phases, all of which attribute to the concept of cosmic balance. The story tends to be about the restoration of this balance, and the gods' retaliation in situations which disrupt the balance.

Hubris: The hero's pride which leads them to overstep or anger the gods

Hamartia: The specific mistake or 'fatal flaw' of a character which leads to the overstep

Nemesis: The inevitable punishment which restores the cosmic justice

THE DEUS EX MACHINA OR 'DIVINE INTERVENTION' The gods are not all-seeing observers, they can intervene in the story (sometimes in a petty or vindictive way) and the following can, though don't have to be, considered:

The Patron: The God who helps the hero

The Antagonist: The God who creates obstacles

Metamorphosis: A structural pivot in the story which involves a physical transformation to aid the restoration of cosmic balance

PLOT POINTS

Anagnorisis: The moment the hero realises the truth of their situation

Denouement: The moment cosmic balance is restored or justice is served at the end of the story

LIVE PRODUCTION ANALYSIS

When writing about a Live Production you've seen for your GCSE or A Level, it's important to take detailed notes at interval and immediately after the performance in order to recall specific examples for your essays. Use the templates below to add your own notes when you see the show, and take a look at the writing proformas and terminology banks to structure your ideas.

PRODUCTION INFORMATION

NAME OF PLAY <i>Oh Zeus!</i>	VENUE	DATE YOU ATTENDED
PLAYWRIGHT <i>Le Navet Bete</i>	DIRECTOR	DESIGNERS
ACTORS NAMES AND ROLES	KEY THEMES	HOW DID THE SHOW MAKE YOU FEEL?

ACTING

Use the terminology bank to record your observations in the grid below immediately after watching the show

VOCAL SKILLS

PHYSICAL SKILLS

CHARACTERISATION

TERMINOLOGY BANK

Pitch

Pace

Tone

Volume

Accent

Emphasis

Projection

Diction

Articulation

Breath control

Accent

Posture

Eye contact

Mime

Carriage

Facial expression

Levels

Gesture

Body language

Proxemics

Stillness

KEY MOMENTS

Use the terminology bank to record your observations in the grid below immediately after watching the show

KEY MOMENT	ACTORS' SKILLS	CONTRIBUTION TO NARRATIVE

TERMINOLOGY BANK

- Narrative
- Tension
- Humour
- Relationship
- Communication
- Characterisation
- Convey
- Portray
- Contrast
- Compare
- Align
- Polarise
- Dramatic Irony

LIGHTING

Use the terminology bank to record your observations in the box below immediately after watching the show

TERMINOLOGY BANK

Colour

Texture

Shape

Scale

Intensity

Distribution

Distortion

Direction

SET DESIGN

Use the terminology bank to record your observations in the box below immediately after watching the show

TERMINOLOGY BANK

Colour

Stage Right

Texture

Stage Left

Shape

Centre Stage

Scale

Projections

Materials

Cyclorama

Levels

Flats

Elevated

Automations

Downstage

Revolve

Upstage

SOUND DESIGN

Use the terminology bank to record your observations in the box below immediately after watching the show

TERMINOLOGY BANK

Texture
Shape
Scale
Variation
Intensity
Distribution
Distortion
Direction

COSTUME DESIGN

Use the terminology bank to record your observations in the box below immediately after watching the show

TERMINOLOGY BANK

Texture	Tint
Shape	Wear
Scale	
Colour	
Variation	
Fabric	
Fit	
Shade	
Tone	

LIVE PRODUCTION ANALYSIS WRITING

When writing about live production analysis in your assessments, your teachers and the examiners are looking to see that you understood both WHAT you saw on stage, and also the IMPACT it had. In order to ensure you communicate both these priorities, you need to make sure that your descriptions, explanations, analysis and evaluations have a balance of both AO3 and AO4 terminology. This means:

AO3: Knowledge and understanding of how theatre and performance is made and developed

**AO4: Analysis and evaluation of the ideas of others
(in this case, live production)**

To ensure each of your Live Production references adequately balances these two outcomes, the model below can be used to structure your notes:

- Describe what you saw/heard on stage
- Explain how that moment was created using in-depth AO3 terminology
- Analyse how this moment impacted the audience
- Evaluate how this impact was achieved and what the outcome was

Draft your paragraph here:

AO4 TERMINOLOGY BANK

Humour	Precise
Empathy	Amusing
Fear	Contextually appropriate
Affection	Narrative links
Pride	Effectiveness of intent
Tension	Playwright's intentions
Shock	Director's intentions
Disapproval	To indicate the original context
Nostalgia	To make relevant to a contemporary audience
Familiarity	To recontextualise
Effective	To highlight a specific theme
Impressive	To reinterpret historic facts
Engaging	To reframe an assumption

OUR ADVICE FOR PURSUING A CAREER AS A THEATRE-MAKER

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Get involved with as much extra-curricular drama and performing arts activities as you can to meet different people and gain experience in different devising techniques. At the beginning of Le Navet Bete we spent a lot of time networking with people in the industry as well, meeting different theatre directors, inviting them to see our work and taking every opportunity we could to perform. It's also really important that you watch as much live performance as you can and different genres like dance, physical theatre and even opera to give you a rounded understanding of different performance types.

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 Le Navet Bete

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Oh Zeus! rehearsals