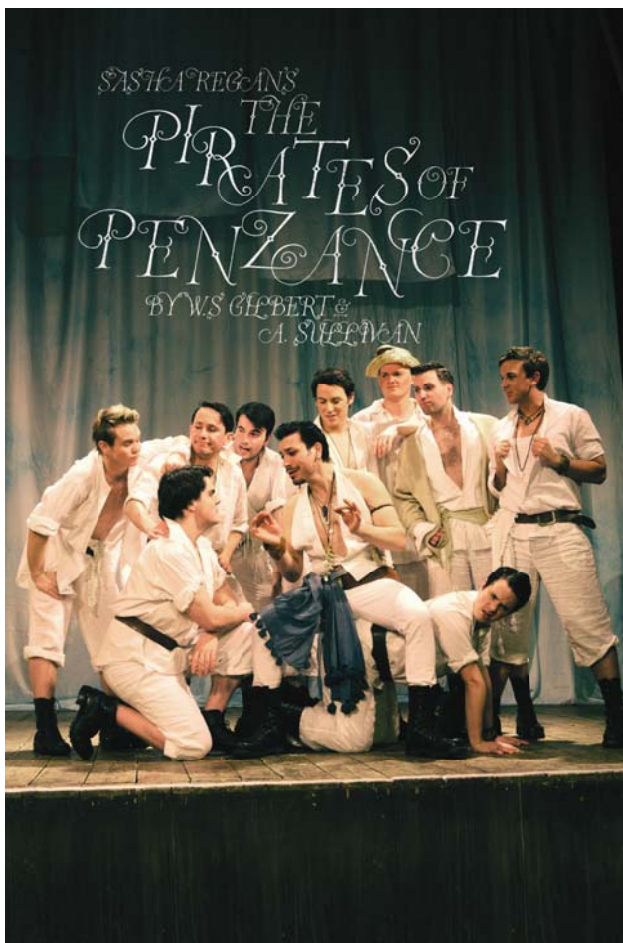


Sydney Theatre Company presents  
A Regan de Wynter production  
Sasha Regan's

**The Pirates Of Penzance**

By W.S Gilbert and A. Sullivan



**PRE-PRODUCTION RESOURCES**

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Education Resource written by Kerreen Ely-Harper and compiled by Acting Education Coordinator Helen

Machalias

▶ AIM of exercise or section + Extension Exercises Download and watch

Drama Exercises  English Exercises Play online

**THE PIRATES OF PENZANCE**

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### ABOUT SYDNEY THEATRE COMPANY

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### ABOUT STC ED

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### CREATIVE TEAM

**Director** – Sasha Regan

**Choreographer** – Lizzie Gee

**Musical Supervisor** – Michael England

**Musical Director** – Christopher Mundy

**Designer** – Robyn Wilson Owen

### CAST

**Ensemble** - Craig Daniel Adams

**Major General** - Fred Broom

**Burgen** - Samuel Michael

**Edith** - Stewart Charlesworth

**Sister** - Chris Theo Cook

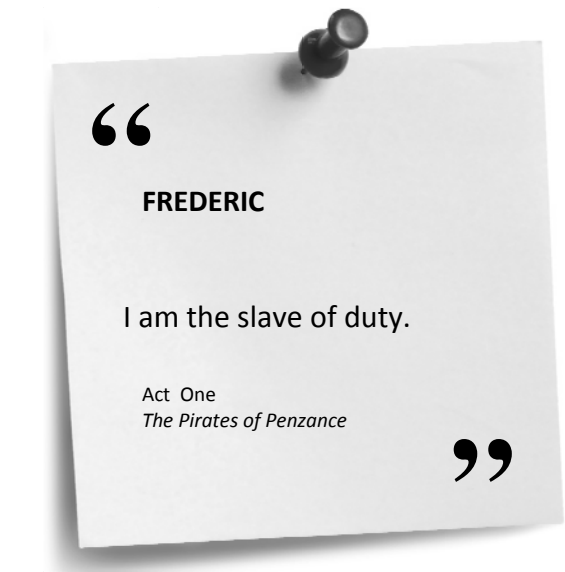
**Ensemble** - Joseph Davenport

**Ensemble** - Adam Lewis Ford

**Connie** - Lee Greenaway

**Ruth** - Samuel J Holmes

**Sergeant of Police** - Joe Maddison



**Lighting Designer** – Steve Miller

**Ensemble (Dance Captain)** - Darragh O'Leary

**Ensemble** - Gianni Onori

**Mabel** - Alan Richardson

**Pirate King** - Ricky Rojas

**Ensemble** - Raymond Tait

**Ensemble** - Sam Thackray

**Sister** - Christopher Wheeler

**Frederic** - Russell Whitehead

### THEMES

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Opera

Musical Theatre

Piracy

Victorian Theatre

Comedy & Satire

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### *Act 1*

*Cornwall. A ship lies anchor.*

The pirates on deck are drinking and playing cards. SAMUEL, the Pirate Lieutenant fills their cups. FREDERIC is seated at some distance from the others, looking despondent. It is his twenty-first birthday and his fellows congratulate him for completing his pirate apprenticeship. He tells the PIRATE KING he does not want to be a pirate. As a child he was wrongly apprenticed to the ship as a 'slave of duty' and had to honor the contract but now he has done his duty he wants to leave. He is asked to explain the "error" of his contract but is reluctant because he doesn't want to incriminate his former child nurse, RUTH. She however, steps forward to explain that when he was a "little lad" she mistakenly misheard his father's wish for him to be trained as a "pilot" for "pirate". She begs for his forgiveness.

Frederic loves his fellow pirates but feels he must devote his "heart and soul" to their "extermination". The Pirate King reminds Frederic that since he will not be twenty-one until "the clock strikes twelve", he must honor their interests and answer why they can't make piracy pay. He tells them that they are "too tenderhearted" and have a reputation for releasing people they capture who say they are orphans. The last three ships they raided tricked them that they were "manned entirely by orphans".

Frederic cannot take Polly with him and offers her to the Pirate King. But he refuses and hands her back. He tries again to persuade the pirates to give up piracy to no avail, the Pirate King vowing "to live and die" a pirate.

Ruth begs Frederic to marry her. He thinks she may be too old and because of his lack of experience he doesn't know if she is beautiful or not. She considers herself a "fine woman". He believes her and agrees to marry. Then he hears the sound of female voices and sees a chorus of beautiful young girls arriving on shore. He realizes Ruth has lied to him. She pleads for him not to leave her but he renounces her.

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Frederic hides as the girls climb over the rocks onto the beach and begin to take off their shoes. Concerned they might go further with disrobing, Frederic declares his presence and urges them to stop. He tells them he's a pirate and they recoil in horror. When he tells them he is renouncing his profession they take pity on him and begin to praise him for his beautiful looks. He asks will any of them marry him? MABEL unashamedly declares, "Yes". The couple celebrate their new found love. Frederic warns against the threat of pirates but soon they become surrounded by his old gang. Mabel warns the pirates that they are all daughters of Major-General Stanley.

The MAJOR GENERAL declares his rank and expertise. The pirates politely listen but then announce they are all "single gentlemen" intent on marrying his daughters. "Against our wills" cry the girls. Daughter, EDITH says they are not to be trusted as they are not gentlemen but the infamous "Pirates of Penzance".

The Major-General tells them he is an orphan. As orphans themselves they take pity on him and release the girls making them "honorary members" of the pirate band. Preparations begin for Frederic and Mabel's wedding.

Ruth re-appears and again pleads Frederic not to leave her. He cannot forgive her for her deceit and asks she leave him.

## *Act Two*

### *Ruined Chapel by Moonlight.*

The Major-General tells his daughters and Frederic he has lied to the pirates about being an orphan and feels remorseful. He has come to the chapel of his ancestors to ask them to pardon him for bringing dishonor to the "family escutcheon". Frederic tells him that since he brought the property only a year ago, the ancestors cannot be his. The Major-General replies that he is "their descendent by purchase". Frederic reiterates he did the right thing to protect his daughters from "these reckless men". The Major-General thanks him for attempting to make him feel better but he still wants to tell the pirates the truth but fears the consequences "would be disastrous to myself". Frederic tells them he has rounded up the local police to fight against

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the pirates so he can marry Mabel.

The police arrive and Mabel and Edith and their sisters greet them admiringly. The police hesitate, nervous of their fate but finally go in search of the pirates. Frederic is about to follow when Ruth and Pirate King suddenly appear. Pistols are drawn as Frederic asks what are they doing. They appeal for mercy as they have come to inform him of “a startling paradox”. Frederic was born in a leap year and although he may have lived twenty-one years he won't actually have twenty-one birthdays until 1940. He is still bound by the original contract and must return to the pirates to complete his apprenticeship. Although Frederic pleads for mercy they remind him of his “duty”. He reveals that the Major-General is not an orphan. Pirate King is furious and announces he will attack the Major-General's castle that night.

Frederic tells Mabel what has happened and that he must leave her to fulfill his duty. He promises to return for her in 1940.

On their return Mabel tells the police he has re-joined the pirates. They are confused when she defends him but vow to continue their hunt for the pirates without him. They hear the noisy pirate band approaching and hide. Frederic now a pirate again sees the Major-General coming. Dressed in his sleeping gown carrying a light, he is joined by his daughters who are also dressed in their nightgowns carrying candles. The pirates go to seize them when the police come out of their hiding places and begin to attack the pirates. Mabel calls to Frederic for help but he is powerless to come to her aid. Pirate King is about to kill Major-General when his daughters plead for him to be spared. The pirates overcome the police with their swords. But when the Sergeant invokes the name of Queen Victoria they stop and kneel in surrender, declaring they love their Queen. The police now stand over them triumphantly but shed a tear at the pirates willingness to sacrifice their freedom for the Queen. They are about to be lead away to prison when Ruth reveals that they are not really pirates but “noblemen who have gone wrong.” In the English spirit of forgiveness, Major-General pardons them and gives them his beautiful daughters in marriage. All rejoice their finding of love and peace of mind.

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**Consider:**

If duty calls, do you always obey?

Truth speaks in paradoxes.

In Victorian society the orphan was a source of anxiety and a threat.

**Reference:**

*Imagined Orphans: Poor Families, Child Welfare, and Contested Citizenship In London*, Lydia Murdoch, 2006

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## HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

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On artistic principles, no man should play a woman's part and no woman a man's.

*W.S. Gilbert and Arthur Sullivan, 1906*

Gilbert and Sullivan's decision to not cross genders has been described as 'revolutionary' as transvestism was 'as much a staple of the Victorian stage as of the Elizabethan'. They also agreed that 'no actress in their plays "should be required to wear a dress that she could not wear with absolute propriety at a private fancy ball"'.

In the Victorian era it was common for women's roles (particularly older female characters 'dames' ) to be played by men, however it was not uncommon to have young actresses often play the 'Principal Boy' role. Generally men played women's parts in pantomime and burlesque and women undertook serious male roles , like Hamlet. Other roles played by women were Shakespeare's Ariel (*The Tempest*), The Fool (*King Lear*) and Romeo.

It was perceived that men playing women's roles could go further in 'gesture, intonation and ad lib' than a woman who would be restricted within the limits of 'good taste'. Women were perceived to be able to bring more sexual ambiguity to androgenous or less heroic roles. Sasha Regan's decision to cast an all male cast has its origins in one of the common conventions of the Victoria theatre and may well be perceived as a return to the old rather than the radically new.

Librettist William Schwenck Gilbert and composer Arthur Sullivan wrote fourteen comic operas together. Despite their successful collaboration both men had a strained personal relationship. Their continued success has in part been attributed to Richard D'Oyly Carte, the manager of the Royalty Theatre in London. Their first venture was *The Sorcerer* in 1877 followed by *H.M.S. Pinafore*. Both productions were huge successes with the audiences. However, unauthorized productions of *H.M.S. Pinafore* sprung up in America and Europe. Both men would go to great lengths to come up with ingenious solutions to solve the problem of piracy. Piracy became the theme of their next major work, 'The Pirates of Penzance'. The idea was based on one of earlier works, *Our Island Home*. One of the source stories is an incident that occurred in Gilbert's own

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childhood when he was accosted by a gang of thieves when traveling in Naples, Italy accompanied by his nurse.

Gilbert and Sullivan were not only creators of popular entertainment they were above all supreme satirists who played with parody and irony to critique English society. In *The Pirates of Penzance* they satirize the Victorian concept of duty and fidelity, particularly targeting the military and the police and superficial displays of patriotism.

### **References:**

*Theatre in the Victorian Age*, Michael R Booth, 1991

*From Dame to Woman: W.S. Gilbert And Theatrical Transvestism*, Jane W. Steadman  
Victorian Studies, Vol 14, No 1, 1970

First Musicals – including section on Gilbert & Sullivan, D'Oyly Carte Collaboration, English Comic Opera and The Savoy Theatre and posters from first productions

<http://www.vam.ac.uk/content/articles/t/the-first-musicals/>

### **Additional Resources**

#### Victorian Theatre

Music hall character acts: male and female impersonators

Victoria and Albert Museum website

<http://www.vam.ac.uk/content/articles/m/music-hall-character-acts/>

*From Dame to Woman: W.S. Gilbert And Theatrical Transvestism*, Jane W. Steadman  
Victorian Studies, Vol 14, No 1, 1970

*Theatre in the Victorian Age*, Michael R Booth, 1991

#### Gilbert & Sullivan

*Topsy Turvey*, Mike Leigh, 1999 for a portrayal of Gilbert and Sullivan.

D'Oyly Carte prompt books used in the Savoy theatre productions of the Gilbert & Sullivan Operas

You can download 1880's *The Pirates of Penzance* prompt book 'E' as a pdf file

<http://www.vam.ac.uk/content/articles/d/doily-carte-prompt-books/>

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<http://www.vam.ac.uk/content/articles/t/the-first-musicals/>

Film Version of *The Pirates of Penzance* with Kevin Kline, 1983

### Union Theatre

Interviews with director Sasha Regan

<http://www.youtube.com/watch?v=C5rl7QEmGxQ>

<http://www.uniontheatre.biz/>

<http://www.piratesisback.com/creatives.html>

### Male & Female Cross Gender Performers

Barry Humphries as Dame Edna Everidge

<http://www.dame-edna.com/>

Chris Lilley in *We Can Be Heroes, Summer Heights, Angry Boys*

<http://chrislilley.com/>

Mary Pickford as Lord Fautleroy, 1921

<http://www.youtube.com/watch?v=ruiQzQps0vo>

*Pictorial History Of The Art Of The Female Impersonator*

<http://www.queermusicheritage.us/fem-pic1.html>

Priscilla Horton as Ariel

[http://en.wikipedia.org/wiki/Priscilla\\_Horton](http://en.wikipedia.org/wiki/Priscilla_Horton)

Charlotte Cushman as Hamlet

<http://www.loc.gov/exhibits/treasures/tri083.html>

Sarah Bernhardt as Hamlet

[http://www.youtube.com/watch?v=Mp\\_v\\_dP8s-8](http://www.youtube.com/watch?v=Mp_v_dP8s-8)

### Modern Piracy

Australian Federation Against Copyright Theft

<http://www.afact.org.au/>

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Proposed New Anti-Piracy Laws In the USA

<http://media.smh.com.au/technology/tech-talk/new-york-protest-against-antipiracy-laws-2902476.html>

Australian Government Guidelines Against High Seas Piracy

<http://www.securitymanagement.com.au/articles/new-australian-guidelines-to-combat-piracy-on-the-high-seas-143.html>

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- ▶ **AIM:** To introduce and explore the themes of piracy, duty and honour in *The Pirates of Penzance*.

### Piracy Laws

Piracy      robbery on the high seas  
                 unauthorised publication  
                 infringement of copyright

Unauthorised productions of Gilbert and Sullivan operas began to be staged in America in the late 1870s. Both were so angered by this, that the issue of artistic piracy inspired their writing of *The Pirates of Penzance*.



**Research** the Piracy Laws in Australia.

**Conduct** a survey in your class, school, local community.

Have you ever pirated copyrighted materials – copied DVDs, CD's, computer games or software without permission?

Have you ever bought pirated goods - DVD's, CD's, computer games, software?

Have you ever downloaded copyrighted material from the internet?

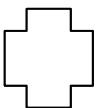
Have you plagiarised material from the internet without acknowledging the sources?

What are your thoughts on the unauthorized copying and/or downloading of copyrighted material?



**Present** your findings to the class. How common is piracy? What observations did you make about people's attitude to piracy?

Extension:



**Debate** the proposed new anti-online piracy bills currently before the US Senate in which internet providers will be required to block pirated sales of American films, music and other goods.

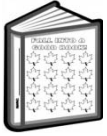
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<http://media.theage.com.au/technology/tech-talk/new-york-protest-against-antipiracy-laws-2902476.html>



**Discuss & debate** the issues of free communication and the internet as an 'open web' that historically has operated with minimal censorship in western societies versus countries like China and Iran where there is strict government censorship on information and access.



**Write & perform** a 'Pirate Song' based on your research of piracy laws and the debates for and against internet and other forms of piracy.

You are an internet pirate who advocates piracy of copyrighted goods.

You are an internet police officer who finds and arrests internet pirates.

Your song can be a solo or duet and /or have a chorus.

### **Consider**

Tongue Twisters

Rhyming couplets

Word Lists

Style of music – rap, opera, blues, pop, country & western?

### Duty Bound

Indenture a deed under seal  
a written agreement between two or more parties  
a contract

Frederic is bound by duty to honour his indenture to remain with the pirate gang until he has completed his apprenticeship even though he feels it is morally wrong to be a pirate.

Have you ever been in a situation where you have had to honour an agreement you regretted making?

What happened? Did you find away to go back on the agreement or not?

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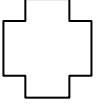
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**Write** a short piece based on your personal experience or a story from another source.

Extension:



**Research** modern high sea piracy

**Drawing** on your research

**Write** a short piece based on an actual incident of piracy



**Performance Reflection:**

What devices do Gilbert & Sullivan employ to turn a serious issue into a satirical melodrama?

- ▶ **AIM:** To examine the question of gender role and transvestism in Sasha Regan's direction of an all male cast.

### Gender Impersonation



**Research** the history of female and male impersonation in the theatre.

**Choose** a performer to study from the Victorian era in list provided:

- Vesta Tilley
- Hetty King
- Malcolm Scott

**Compare & Contrast** with contemporary performers who impersonate gender.

- Danny La Rue
- Barry Humphries
- Chris Lilley

Geoffrey Rush (*Shine, The King's Speech*) recently played the female role of Lady Bracknell in the Melbourne Theatre Company's production of Oscar Wilde's *The Importance of Being Earnest*.

<http://www.theaustralian.com.au/news/arts/geoffrey-rushs-lady-bracknell-exhilarating/story-fn9d344c-1226198768058>

Glen Close plays the role of a woman who disguised herself as a man in the recent film, *Albert Nobbs*.



**Discuss & debate** the popularity and controversy of transvestism as a form of entertainment.

Why is it popular? Why is it illegal in some countries?



**Perform** this scene from *Pirates Of Penzance* when Frederic tells Mabel he must leave her to re-join the pirate gang

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MABEL All is prepared, your gallant crew await you.

My Frederic in tears? It cannot be

That lion-heart quails at coming conflict?

FREDERIC No, Mabel, no. A terrible disclosure

Has just been made! Mabel, my dearly-loved one

I bound myself to serve the pirate captain

Until I reach my one-and-twentieth birthday

MABEL But you *are* twenty-one?

FREDERIC I've just discovered

That I was born in leap-year, and that birthday

Will not be reached by me till 1940.

MABEL Oh, horrible! Catastrophe appalling!

FREDERIC And so, farewell!

MABEL No, no! Ah, Frederic, hear me.

*DUET*

MABEL Stay, Frederic, stay!

They have no legal claim,

No shadow of a shame

Will fall upon thy name.

Stay, Frederic, stay!

FREDERIC Nay, Mabel, nay!

To-night I quit these walls,

The thought my soul appals,

But when stern Duty calls,

I must obey.

MABEL Stay, Frederic, stay!

FREDERIC Nay, Mabel, nay!

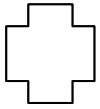
**Swap roles** - if you are a co-ed class swap genders, if you are a single sex class play both genders.

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Extension:

**Add** costume elements (wigs, hats, jewellery)

**Reflection:**

How did you feel playing a different gender?

How did the audience respond?

**Performance Reflection:**

What is the effect of men playing women's roles?

If the female roles had been played by women, how would the production been different?

**Reference:**

*From Dame to Woman: W.S. Gilbert And Theatrical Transvestism*, Jane W. Steadman  
Victorian Studies, Vol 14, No 1, 1970



“

**RUTH**

Don't beloved master

Crush me with disaster

Act One

*The Pirates of Penzance*

”



- ▶ **AIM:** To explore the use of turning points, ironic twists and paradox in *The Pirates Of Penzance*.

### Twists & Turns

Twists and turns keep a story interesting and provide focus and momentum. They help a story change direction. New events unfold. New decisions are made.

A 'reversal' is when the action in a story moves from a positive to a negative direction or from a negative to a positive.



**Give** five examples of reversals in *The Pirates of Penzance*

Reflection:



**Discuss** the decision to have an all male cast as form of gender-role reversal.

What is the ironic effect? Does it reflect or disrupt the internal logic of the narrative?

### Paradoxes

A paradox is a contradiction that defies common sense logic or reason.

For example, Hamlet's line 'I must be cruel only to be kind' is a paradoxical vision of his own behaviour.



**Research & find** three examples of paradoxes

**Make-one** up of your own

Gilbert & Sullivan introduce a paradox in *The Pirates of Penzance*.

How does Frederic's birth in a 'leap year' change the course of events in the story?

If you took out the paradox how would the story be different?

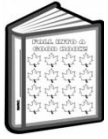
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Libretto Italian for the 'little book'  
The text of an opera or operetta, which involves dialogue and narrative.



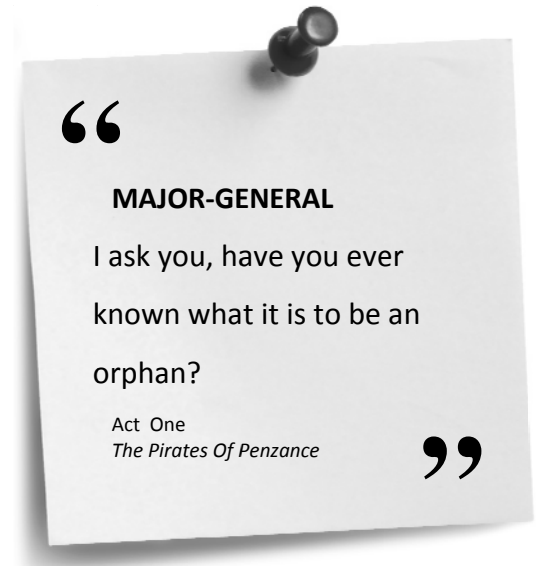
**Write** an alternative version of *The Pirates of Penzances'* libretto narrative by introducing an ironic twist or paradox that will reverse the course of events.

For example

- Ruth is Frederic's long lost cousin
- Pirate King is Major General's brother
- Mabel is already married
- Sergeant is in love with Mabel

Reference:

*Making A Good Script Great*, Linda Seger



!

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- ▶ **AIM: To create and perform a character inspired by the pirate characters of Penzance.**

The Pirate In You

**Check Out** the Pirate gallery on STC's Online Magazine

[www.sydneytheatre.com.au/magazine/posts/2012/september/gallery-the-pirate-king.aspx](http://www.sydneytheatre.com.au/magazine/posts/2012/september/gallery-the-pirate-king.aspx)



**Devise** a Pirate character.

Will you be a pirate of the high seas from an old and ancient world?

A modern day pirate in an urban landscape?

A pirate from outer space?

Or a cyber pirate from a virtual world?



**Write** a short biography.

Tell us who you are - your name, age, gender, physical characteristics, and personality traits?

Where are you from?

What is your history – family, childhood, crimes, adventures, mishaps, and triumphs?

What are you famous for - do you have special skills or powers?

How did you become a pirate – were you abducted by pirates as a child, just 'fall into' piracy, or respond to an advertisement looking for pirates?



**Design & Make** a pirate costume that describes your unique qualities and history.

**Consider**

Tattoos

Wooden Leg

Missing Body Parts – leg, hand, teeth,  
eyeball, thumb

Iron Hook for a hand

Animal Companion – parrot, monkey, dog,  
rat

Scars

Scarves & Hats

Wigs & Makeup

Eye Patch

Jewellery

Face Mask

Weapons

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Extension:

**Conduct** a pirate fashion parade in your class, school.

**Vote** for the best pirate costume.

**Devise** different categories – the ugliest, scariest, prettiest, funniest etc

**Make** the winner/s honorary Pirate King & Pirate Queen for the Day.

Pirate Speak

**Research** the language of the pirate.

[www.talklikeapirate.com/](http://www.talklikeapirate.com/)

[www.sydneytheatre.com.au/magazine/posts/2012/september/feature-talk-like-a-pirate.aspx](http://www.sydneytheatre.com.au/magazine/posts/2012/september/feature-talk-like-a-pirate.aspx)



**Drawing** on your individual backstories

**Devise & Present** a short scene based on your pirate character/s.

**Use** common pirate words and phrases found in your research.

**Make up** new words and phrases that suit your character.

Scenario #1 Two pirates meet as enemies and dare the other to a battle.

**Add** a complication

- they are long lost friends
- they fall in love
- family members separated at birth
- share the same hobby
- barrack for the same football team

Pirate Code Of Conduct

The first Pirate Codes of Conduct were introduced in the early 1700's and 'ensured a well-run and harmonious ship'.

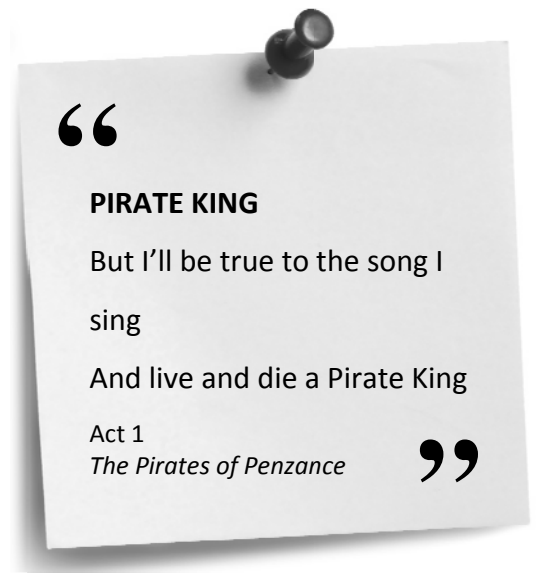
1. Equal Voting Right
2. Fair share of the loot and pirates punishments for those who cheated
3. Gambling was banned
4. No lights at night - a pirates sleep should not be disturbed

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“

**PIRATE KING**

But I'll be true to the song I

sing

And live and die a Pirate King

Act 1

*The Pirates of Penzance*

”

5. Each pirate was responsible for the upkeep of their weapons
6. No Boys or women allowed on board
7. Penalty for Desertion
8. No fighting between pirates on board the ship
9. A Pension according to the severity of wound.
10. Shares of the loot or booty
11. Musicians available to play when required

Retrieved online [www.elizabethan-era.org.uk/pirate-code-conduct.htm](http://www.elizabethan-era.org.uk/pirate-code-conduct.htm)



**Google** other examples of Pirate Codes Of Conduct [http://en.wikipedia.org/wiki/Pirate\\_code](http://en.wikipedia.org/wiki/Pirate_code)

### Re-Write

OR

**Add** to an existing list of the Pirates Code of Behaviour.



**Devise & Present** a short scene

Scenario #1 A pirate accuses another pirate of breaking one (or more) rules of the code.

Is the accusation true or false?

### The Pirate Patter Song

The 'patter song' was a common feature in comic opera and is characterized by tongue-twisting, rhyming lyrics at a tempo which increases to rapid speed.

'I am the very model of a modern Major-General' is a patter song.



**Write** a pirate 'Patter Song' based on your pirate character or the Code Of Conduct.



Extension:

**Include** the patter song in one of your devised scenes.

### Post-Performance Reflection:

What were the codes of conduct in the *Pirates Of Penzance*?

What rules were broken?

Who is your favourite pirate character in the production? Why?

### THE PIRATES OF PENZANCE

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- ▶ **AIM: To discuss and evaluate the production elements and process of executing the director's vision.**

### The Vision

All key creatives and production personnel are given a brief by the director on their vision for the production, which then becomes a guide for everyone working on the show in how to approach their role and responsibilities.



**Drawing** on your pre-production research activities

**Write** a 300 word director's vision brief for *The Pirates*

*Of Penzance* to be distributed to the key creatives and production personnel.

Your director's brief must include:

- your vision in a 'nutshell' (the facts) description
- reasons for choice of play
- why you want to direct this play
- rationale for male casting
- description of target audience
- how you want the audience to feel during and at the end of the show
- how you want to challenge the audience's preconceptions on how Gilbert & Sullivan should be performed
- main themes
- ideas about style and form
- what you need the set to be able to do in terms of staging a large cast and changes of location
- what kind of actors you will cast
- ideas about performance style
- mood and atmosphere you want to create

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“

**MAJOR-GENERAL**

I am the very model of a  
modern Major-General

Act 1

*The Pirates Of Penzance*

”

- lighting ideas
- music and sound ideas
- movement and choreography ideas
- problem scenes
- potential challenges with your vision ( ie., audience acceptance of an all male cast)

**Add** anything else to the vision brief that you think is important to communicate to your collaborators.

### Marketing



**Form** small groups of 3

**Choose** your role



- Marketing Manager

- Publicist

- Graphic Designer

#### *Marketing Manager*

**You** are the STC Marketing Manager.

**Research** the role of a Marketing Manager.

**Describe** your role and responsibilities.

**Devise** a marketing strategy that will meet the director's nominated target audience.

Are there other groups in the community you think would also enjoy this production?

**List** the 3 main audience target groups.

#### *Publicist*

**You** are the STC publicist.

**Research** the role of a publicist.

**Describe** your role and responsibilities.

**Devise** a publicity strategy that will complement the director's vision and will appeal to the target audiences.

#### *Graphic Designer*

**You** are the STC graphic designer

**Research** the role of a graphic designer.

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**Describe** your role and responsibilities.

**Compose** graphic design ideas that will capture and communicate the director's vision to the target audiences.



Extension:

*Marketing Strategies & Proposals*

**Role-play** a marketing strategy team meeting between the marketing manager, publicist and graphic designer.

**You** have 6 months before the production goes on.

**Brainstorm** ideas on how to attract the target audiences.

**Write** them up on paper, whiteboard or computer.

**Don't** censor your ideas – be brave and bold in your thinking.

**Make** a short list of the best ideas.

**Discuss** what is achievable (within budget and time-frame etc) and what is not.

**Delegate** who should do what and when within 6 month time-frame.

**Compose** a 250 word proposal in your area of expertise based on the brainstorm session on how you envisage attracting the target audiences.

Post-Performance Reflection:



**Look** at the marketing materials for the STC's production of the play.

[www.sydneytheatre.com.au/what's-on/productions/2012/the-pirates-of-penzance.aspx](http://www.sydneytheatre.com.au/what's-on/productions/2012/the-pirates-of-penzance.aspx)

**Discuss** the production image they are trying to communicate to the audience.

**Consider**

Graphic Design

Mood & Tone

Images

Layout of web page

Colour

Relevant Information

Text – synopsis, one-liner description, quotes, references to previous productions

**Compare & Contrast** your expectations before and after seeing the production.

Did the marketing materials accurately match your actual experience of the show or not? If not, why not?

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**SYDNEY  
THEATRE  
CO  
EDUCATION**





## Design

**You** are the production designer.

**Research** the skills required of a designer.

**Describe** your role and responsibilities.

**Prepare** a design drawing (or description) of the opening scene.

A rocky sea-shore on the coast of Cornwall. In the distance is a clam sea, on which a schooner is lying at anchor. As the curtain rises groups of pirates are discovered – some drinking, some playing cards. SAMUEL, the Pirate Lieutenant, is going from one group to another, filling the cups from a flask. FREDERIC is seated in a despondent attitude at the back of the scene.

**Consider** the director's brief and include your own ideas.

Style – historical and cultural references

Colour Palette

Furniture & Props

Pattern & Texture

Use of space

Emotion & Mood

Staging of Actors

## Post-Performance Reflection:

How does your design compare to Robyn Wilson Owen 's design?

## Lighting



**You** are the production lighting designer

**Research** the skills required to be a lighting designer.

**Describe** your role and responsibilities.

**Prepare** a lighting design drawing (or description) based on the director's brief incorporating your own ideas.

OR

Lighting design for the opening scene

## **THE PIRATES OF PENZANCE**

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## Consider

Colour Palette

Action on stage

Colour Temperature – hot, cold, warm

Movement – lighting transitions during the

Special Effects

scene

### Post-Performance Reflection:

How does your design compare to Steve Miller's design?

+

### Extension:

Designer and Lighting Designer co-ordinate their design ideas for opening scene.

**Present** to the Director for feedback.

**Extend** roles to include musical composer and choreographer.

### Playing Gender



**Drawing** on your pre-production research on the history of theatrical gender role swapping and impersonation

**Write** a short piece on how you will face the challenge of playing both a male and a female role in this production

How will you avoid parody and cliché and create a believable character?

**Give** 3 examples of how you will prepare for the role.

### Post- Performance Reflection:

How believable were the performances of the male actors playing female characters?

What was your 'aha' moment in the performance? Why?

How does Sasha Regan want the audience to feel at the end of the show?

How did you feel at the end?

## THE PIRATES OF PENZANCE

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