



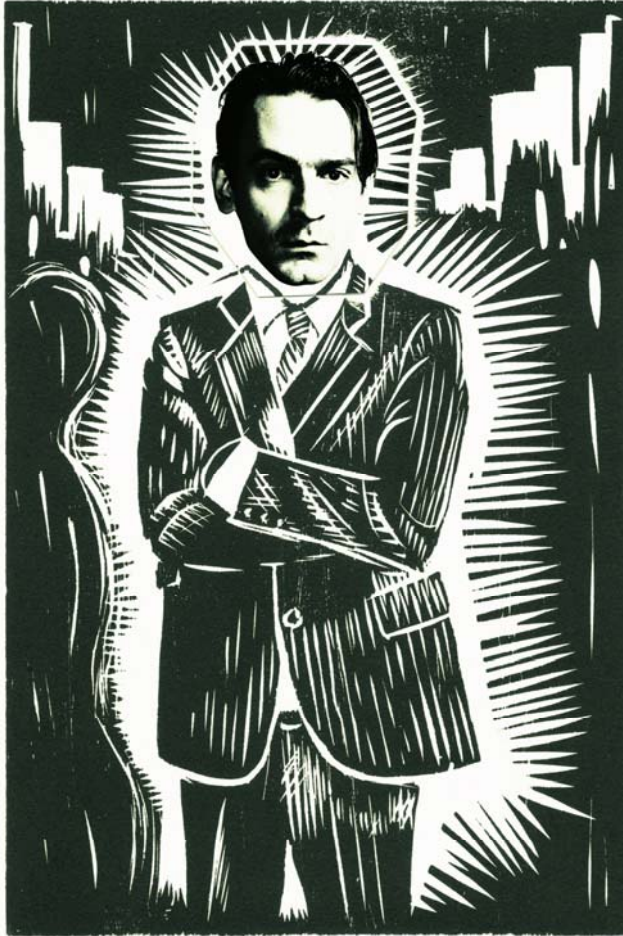
# Education Resources Pre-Production

Sydney Theatre Company, Malthouse Melbourne and ThinIce present

## THE TRIAL

adapted by Louise Fox

from the novel by Franz Kafka



### PRE-PRODUCTION RESOURCES

About Sydney Theatre Company 2

About STC Ed 2

About Malthouse 2

About ThinIce 3

Creative team and cast 3

Themes 3

Synopsis 4 – 6

### PRE-PRODUCTION EXERCISES

Kafkaesque 7 – 8

They did it! 9 – 10

Oi, you... 11 – 15

Stuff of nightmares 16 – 17

Education Resources compiled by Education manager **Naomi Edwards**, Education Coordinator **Toni Murphy**, Editor **Lucy Goleby**, Contributors **Jeffrey Dawson**, **Michael Mitchell** and **Elizabeth Surbey**

#### KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

#### THE TRIAL

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### ABOUT SYDNEY THEATRE COMPANY

[www.sydneytheatre.com.au/about](http://www.sydneytheatre.com.au/about)

### ABOUT STCED

[www.sydneytheatre.com.au/stced/about](http://www.sydneytheatre.com.au/stced/about)

### ABOUT MALTHOUSE

[www.malthousetheatre.com.au/page/OUR\\_COMPANY](http://www.malthousetheatre.com.au/page/OUR_COMPANY)

Malthouse Theatre engages with Australia's cultural and imaginative life.

Malthouse Theatre produces and presents Australian contemporary theatre, a broadly defined program of work conceived and created in collaboration with writers, directors, designers, choreographers, audio artists and performers – a contemporary theatre where the combined possibilities of all the theatre arts are offered centre stage.

Alive to the changing dynamics of a theatre in contest with contemporary life and the contemporary imagination, we undertake this challenge as an offering to the past, a witnessing of the present and as a manifestation of our hopes and fears for the future.

To achieve this, we acknowledge that:

- Theatre is a collaborative act apprehended through all of the senses.
- Theatre is contradictory in its power to simultaneously amuse and provoke, clarify and disorient.
- Theatre is by definition dangerous, often revealing what is yet to be acknowledged and penetrating the farthest reaches of the imagination.
- Theatre is a collective experience in real time.
- Theatre is inherently and profoundly sexual.
- Theatre is of itself political, binding us into all history.
- Theatre refuses to beg for permission to squarely face the contemporary.

## ABOUT THINICE

www.thinice.org.au

ThinIce is one of Australia's newest and fastest growing contemporary theatre companies. Incubating and presenting unique performance projects that exceed the common expectation of what is possible in theatre in Australia, ThinIce is a mobile unit, working on a national scale, creating new projects in collaboration with other organisations. Through its productions, ThinIce re-inspires existing theatregoers and builds audiences for the next generation.

## CREATIVE TEAM

**Director** – Matthew Lutton

**Set Designer** – Claude Marcos

**Costume Designer** – Alice Babidge

**Lighting Designer** – Paul Jackson

**Composer** – Ash Gibson Greig

**Sound Designer** – Kelly Ryall

## CAST

John Gaden

Peter Houghton

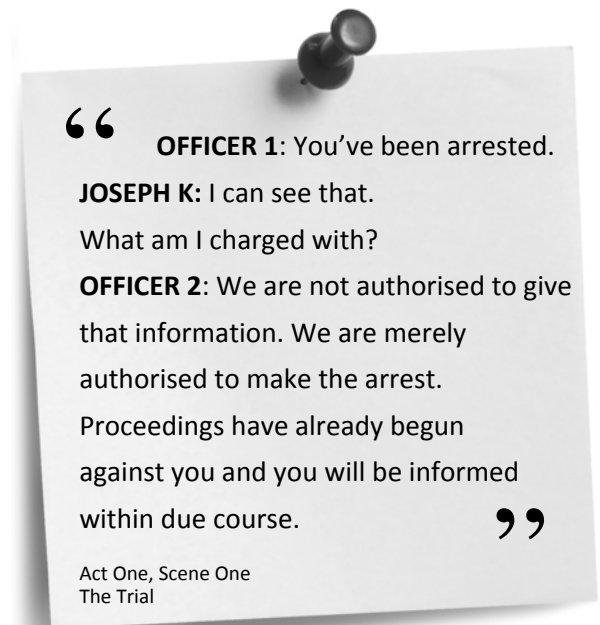
Ewen Leslie

Rita Kalnejais

Belinda McClory

Hamish Michael

Igor Sas



## THEMES

Law, legality, the human condition, truth, justice, individual vs the state, authority, isolation, guilt, power, corruption, politics, complicity, the arbitrary and irrational, totalitarianism, the entwining of victim and oppressor, blame, conspiracy.

## THE TRIAL

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[www.sydneytheatre.com.au/stced](http://www.sydneytheatre.com.au/stced)

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### **Scene One – The Arrest**

Joseph K is awakened on his 30<sup>th</sup> birthday by two officers of the court, come to arrest him. The officers refuse to explain the charges and attempt to steal Joseph's shirts. The inspector arrives.

### **Scene Two – The Inspector**

The Inspector sheds no light on the details of Joseph K's arrest, other than to inform Joseph he can expect to lead a normal life though arrested.

### **Scene Three – Mrs Grubach**

Joseph apologises to his landlady, Mrs Grubach, who is unconcerned. The two argue over Miss Burstner, a resident of the house and the subject of Joseph's flirtation.

### **Scene Four – The Bank**

Joseph arrives at work, where his colleagues have arranged a celebration for his birthday.

### **Scene Five – Miss Burstner**

Miss Burstner arrives home to discover Joseph K has been waiting for her. He tells her of his arrest and that he has no information on the charges. Mrs Grubach's nephew, Captain Lanz, interrupts their conversation by shouting in the hall.

### **Scene Six – First Interrogation**

Joseph K wanders through an endless corridor seeking the courts. He is late to arrive, to the anger of the Examining Magistrate. Joseph K explains his unprovoked arrest, to the amusement and dismissal of the courts. He grows angry, proclaiming the courts a conspiracy and exits, vowing never to return.

### **Scene Seven – The Washer Woman**

Joseph returns to the courtroom, to find it empty. The Washer Woman tells him he made a bad impression at his hearing the week before, and tries to seduce him. Joseph discovers a collection of pornography in place of the Magistrate's papers. Bert arrives to carry the Washer Woman away.

### **Scene Eight – The Offices**

A Guard enters the office, looking for the Washer Woman, his wife. Joseph tells him she has been carried away to the Examining Magistrate. The guard takes Joseph on a tour of the oppressive offices, causing him to feel faint. He finally leaves.

### **Scene Nine – Miss Burstner’s friend**

Joseph K goes to visit Miss Burstner, only to encounter her French friend, Miss Montag, who tells him Miss Burstner is not interested in meeting with him. Captain Lanz enters, and seduces Miss Montag.

### **Scene Ten – The Whipper**

Joseph K is preparing to leave the bank when he discovers the two officers being whipped because of Joseph’s complaints to the Magistrate. Joseph K offers to pay the Whipper to spare the men, and then to take their place. The Whipper refuses, and Joseph leaves when he hears his uncle has arrived.

### **Scene Eleven – Uncle Karl**

Joseph’s uncle has heard of his case and tells Joseph to consult his lawyer friend.

### **Scene Twelve – Leni and Huld the Lawyer**

Uncle Karl and Joseph K. arrive to see Huld, where Leni is dancing provocatively and Block, an old man, is watching. Huld is ill in bed, but greets them with enthusiasm. Keith, the guard, appears from under Huld’s bed. Joseph wanders off.

### **Scene Thirteen – Leni and Joseph (interspersed with Scene Thirteen A)**

Leni seduces Joseph.

### **Scene Thirteen A – Huld, Keith and Uncle Karl**

Huld, Keith and Uncle Karl discuss Joseph K.’s case, while waiting for Joseph to return.

### **Scene Fourteen – Winter**

Joseph K is at the bank, working and worrying about his case. He still has no information on the charges.

### **Scene Fourteen A – Block**

Joseph visits Leni, to discover her fornicating with Block, another accused client of Huld's and five other lawyers. Block and Joseph discuss their cases and Leni shows Joseph the dog bed that Block sleeps in.

### **Scene Fifteen – Dismissal of the Lawyer**

Joseph K confronts Huld, with the intention of dismissing him as Joseph's lawyer. Huld calls in Block to demonstrate his power and importance.

### **Scene Fifteen A – The Two Leni's**

Leni and her double give Joseph K a business card for Titorelli, an artist for the courts.

### **Scene Sixteen – Titorelli**

Joseph K. visits Titorelli to have his portrait painted and discuss his case. Titorelli outlines Joseph's hopeless options. Joseph escapes the girls at Titorelli's window through a trapdoor under the bed.

### **Scene Seventeen – The Call**

Joseph K. receives a phone call.

### **Scene Eighteen – The Cathedral**

Joseph K. visits the Priest, who tells him a parable about the law.

### **Scene Nineteen – The End**

Joseph K. lies awake, another birthday cake on his table. Two men appear.



## KAFKAESQUE

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**AIM:** To learn more about Kafka, the novelist, and the messages of his books.



**Research** the term 'Kafkaesque' as it was originally intended.



**Identify** the modern usage of the word, which usually refers to a situation in which someone feels they are the victim of a modern bureaucracy, or a strange occurrence which appears to lack context or origin.

**Distinguish** the differences between the original term and its accepted meaning today.

**Brainstorm** other novels, films or plays that share Kafka's existential philosophy and/or expressionist techniques.

**Storyboard** a film or cartoon that centres on your interpretation of a Kafkaesque situation.



On Encounter, a Radio National program that focused on Kafka and his work, presenter **Sarah Kanowski said:**



### Discuss

1. What do you think Kanowski means by the 'cop in the head'?
2. Do you agree with her that the 'cop in the head' is as powerful as one on the street?
3. Why or why not?
4. Who else would you suggest has an authoritative voice in your mind that influences your behaviour without a physical presence?

“

**SARAH KANOWSKI**

It is partly through Kafka that we have come to recognise the "cop in the head" is as powerful as the one on the street.

”

**Read** the full transcript here

[www.abc.net.au/rn/relig/enc/stories/s70778.htm](http://www.abc.net.au/rn/relig/enc/stories/s70778.htm)

**Watch** the trailers for two filmic interpretations of *The Trial*.

*The Trial*, 1962, directed and adapted by Orson Welles, starring Anthony Perkins as Josef K.

*The Trial (1962) Trailer*



[www.youtube.com/watch?v=R\\_7weUR0oMY&feature=related](http://www.youtube.com/watch?v=R_7weUR0oMY&feature=related)

*The Trial*, 1993, directed by David Hugh Jones, screenplay by Harold Pinter, starring Kyle MacLachlan as Josef K.

*The Trial Trailer*

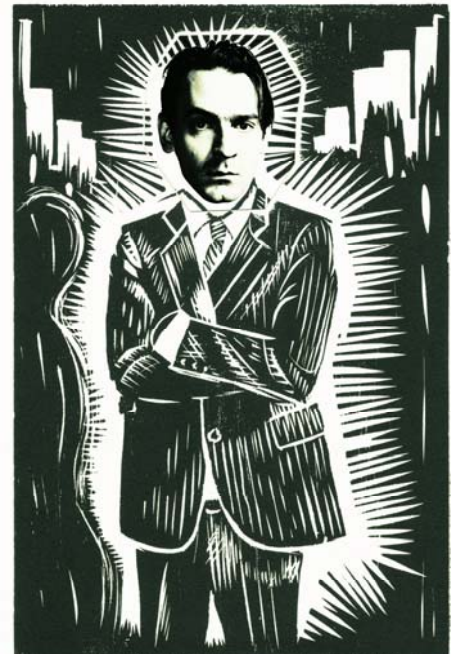


[www.youtube.com/watch?v=EC7jcaE\\_KjA&feature=related](http://www.youtube.com/watch?v=EC7jcaE_KjA&feature=related)

### Discuss



1. What are the similarities and differences in style between the two films?
2. From the trailer, how would you categorise each film?
3. What themes and issues would you expect to see developed in each film?
4. What clues do the trailers give you about different interpretation of the two screenplays?
5. What clues do the trailers give you about different interpretation of the two directors?
6. How does the Sydney Theatre Company publicity image reflect similar themes and issues to one of, or both of, the film trailers?
7. What kind of play do you expect to see, based on the STC image?



**Compare and contrast** Albert Camus' *The Outsider* with Kafka's *The Trial*.

### THE TRIAL

8


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 **AIM: To explore blame and accusation.**

Can you remember a time when a bad situation was imposed upon you, rather than a situation resulting from your own behaviour? Sometimes people would prefer to treat others unfairly rather than admitting they are either ignorant or in the wrong. This happens a lot in *The Trial*.

**Watch** a couple of episodes of *The Apprentice*, where candidates in the boardroom blame and accuse each other to save themselves.



*All four Fired!*

[www.youtube.com/watch?v=dHDy15qniIY&feature=related](http://www.youtube.com/watch?v=dHDy15qniIY&feature=related)



*The Apprentice UK Series 5 Week 7*

[www.youtube.com/watch?v=ZkcPahgnChM](http://www.youtube.com/watch?v=ZkcPahgnChM)



**Brainstorm** a list of other situations that might result in this kind of behaviour: blaming, accusing, refusing to take responsibility, etc.



**Highlight** the similarities between the different scenarios.

**Underline** the differences between the different scenarios.

“

**JOSEPH K**

You have to stop now.

This is not right.

This is not justice.

”

Scene Eleven – Uncle Karl  
*The Trial*

**Discuss**

1. What is it about these scenarios that make you think people might react in this way?
2. Have you ever found yourself in one of these scenarios?
3. How did you respond?
4. When do you think that accusing or blaming another person is appropriate?



**Create** a scene in which a character reacts to a situation by blaming somebody else.

**Base** your scene on a scenario from your list or a new idea.

**Develop** two alternative trajectories for your scene.

1. In the first, the character refuses to accept their situation, and does whatever s/he thinks is necessary to prove themselves innocent.
2. In the second, your character chooses a different reaction to prove that he or she hasn't done anything wrong, without resorting to behaviour that accuses anybody else.

### Discuss

1. Which trajectory did you find easier to devise?
2. Why do you think that was the case?
3. How did the emotions of your characters change between the two options?
4. What motivations drove the actions of the characters In the two trajectories?

**Choose** your favourite trajectory.

**Add** an epilogue containing the character's reflection on the way they handled the situation, and the different outcomes that different behaviours can achieve.

**Set** your epilogue appropriately in time and place – not necessarily directly after the action.

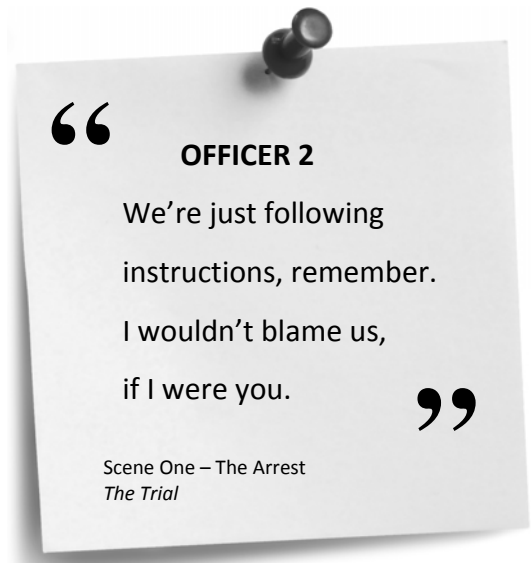
**Define** whom your character is sharing their reflection with.

**Include** any advice that you would give to someone who finds themselves in a situation beyond their control and some alternate ways in which to address the situation.

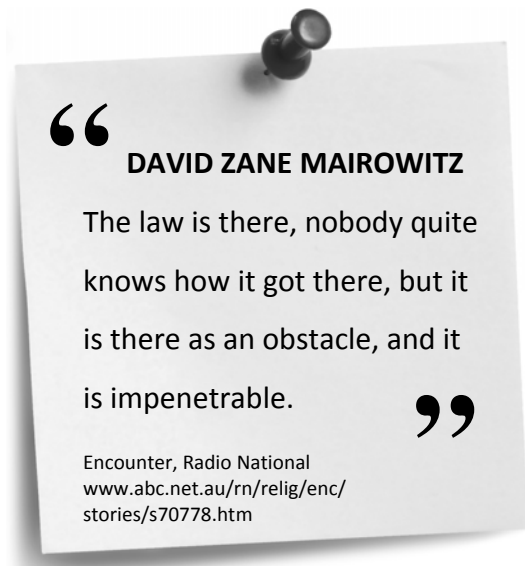


**Write** a creative response to the following scenario.

*Jessica responds badly to a teacher accusing her of something that she didn't do. Jessica doesn't know who was responsible for the situation the teacher is blaming her for. Jessica ends up getting into more trouble for 'lying' than she would have done if she had really lied, and taken the blame for what the teacher accused her of.*



 **AIM: To investigate the unexplained victimisation and isolation of Joseph K.**



**Build** a scene or story based on a new world being thrust upon you.

**Consider**

1. What wouldn't you compromise?
2. What stance would you adopt?
3. How do you respond to having your knowledge controlled?
4. How do you respond to new ideas about law enforcement?



**GRANDMA'S KEYS**

**Select** one member to be the keeper of Grandma's keys.

**Grandma** stands (or sits on a chair) at one end of the room.

**The players** quietly move in on the object whenever Grandma has turned 'her' back.

**Grandma** turns towards the players without warning and changing the timing each time.

**If** Grandma catches a player moving, that player must return to the beginning of their journey.

**Whoever** gets the keys becomes the next 'Grandma'.

**Play** once, with everyone working individually.

**Play** again, this time creating a group strategy.

**Discuss**

1. Which approach was more successful, and why?
2. What changed between working alone and working as a group?
3. For our motivation however it is more about what is noticed and recognised in the tensions between all players and the suspense in the action.



## GRANDMA'S KEYS BLINDFOLDED

**As above**, select one player to be 'Grandma'.

**Place** the keys under a chair.

'Grandma' sits on the chair, blindfolded.

**Challengers** approach one at a time in an attempt to steal the keys.

*Note: challengers are not blindfolded!*

'Grandma' has a rolled-up newspaper with which they may locate the attempting challenger.

**If** swiped with the newspaper, the challenger must swap with another player.



## ENDOWMENT

(see Lynn Pierse, *Improvisation The Guide*)

*This exercise focuses on changing our own behaviour to suit the reactions of those around us.*

**One** player leaves the room.

**The** remaining players select three characteristics:

1. A profession.  
*For example, dentist, hairdresser, bank teller.*
2. A peculiar physical characteristic.  
*For example, they are made of wood, or have an extremely long nose.*
3. An emotion.  
*For example, distressed, angry, hysterical.*

**Call** the first player (Player A) back into the room.

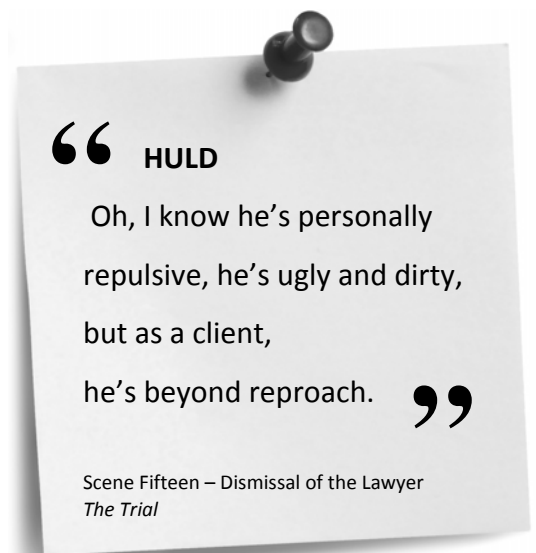
**Choose** three players who will endow Player A with the three characteristics selected.

**Hint:** *it's much easier if you stick to the order above.*

**Player A** assumes the characteristic that s/he believes s/he is being endowed with.

**Applaud** wildly if Player A guesses correctly, and begins acting with that characteristic.

**Check** what Player A thought their characteristics were once s/he has correctly performed all three.





## STAND OUT

**Walk** around the space.

**Keep** an equal distance from the other players.

**Try** to fill the area.

**Walk** to the timing of the player with the most dynamic pace and energy.

**Call** 'freeze'.

**All** players stop still.

**Call** one player's name.

The named player continues to walk amongst the frozen players.

**Call** 'proceed'.

**Resume** walking with renewed energy.

**Reverse** the action.

**Call** 'freeze' and one player's name.

The named player **only** remains frozen.

All other players **stare** at the frozen player while they continue to walk.

## ENEMY AND PROTECTOR

**Walk** about the room.

**Without** any indication, select one player to be your protector.

**Have** that player in sight at all times.

**Select** another player to be your enemy (again, don't let anybody know your choice).

**Keep** your defender between you and your enemy at all times.

**Choose** another enemy.

**Try** to keep your defender between you and both of your enemies.

**Stop** moving.

**Guess** who selected you as their enemy or their defender.





## RIGHTS AND FREEDOM

### SET UP

**Find** a small piece of cloth, about the size of a handkerchief.

**This** cloth represents your life.

**Tuck** your cloth into the back of your pants or collar or into your shoe: somewhere where it can be taken from you without being too intrusive.

**Choose** another two objects.

**One** object represents your rights.

**One** object represents your freedom.

**Make** it clear to the rest of the group what each of your objects represents.

**Place** your rights object and your freedom object anywhere in the playing area at a distance of two metres from each other.

**This** location will be your home base.

### YOUR RIGHTS

Your rights protect you.

If you have rights, you can tag an aggressor and they must return to their home base.

The further away from your home base you get, the fewer rights you have.

You cannot use this defence if you are more than five metres from your home base.

If someone captures your rights, they must take it back to their home base.

You can reclaim your rights by invading their home base and taking your object back.

### YOUR FREEDOM

Freedom is what allows you to move.

If someone takes your freedom, you must return to your home base and remain on one spot.

If you have rights, you can still protect yourself by tagging anybody that comes to steal your life, thereby sending them back to their base.

Or you can try to steal their life as they try to steal yours!

You can only get your freedom back by tagging the person who took it from you.

If that person avoids your tag, they can steal your life.



## TO WIN

The aim of the game is to stay alive.

**Do** this by taking life from other players to increase your own life.

**Start** by weakening your victims by taking away their rights and/or freedom.

**If** someone takes your life, you are out and must move immediately from the playing area.

**The winner** is the person who has the most lives when there are only two players remaining.

**If there is a tie**, the winner will be decided by who owns the most rights and freedoms.

*Hint: if you have a large group, divide into smaller groups of four.*

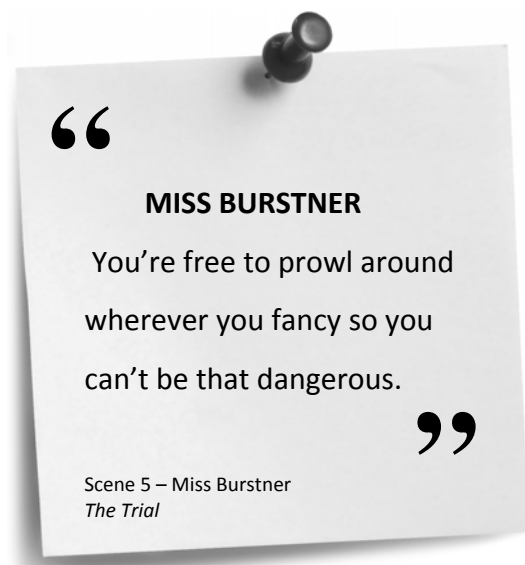
*All groups play at the same time.*

*Focus only on the other three people in your group.*

*Use members of other groups to hide behind or disguise yourself, but don't interact with them.*

## Discuss

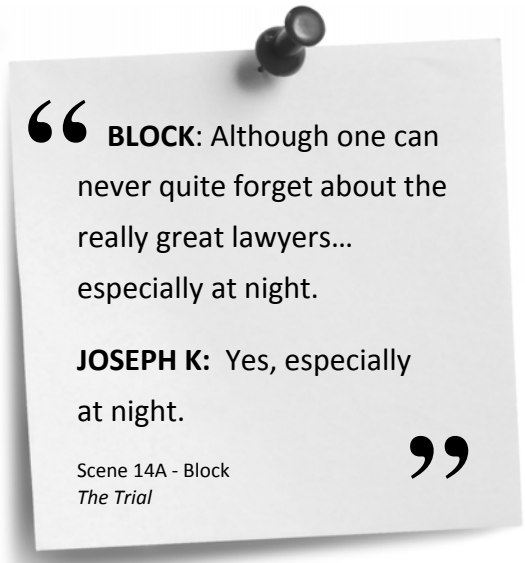
1. What was more important to you: rights or freedom? Why?
2. How did you feel when you had lost your rights or freedom and did not even know?
3. How did it feel to risk your rights or freedom to try to take away someone else's rights or freedom or their life?
4. How did it feel to risk your rights or freedom to try to take away someone's life?
5. How did protecting your life change when you lost one of these things?
6. What links are there between this game and the world created by Kafka for Joseph K?
7. What links are there between this game and the real world?





**AIM:** To explore the nightmarish and surreal world of Joseph K.

*The Trial* has similar features to a nightmare. Its scenes change very quickly, it has some unbelievable characters that do unbelievable things, and most importantly, the main character has no control over what is happening to him.



“ **BLOCK:** Although one can never quite forget about the really great lawyers... especially at night.

**JOSEPH K:** Yes, especially at night.

Scene 14A - Block  
*The Trial*

”

**Define** a nightmare in small groups.

**Note:** “A bad dream” is not sufficient!

**List** the features of a nightmare.

**Consider**

1. What usually happens in a nightmare?
2. Is it realistic?
3. How does the ‘plot’ of your nightmare unfold?
4. How do you know you’re dreaming?
5. How can you deny or change what is happening?
6. What does it feel like when you wake up?

**Create** a nightmare performance with your group.

**Use** all of the features mentioned on your list.

**Include** at least two scene changes in your nightmare.

**Make sure** your scene changes happen instantly – there is no stage crew in a nightmare.

**Invent** interesting ways to manage your scene changes without a crew.

**Remember,** nightmares are only limited to your imagination.

**Watch** the other groups perform.

**Make** a list of characters, creatures or situations that you recognise.

**Note** why you think these things might be appearing in a nightmare.

### Discuss

1. Did your audience pick up on all of the features of a nightmare you included from your list?
2. What technical effects (lighting, sound, smoke machine etc) would help to support a play presented like a nightmare?
3. What makes these performances different to a conventional play?
4. What must an audience member do in order to get the most out of a play that is presented in this way?

“

#### STAGE DIRECTIONS

*A corridor with many doors.  
Joseph K opens one after another.  
Behind them: a kaleidoscope of  
human madness and misery.  
Those who live at the court.  
Some we will meet again.  
Some we won't.*

”

Scene 6 – First Interrogation  
*The Trial*



### MINE

**Blindfold** two players.

**Stand** in a circle around the blindfolded players (to protect them from walking into anything).

**Place** a rolled-up newspaper somewhere inside the circle.

**The** blindfolded players attempt to locate the paper before the other.

**When** one finds the paper, they ‘thwack’ the paper on the ground.

The other player knows that they are now the **hunted**.

The newspaper holder becomes the **hunter**.

The **hunter** has five seconds to locate the hunted and gently tap them with the newspaper to win.

The **hunted** must evade the hunter to win.

The circle of players conduct a **countdown**.

### THE TRIAL

17

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## BUT WHAT ARE THE RULES?



**AIM:** To investigate the nature of the theatrical device of injustice through increasing observation skills, attention to detail and situational awareness.



### MOCK TRIAL

**Brainstorm** a list of unfair or reversed court cases, local and/or international.

**Conduct** your own mock trial based on one of these situations (or your own).

**Develop** a set of circumstances.

**Choose** a defendant.

**Elect** a defence team and a prosecution team.

**Create** characters to be witnesses for either side.

**Consider** how your scene would play out if the defendant did NOT know what crime they had committed (like Joseph K in *The Trial*).

“

**JOSEPH K.**

Excuse me, how can I be under arrest when I haven't done anything?

”

Scene One – The Arrest  
The Trial



[www.abc.net.au/mocktrial/resources/resources.htm](http://www.abc.net.au/mocktrial/resources/resources.htm)



[www.lawsociety.com.au/community/forschools/mocktrial/Mocktrial](http://www.lawsociety.com.au/community/forschools/mocktrial/Mocktrial)

“

**BLOCK**

There's no real community of opinion there. That's why combined action against the court is impossible. But try taking independent action and you'll fail that way too.

”

Scene Fourteen – Block  
The Trial

### THE TRIAL

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## SCENE ONE

**Compile** a list of all the different ‘injustices’ in the opening scene of *The Trial*.

**Rewrite** the first scene so that it plays ‘fair’.

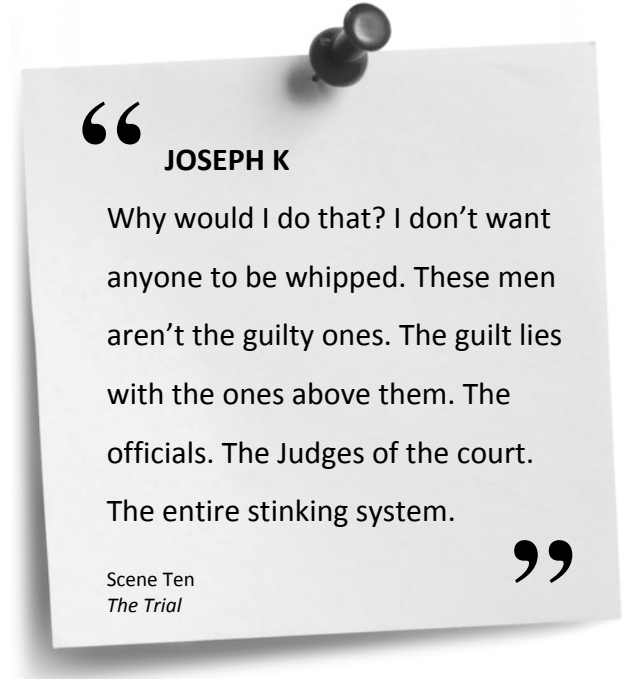
**Develop** your scene to demonstrate the changed consequences.

**Perform** your ‘fair’ scene.



### Discuss

1. What are the major themes of the play?
2. Does Kafka want to comment on society or teach us a lesson?
3. How would you define ‘fair’?
4. Would you expect this situation to occur in our society? Why or why not?
5. How do the play’s staging, characterisations and other dramatic techniques influence the engagement of an audience?



## THE TRUMAN SHOW

Watch *The Truman Show*, 1998, by acclaimed Australian director, Peter Weir.

*The Truman Show Trailer*



[www.youtube.com/watch?v=NkZM2oWcleM&NR=1](http://www.youtube.com/watch?v=NkZM2oWcleM&NR=1)

Protagonist Truman Burbank is happy with his life. He is a successful businessman; he has a nice wife and many friends. However, Truman doesn't realise that his quaint hometown is a giant studio set run by a visionary producer/director/creator, that the community living and working there are Hollywood actors, that even his incessantly bubbly wife is a contract player. In fact, Truman’s life is a nonstop television show, being watched by millions. Truman thinks that he is an ordinary man with an ordinary life and has no idea that he is being exploited. Truman is the star of *The Truman Show*, but he doesn't know.

**Compare and contrast** Truman with Joseph K.

## THE TRIAL

2

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[www.sydneytheatre.com.au/stced](http://www.sydneytheatre.com.au/stced)

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## IGNORANCE OF THE LAW IS NO DEFENCE

There are significant variations of law around the world. Consider that what is perfectly acceptable in Australia can attract the death penalty in some foreign countries.



**Research** what the Australian government would do to help you if you were arrested overseas.  
[www.smarttraveller.gov.au/tips/gaolos.html](http://www.smarttraveller.gov.au/tips/gaolos.html)



**Research** what DFAT have to say about that country, especially local laws.  
[www.smarttraveller.gov.au/zw-cgi/view/Advice/](http://www.smarttraveller.gov.au/zw-cgi/view/Advice/)

**Watch** the following clip.



*Thailand sentences writer Harry Nicolaidis for insults.*  
[www.youtube.com/watch?v=ZBnYtXvFgXM](http://www.youtube.com/watch?v=ZBnYtXvFgXM)



**Imagine** you are about to leave a foreign country.

**Instead**, you get stopped and arrested by police for a crime you didn't even know existed.



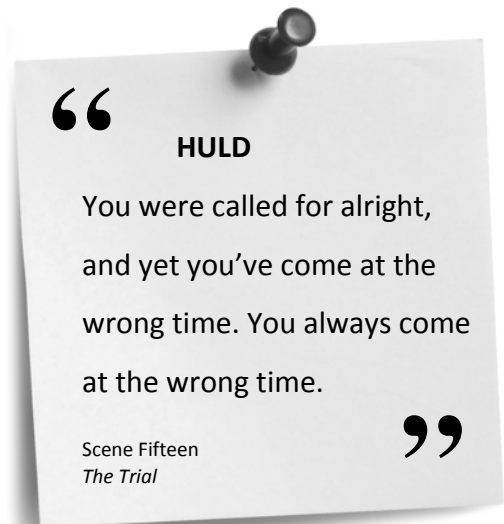
**Combine** your research and your imagination.

**Create** a Kafkaesque performance or story in at least three short scenes in which a person unknowingly commits a crime.

**Include** scenes like saying goodbye to their family/friends, enjoying the country they are visiting, the arrest, meeting with consular officials, the trial.

### Discuss

1. What Kafkaesque techniques did you borrow from *The Trial*?
2. How did this presentation style contribute or detract from the product?







## I'M GOING ON A HOLIDAY

### TO PLAY

**Sit** in a circle.

**Choose** a person to be the tour guide.

**Tour Guide** decides on a secret rule dictating what players are allowed to bring on the holiday.

For example, 'you can only bring something that starts with the same letter that your name starts with',

Or, 'you can only bring something that has a certain number of syllables',

Or, 'you can only bring something if you say please.'

**Tour Guide** says, "Let's go on a holiday."

The **player** on the holiday leader's left, asks if they can bring a certain item.

For example, "Can I bring a camera?"

**If** this fits the criteria, the leader says: "Yes, you can bring a camera."

**If** it does not fit the criteria, the leader says, "No, you can not bring a camera."

**Repeat** the object for clarity.

**Continue** around the circle, giving each player an opportunity to make a request.

**Listen** carefully to what other players say in order to learn the secret rule.

**The** winner becomes the next holiday leader and chooses their own secret rule.

### TO WIN

The winner is the first person to correctly guess the secret rule.

Players are only allowed to guess the rule when it is their turn to ask a question.

### Discuss

1. Have you ever been in a situation where you didn't know what was expected of you?
2. If so, how did you work out what was expected?
3. Can you think of any situations in the real world where a person needs to use their observation skills to work out an expectation?
4. What would happen if they got it wrong?
5. Whose fault would it be if they did get it wrong?



## TRAFFIC COP AND MAGISTRATE

### TO PLAY

**Choose** one player to be the traffic cop.

**Choose** another player to be the magistrate.

**Other** players walk randomly around the space.

**Traffic cop** and magistrate leave the room.

**While** outside, the traffic cop and the magistrate decide on five different laws that must be adhered to in the way that students move around the space.

For example, 'it is illegal to walk around the space with your mouth open.'

Or, 'it is illegal to make eye contact with another student.'

The magistrate and traffic cop **return** to the classroom.

**The magistrate** joins the other players walking around the room.

**The traffic cop** patrols the players, or chooses a good vantage point to watch the action.

**The magistrate** starts off by walking around the room, following one of the five secret laws.

**After** 15 seconds, the traffic cop eliminates any player who is not adhering to the first law.

**When** all lawbreakers have been eliminated, the traffic cop signals the magistrate to start following the second secret law as well as the first.

**Again** after 15 seconds, the traffic cop eliminates players breaking **either** of the secret rules.

**Continue** until the magistrate is demonstrating, and the players are adhering to, all five laws.

### Discuss

1. How easy was it to work out the secret laws?
2. What made it easy/difficult?
3. Do you feel that the traffic cop or the magistrate were biased or impartial?
4. How do you feel about this?
5. Did you comment on this or simply keep quiet? Why?



**AIM:** To explore the transition of *The Trial* from Kafka’s novel to Louise Fox’s adaptation and then to the stage production.

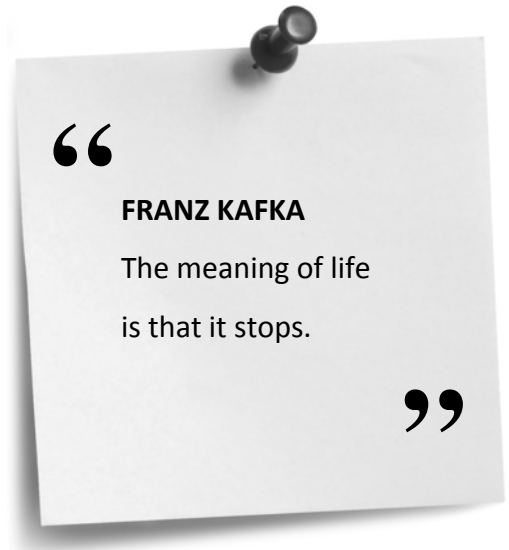
**KAFKA**



Franz Kafka is one of the most important and influential fiction writers of the early 20th century; a novelist and writer of short stories whose works, only after his death, came to be regarded as one of the major achievements of 20th century literature.

Kafka was a nihilistic Czech novelist from Prague who wrote in German about a nightmarish world of isolated and troubled individuals epitomised by Assistant Bank Manager Joseph K in *The Trial*. *The Trial* is really part of Kafka’s body of absurdist work. It is structurally more unwieldy than his other works such as *Metamorphosis*, because it is focused on a narrator’s observations of Joseph K.’s circumstances.

In his novel *The Trial*, Kafka has based much of his work on making us re-experience what we think we already know, in revealing the dark and the miraculous in the everyday.

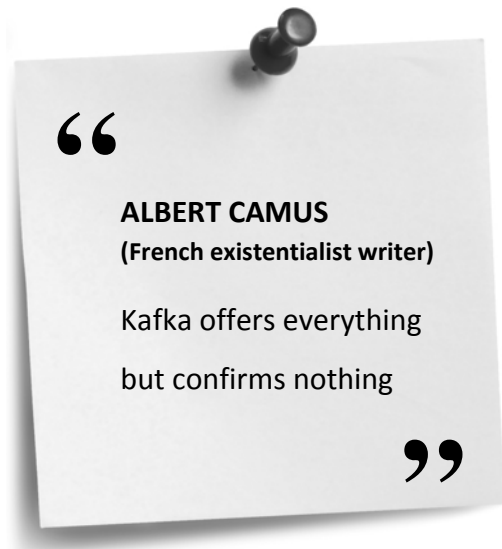


“

**FRANZ KAFKA**

The meaning of life is that it stops.

”



“

**ALBERT CAMUS**  
(French existentialist writer)

Kafka offers everything but confirms nothing

”

**Discuss**

1. How is Kafka’s sentiment, above, reflected in *The Trial*?
2. What other insights does Kafka reveal in *The Trial* about his core philosophy?
3. How are these sentiments displayed in STC/Malthouse’s production?
4. Do you agree with Camus’s statement, quoted left? Why or why not?
5. Did the stage production reflect a similar ambiguity?
6. Do you think it is easier for books or plays to raise questions without answers? Why?



## STAGE ADAPTATION

Louise Fox’s gripping stage adaptation of Franz Kafka’s novel offers a very interesting example of appropriating a novel from page to stage. The novel is told by a narrator in the third person but this would be very disengaging on stage, so Fox has restructured the novel into scenes and dropped totally the chapter of over 30 pages which deals with the narrator. Fox realised that the novel had a sense of the performative, often using theatrical imagery and following a protagonist, Joseph K who is clearly an archetype of an oppressed male. The audience therefore have an intimate relationship with K as the leading character on stage, whereas casting him as a narrator would be a distancing device in the theatre.

**Consider** K’s observation of his executioners in the final chapter.

“ ‘They send clapped-out old actors for me,’ said K. to himself and he turned round to see if his first impression was right. “They want to get rid of me cheaply.’ K. turned to them suddenly and asked: ‘At what theatre are you playing?’ Kafka, 2000, *The Trial*, Penguin Classics p. 174 ”

**Remember** that the version of *The Trial* that Fox used to create her adaptation is itself a translation. The literal translation of Kafka’s *The Trial* from the German was *Der Prozess* (The Process), which means lawsuit or legal action.



**Discuss** the dramaturgical implications of translation.

**Read** the extract from Chapter 1 of Kafka’s novel: *Arrest – Conversation with Frau Grubach – then Fraulein Burstner* (page 7).

**Then read** *Scene One – The Arrest* from Louise Fox’s adaptation of *The Trial* (pages 8 – 10).

**Write** an analytical response to this adaptation from novel page to stage play.

### Discuss

1. How does Kafka’s original compare to Louise Fox’s adaptation?
2. Can you detect elements of a play in Kafka’s writing?
3. Can you detect elements of a novel in Fox’s adaptation?
4. What techniques does each writer use to engage an audience?

## THE JOURNEY



*Joseph K. experiences a significant personal journey throughout The Trial.*



**Use** either the list of chapter titles from Kafka's novel or the scene titles from Louise Fox's adaptation for STC/Malthouse's production (next page).

**Map** the plot of *The Trial*.

**Pinpoint** turning points in Kafka's journey.

**Outline** the significance of these events on Joseph K.'s state of mind and comprehension of his situation.

### Then

**Use** Kafka's chapter titles from Kafka's novel and Louise Fox's scene titles.

**Plot** the journey that the text itself has taken, from Kafka's novel to Fox's adaptation.

### Discuss

1. What ideas about The Journey are depicted in the play?
2. How are they represented?
3. What impact did Joseph K's character journey have on the audience's experience of the play?

“ Leaving Joseph K,  
transfixed, watching Block,  
no language, no humanity –  
a blithering, muttering,  
animal mess. ”

Scene Fourteen – Dismissal of the Lawyer  
*The Trial*



**Debate** the following statement in relation to the inner journey of Joseph K. as depicted by the STC/Malthouse production of *The Trial*:

A journey is not just a movement from one place to another – it involves so much more.

## **Kafka's novel**

### **Chapter 1.** Arrest

- Conversation with Frau Grubach
- Then Fraulein Burstner

### **Chapter 2.** First Examination

### **Chapter 3.** In the Empty Assembly hall

- The Student
- The Offices

### **Chapter 4.** B.'s Friend

### **Chapter 5.** The Whipper

### **Chapter 6.** The Uncle

- Leni

### **Chapter 7.** Advocate

- Manufacturer
- Painter

### **Chapter 8.** Merchant Block

- Dismissal of the Advocate

### **Chapter 9.** In the Cathedral

### **Chapter 10.** End

## **Louise Fox's Rehearsal Draft**

### **Scene 1.** The Arrest

### **Scene 2.** The Inspector

### **Scene 3.** Mrs Grubach

### **Scene 4.** The Bank

### **Scene 5.** Miss Burstner

### **Scene 6.** First Interrogation

### **Scene 7.** The Washer Woman

### **Scene 8.** The Offices

### **Scene 9.** Miss Burstner's friend

### **Scene 10.** The Whipper

### **Scene 11.** Uncle Karl

### **Scene 12.** Leni and Huld the Lawyer

### **Scene 13.** Leni and Joseph (interspersed with 13A)

### **Scene 13A.** Huld, Keith and Uncle Karl

### **Scene 14.** Winter

### **Scene 14A.** Block

### **Scene 15.** Dismissal of the Lawyer

### **Scene 15A.** The Two Lenis

### **Scene 16.** Titorelli

### **Scene 17.** The Call

### **Scene 18.** The Cathedral

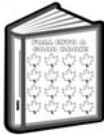
### **Scene 19.** The End





## WHERE ARE WE?

**Examine** the following stage descriptions for the setting of Fox's adaptation of *The Trial*.



## SETTING

A room.

Joseph K's bedroom.

It transforms into other rooms.

On a revolve, it rotates.

Running along side of it - a long corridor.

Many, many doors.

### Scene Four - The Bank

*Morning. The Bank is built around K as each person enters.*

### Scene Six – First Interrogation

*A corridor with many doors. Joseph K opens one after another. Behind them: a kaleidoscope of human madness and misery.*

### Scene Sixteen – Titorelli

*The girls' hands slowly appear through the floor...*

*The Girls poke their hands through the walls....*

Until finally:

**Titorelli** Exactly. You've hit the nail right through the head. Best go this way. There's a door under the bed.

## Discuss

1. How are Fox's stage directions reminiscent of Kafka's writing style?
2. What do you believe to be in the intention of these stage directions?
3. How do these stage directions demonstrate a similar intention to Kafka's novel?
4. How did the actors use the space to convey the shifts in narrative and time?



## KAFKA IN FILM

**Watch** the trailer for *Kafka*, 1991, directed by Steven Soderbergh based on the life and work of Franz Kafka.



The film attempted to blur the lines between the surreal and the real, creating a Kafkaesque atmosphere. Kafka, an insurance worker, gets embroiled in an underground group after a co-worker is murdered. The underground group is responsible for bombings all over town, attempting to thwart a secret organisation that controls the major events in society. Kafka eventually penetrates the secret organisation and must confront them.

**WARNING:** it's a mystery thriller

*Kafka (1991) Trailer*



[www.youtube.com/watch?v=1bf4QVM0RII&feature=Playlist&p=EF72DA5E1F2B75FA&playnext\\_from=PL&playnext=1&index=44](http://www.youtube.com/watch?v=1bf4QVM0RII&feature=Playlist&p=EF72DA5E1F2B75FA&playnext_from=PL&playnext=1&index=44)

**Relate** this film's 1990's context to the more universal, globalised stage play.

## EWEN LESLIE AS JOSEPH K.

Read the profile on actor Ewen Leslie (who plays Joseph K in the STC/Malthouse production) [www.theaustralian.com.au/news/arts/he-that-plays-the-king/story-e6frg8n6-1225871011668](http://www.theaustralian.com.au/news/arts/he-that-plays-the-king/story-e6frg8n6-1225871011668)

Acclaimed Drama blogger and theatre reviewer for *The Australian*, Alison Croggon writes:

“ Josef K is the anonymous everyman who wakes to find he is accused of a mysterious crime. ...Joseph K is an ordinary bank clerk, happy to be part of the machine... ...He has power wielded upon him. ”

## Ewen Leslie on playing Joseph K.

“ Poor old Josef K has a horrible time, while everyone around him is enjoying themselves. The first time I read the novel, probably because I was only thinking about Josef K, I just thought it was harrowing. And it is. But Kafka is also very funny. ”

## Discuss

1. How do these statements apply to Louise Fox's stage adaptation?

Franz Kafka, *The Trial*, Penguin Classic, 2000, page 1

Somebody must have made a false accusation against Josef K., for he was arrested one morning without having done anything wrong. The cook employed by his landlady Frau Grubach who brought him his breakfast every morning at about eight o'clock did not come this time. That had never happened before. K. waited for a while and with his head on the pillow looked at the old lady living opposite who was observing him with a curiosity which was quite unusual for her, but then, feeling both annoyed and hungry, he rang the bell. Instantly there was a knock at the door and a man he had never before seen in the house came in. He was slim but solidly built, he wore a close fitting black suit which was provided, in the manner of travelling outfits, with various pleats, pockets, buckles, buttons and a belt, and which consequently seemed eminently practical, though one could not be quite sure what its purpose was. 'Who are you?' asked K, starting to sit up in bed. But the man ignored the question, as if his appearance were to be accepted without query, and merely said: 'You rang?' 'Anna is supposed to be bringing me my breakfast,' said K., and then he tried to determine through silent observation and reflection who the man really was. The latter did not submit himself for long to this scrutiny but turned to the door and opened it a little to say to someone who must have been standing close behind the door: 'He wants Anna to bring him his breakfast.' This was followed by a short burst of laughter in the next room; from the sound it was hard to say if several persons might not be involved. Although the stranger could not have learned anything from this that he did not know before, yet he now said to K., as if making an announcement: 'It is impossible.' 'That's news to me,' said K., who leaped out of bed and quickly got into his trousers. 'I must see who these people in the next room are and what explanation Frau Grubach will give for this disturbance'...

Adapted for the stage by Louise Fox  
Rehearsal Draft – March 2010 – unpublished

**SCENE 1 – THE ARREST**

*Lights up. Joseph K lies in bed, awake. He wears only his underwear.*

*Muffled voices from outside*

*A man, OFFICER 1, appears to have been standing all the while in this bedroom.*

**JOSEPH K**     Who are you?

*Officer 1 doesn't answer. He sticks his head out the door and addresses an unseen colleague.*

**OFFICER 1**     He wants to know who I am. Can you believe it?

**JOSEPH K**     Look here, it's first thing in the morning!  
I haven't even had my breakfast yet!  
And I've got to get to work at the bank.  
And by the way who let you in?  
Did my neighbour, Mrs Grubach give you a key?

*A second man enters – OFFICER 2. The men start examining the room, pacing, turning over objects, taking notes.*

**JOSEPH K**     What's going on here? Are you the Police, are you? You're the Police, is that it?

*The Officers look to each other.*

**JOSEPH K**     This is completely ridiculous.

*Now, an elderly neighbour, Mrs Grubach has stuck her head around the door and is watching the entire proceedings. She carries a birthday cake.*

**JOSEPH K** Mrs Grubach?

*Mrs Grubach quickly disappears behind the door. K gets up, still in his underwear, and walks to the door but Officer 1 bars his way.*

**OFFICER 1** You better stay put.

*Joseph K tries to squeeze past O1. O2 blocks him.*

**OFFICER 2** You better. If you know what's good for you. You've just been told, at least once, to stay right here.

**JOSEPH K** I know. I heard you. But I have to get going.

*Menace increasing*

**OFFICER 1** You can't get going. You've been arrested.

**JOSEPH K** I can see that. What am I charged with?

**OFFICER 2** We are not authorised to give that information. We are merely authorised to make the arrest. Proceedings have already begun against you and you will be informed within due course.

**OFFICER 1** If he's lucky!

**OFFICER 2** Oh, he's lucky alright. He's lucky that it's us who've arrested him.

**JOSEPH K** Is this a joke? This is a joke isn't it? My colleagues at the bank put you up to this, didn't they? Because today, today is my 30<sup>th</sup> birthday.

**OFFICER 1** He thinks this is a joke. A gag! A prank!

**OFFICER 2** Well, well, well who's laughing now?

*They are. On a wardrobe rack hang ten or so business shirts. Identical.*

**OFFICER 1** Are these yours?

**JOSEPH K** Yes, of course they're mine, they're my business shirts.

**OFFICER 2** Oh, they're his *business* shirts.

*O1 and O2 start trying on the shirts.*

**JOSEPH K** What do you think you're doing?

**OFFICER 2** I would advise you most seriously to pass these on to us now.

**OFFICER 1** You won't be having any further need of *business* shirts.

**JOSEPH K** Now, just wait a minute. You burst in here. First thing in the morning. Before breakfast. When I'm totally unprepared. Announce that I'm arrested. Frankly, I think you've made a terrible mistake.

**OFFICER 1** Are you Joseph K?

**JOSEPH K** Yes. I am.

**OFFICER 2** Can you *prove* you're Joseph K?

*K starts riffling through his wallet.*

**JOSEPH K** Of course I can. Here's my driver's licence, credit cards, library membership. That's out of date, I'm afraid.



**AIM: To examine Kafka's context in the early 20th century.**

While *The Trial* is concerned with universal applications of institutions such as The Court, The Bank, The Government, the themes raised have startling and obvious resonances to our 21<sup>st</sup> century world of bureaucracy and control.

**Consider**



1. CCTV footage and surveillance in public spaces.
2. The control of information on the internet and the possible intervention by the Australian government using internet filters for certain web content, as recommended by Senator Stephen Conroy, The Minister for Broadband, Communications and the Digital Economy.
3. The abolishment of Google in China regarding censorship.
4. The Examining Magistrate at first believes that Joseph K is an Indian doctor on trial. Could this be shonky Dr Patel who has just been jailed in Queensland?



**List** some more contemporary references that Kafka 'predicted' when writing *The Trial* in 1925.

**Make** a photo essay, collage, mobile, mobile phone film or other visual representation of one element of *The Trial* set in a contemporary context.

**GOSSIP AND LIES**



**Read** the quote opposite.

**Write** a short story or devise a scene with this quote as your opening line.



**Change** the character names.

**Include** the consequences and effects of gossiping or rumour mongering.

**Consider** the forums in which rumours are spread.

For example, writing notes in class, graffiti, SMS.

**Research** a recent case of cyber bullying in schools in NSW.



**AN ADJECTIVE**

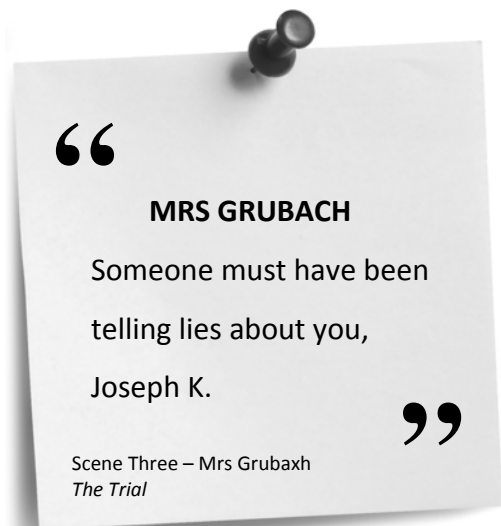
**THE TRIAL**



Sydney Theatre Company Post-Production Education Resources 2010

[www.sydneytheatre.com.au/stced](http://www.sydneytheatre.com.au/stced)

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Acclaimed Drama blogger and theatre reviewer, Alison Croggon recently wrote a review of Brecht's *The Threepenny Opera* in *The Australian*, Monday, June 14, 2010.

“Fame, so the proverb goes, is a calamity. To be sure, it's the kind of calamity that looks like a privilege, a disaster that masquerades as respect. But consider what happens when perhaps the greatest calamity of all befalls a writer and he turns into an adjective. A lifetime of work – diverse, idiosyncratic, speculative, contradictory, above all contingent - freezes into a single epithet. The words Chekhovian, Kafkaesque, Dantesque, Pinteresque, Beckettian, Shakespearean, become a deadly row of bullets the critic shoots into the blank wall of cultural regard...  
It's part of the endless conflict between the cultural machine and art...The machine likes its cultural product categorisable, recognisable, marketable: above all, it needs art to be tame.”

### Discuss

1. Do you agree there is an inherent conflict between the cultural machine and art?
2. How would you classify STC/Malthouse's production of *The Trial*, and why?
3. Why do you think human beings like to categorise?

### KAFKAESQUE



'Brechtian' has become shorthand for many things, primarily the theory of *Verfremdungseffekt* (alienation effects). Similarly Kafkaesque has entered common usage, meaning:

- surreal distortion
- a sense of impending danger
- terror of the endless interrogations
- the oppressiveness of modern life
- threatening situations for which there is no explanation and from which there is no escape
- the pervasive menace of sinister, impersonal forces
- loss of identity
- the evocation of guilt and fear
- the twisted and absurd logic of ruling powers

**Write** your own definition of Kafkaesque, after seeing STC/Malthouse's production of *The Trial*.



### THE TRIAL

Sydney Theatre Company Post-Production Education Resources 2010

[www.sydneytheatre.com.au/stced](http://www.sydneytheatre.com.au/stced)

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## **BRECHT AND POLITICAL THEATRE**

Regarding the relevance of Brecht and *The Trial*, this production is obviously political theatre of the highest order, representing social change in what turns out to be the last year in the life of Joseph K., flanked by his 30th and 31st birthdays. Kafka, and hence adapter Louise Fox, is aiming for a more emotional response from the audience than Brecht, who used alienation effects to ensure the responder had a cool and objective, intellectual response to the stage action. Indeed *The Trial* is a philosophical and spiritual work as the audience also follows Joseph K.'s trajectory enhanced by a dramatic, funny and erotic form.

Sound becomes an expressionist device in *The Trial*.

### **Scene Four – The Bank**

*The secretary, staring at Joseph K, slightly furious, opens up the birthday card and plays the muzak. It builds and builds in volume.*

### **Scene Six – First Interrogation**

*A huge burst of canned applause from the bank of seating where the audience sit. They are “the court”. The Examining Magistrate silences it with a gesture. It stops and starts suddenly. Artificially.*

### **Scene Eleven – First Interrogation**

*Uncle Karl pulls out a letter. He opens his mouth and a girls voice emanates from it. He moves his lips in unison.*

## **Discuss**

1. What emotional states did you feel during and after watching *The Trial* at The Wharf?
2. What other elements would suggest *The Trial* is expressionist theatre?
3. How would you argue that *The Trial* is existential drama?
4. What elements of *The Trial* demonstrate modernist drama?



## BOAL AND FORUM THEATRE

Louise Fox's adaptation of *The Trial* calls for a sense of ensemble or a troupe of tricksters, who are mostly pitted against Joseph K, the junior manager at a large bank.

**Man 1** Mrs Grubach, Examining Magistrate, The Lawyer Huld, The Whipper, Priest

**Man 2** Arresting Officer 1, Kaminer, Titorelli, Uncle Karl, Bert

**Man 3** Arresting Officer 2, Rabensteiner, Block, Bearded Man 2

**Man 4** Inspector, Assistant Manager, Guard (Keith)

**Woman 1** Miss Burstner, Leni 2, Miss Montag, Hunchback Girl

**Woman 2** Washer-woman, Leni, Secretary

All other roles played by the troupe; what Louise Fox calls "a complicit unit," who play evil groupings of clowns or "tricksters" such as The Arresting Officers from the Court of Inquiry, The Bearded Men, or the girls in "tatty schoolgirl uniforms" in Scene Sixteen - Titorelli. As Man 1, John Gaden plays all the roles that represent authority, such as The Examining Magistrate, The Lawyer, The Whipper and The Priest.

Augusto Boal's model for Forum Theatre is clearly linked into Kafka's world of archetypal evil role models. In *Rituals and Masks* (1992, p.190), Boal writes,

“Rituals determine their masks; the habit makes the monk! People doing the same jobs take on the masks prescribed by these jobs; they act in similar ways in the face of the same event, assuming the mask this action gives rise to. ”

**Take** some of the binary opposites in the play.

For example, the penitent and the confessor, the uncle and his nephew, lawyer and his client, the judge and the defendant.

**Have** the characters swap masks within their ritual, so that they assume the characteristics of the opposing character.

**Note** the difficulty in maintaining the status and dynamic between the two characters when the traditional (or perhaps stereotypical) behaviours are no longer available.



## THEATRE OF THE OPPRESSED

Boal analysed any given situation thus:

“ The important thing is to always look for the ritual that reveals the oppression; the ritual of arriving at work, the ritual of the young man and woman in a bar or back at a flat belonging to one of them, the mother’s birthday ritual, the ritual of the son asking his father for money, the ritual of the penitent asking forgiveness etc. *Rituals and Masks*, 1992, p.190 ”

**Choose** two of K’s entrances and exits.

For example, into or out of The Bank, The Court, The Neighbour’s, Titorelli’s.

**Explore** different ways he could enter or exit to demonstrate a different ritual (or establish a particular atmosphere and emotion).

**Establish** some rituals Joseph K. may have had around entering or exiting before his arrest.

**Evolve** these rituals to reflect the ignoble changes to Joseph’s life after his interrogation.



## IMAGE THEATRE

**Collect** a number of quotes from *The Trial* (there are a number scattered amongst these post-production resources as a good starting point).

**Use** your collection of quotes to explore Boal’s Image Theatre:

“ Image theatre is a series of freeze-frames, mime movements and physical improvisations which are designed to explore particular aspects of social and cultural behaviour. Boal designed image theatre to enable people to identify and explore a range of experiences without the barriers and limitations of language. Bruce Burton, ‘Types of Theatre of the Oppressed’, *Living Drama Third Edition*, Longman, Sydney, 2002, p.242 ”

## TABLEAUX/MACHINES

**Walk** freely about the space.

When prompted, create a machine or a tableau based on a quote from *The Trial*.

**Discuss**

1. What were the differences between creating a machine and a tableau?
2. Which was easier? Why?
3. What common themes/issues emerged?
4. Were there any unexpected or unusual machines or tableaux?



**AIM:** To explore variations of rule-making and asserting dominance, in life and theatre.

“

**EXAMINING MAGISTRATE**

Today you have flung away all the possible advantages that a first interrogation offers an accused man at the beginning of his trial. And understand this - you have done this damage to yourself.

”

Scene Six – First Interrogation  
*The Trial*

**REALLY?! THAT'S A LAW?!**

**Use** google to find a range of laws that seem silly, funny or far-fetched.

**Develop** a short scene that shows officials discussing the origin of one of these laws.

**Provide** the context for the creation of the law.

**Describe** the penalty for breaking the law.

**Outline** techniques used to ensure compliance with the law.

**Give** your characters opposing viewpoints as to whether the law is necessary.

**Use** your knowledge of contemporary society to

discuss whether your law will retain its relevance over the next 100 years.

**Remember** that some of these laws were written well over 100 years ago, when value systems were different.

**Discuss**



1. Could you find a social justification to create this law?
2. How did it feel to adopt a different set of values?
3. How would it feel to enforce a law onto an entire population?
4. Were there any elements of comedy in your scene?
5. If so, were they deliberate or unintentional?



**Read** Chloe Hooper's *The Tall Man – Death and Life on Palm Island*. [Australia, 2008]

This is the story of death, a policeman, an island and a country. Hooper finds the common humanity in the accused and the accuser, the police officer and the street drinker, the living and the dead.



## POWER WADDY

*This game is designed to explore dynamic timings and status differences between characters.*

**Divide** into pairs or threes. (If you have threes, there will be two masters and one servant.)

**Create** a power 'waddy' based on the battacio of Commedia dell'arte (a rolled-up newspaper).

**Whack** the waddy whenever you give an instruction to the servant.

**Whack** only yourself or the floor.

**The servant** must immediately kneel on the floor, bow and say, "yes, master," before completing the task.

**Remember**, you will soon be swapping places, so don't let the power go to a master's head!

**Establish** a simple activity for the master to perform with the servant's help.

For example, the servant will open doors, pull out chairs, wipe shoes, pick up the newspaper and hold it for the master to read.

**Don't** forget, every time the master gives an instruction, they whack the waddy.

Every time they hear the whack, the servant must bow and scrape, and hurry!

**Play** that the master **will not** do anything without the servant.

**Play** that the master **cannot** do anything without the servant.

**Observe** the dynamic shifts between the two variations.

Make sure everyone plays at both servant and master.

**Do** some demonstration scenes for the whole group as audience.

### Discuss

1. How did the resulting scenes vary from the initial scenarios set up?
2. How clear was the status between the characters?
3. Could all actions and intentions be justified?
4. Did the power go to each master's head?
5. Which status did you like to play? Why?
6. How did the scenes differ in performance from play?
7. As an audience, what did you observe about the evolution of the relationship dynamic between characters?
8. What had the greatest impact on the style and energy of the scene?
9. What elements of the scene worked best theatrically?



## DOLPHIN TRAINING

This is a 'conditioning' game. (think Pavlov's dogs).

### Consider

If you want a Dolphin to do a flip, every time it does something a bit like a flip, you give it a fish.

When it does something a bit more like a flip, you give it another fish.

The idea behind behaviour condition is to positively reinforce behaviours close to what you want until you finally get exactly what you want.

**Play** with actors, rather than dolphins!

**Replace** the fish with a positive, 'Ding!' chorused by all players.

**One player** (the dolphin) goes out of the room.

**The trainers** (everyone else) decide on a trick they want the dolphin to perform.

For example, touch his or her nose, hide under a chair, or shake someone's hand.

**Re-enter** the dolphin.

**The Dolphin** tries different movements and behaviours to guess their trick.

**Trainers** can give no signal other than 'Ding!'

For example, if you want the dolphin to touch their nose, say 'ding' every time they move their hand in the direction of their face.

**Keep** silent if the Dolphin does anything irrelevant.

**Be** careful and exact about saying 'Ding' – it gets very confusing for the Dolphin otherwise!

**Hint:** Dolphin, be specific with your behaviours. Try one thing, listen to the response, then try another. Doing multiple things at once creates ambiguity around what won you the 'Ding'!

**Applaud** wildly when the Dolphin guess the trick and repeats it.

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### OFFICER 2

We'll survive. And you know, perhaps it is safer to be in chains than it is to be free.

”

Scene Eleven – Uncle Karl  
*The Trial*