

RUMPELSTILTSKIN



STUDY GUIDE

AUSTRALIAN
CURRICULUM
THE ARTS: DRAMA
YEARS 3 TO 10



Government of South Australia
Arts SA
Department of Education and
Children's Services



WINDMILL
THEATRE CO

STATE
THEATRE
COMPANY
SOUTH AUSTRALIA

ABOUT THIS STUDY GUIDE

This education resource has been developed for Windmill Theatre Co and State Theatre Company of SA's co-production of *Rumpelstiltskin*, within the framework of the Australian Curriculum, The Arts: Drama.

Activities have been created to suit each of the achievement standards from Years 3 to 10 and content descriptions within each learning area as well as the general capabilities. If required, activities can be adapted to suit any year level through the adjustment of expectations and alignment to the achievement standard.

HOW TO USE THIS STUDY GUIDE

This resource provides teachers with information to help prepare students before attending the performance as well as structured learning activities for the classroom after viewing the performance.

General Capabilities

The general capabilities are embedded within specific learning activities in this Study Guide and can be identified with the following icons:



LITERACY



INFORMATION AND COMMUNICATION TECHNOLOGY



CRITICAL AND CREATIVE THINKING



PERSONAL AND SOCIAL



ETHICAL UNDERSTANDING



INTERCULTURAL UNDERSTANDING



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PERFORMANCE LITERACY

Viewing performance helps students understand the language of the theatre. It is part of the holistic approach to increasing student's literacy. They learn to 'read' the gesture and movement of a performer as that actor tells his/her part of the narrative; they also have the opportunity to become immersed in live storytelling and can see action translate into an idea and construct.

It is also extremely valuable to provide opportunities for discussion about how directors often interpret a known text and present it in a variety of forms. Students can reflect on films made from books and how they often don't seem to represent the story we know as the reader. This is the case with Windmill's version of *Rumpelstiltskin* as there is no straw being spun into gold.

Students can respond in a variety of ways including laughing, crying, applauding, expressing, and questioning, providing the performers with immediate feedback. Watching live theatre, young people can also be engaged through empathy, enjoyment, challenges, wonderment and curiosity.

Before coming to see *Rumpelstiltskin* with your students, explore the different roles involved in making a performance happen, from writing, directing, performing, to lighting, projection, set and costume design and construction.

THEATRE ETIQUETTE

Prepare students for what they will experience as an audience member in a theatre. Prompt them with questions and enable the class to develop a set of guidelines for appropriate behaviour in the theatre and during the performance.

You can use these questions and statements to prompt discussion:

- An usher (front of house – FOH) will help you find your seat so you need to follow their directions.
- How do you know when the performance begins? The lights will dim and/or you might hear a voice-over or sound. That's your cue that it has begun – time to be quiet.
- What can you do in your lounge when you are watching television that you cannot do in the theatre?
- Theatre is 'live' and the actors are real. You can hear and see the actors, and they can hear and see you.
- What is the relationship between the audience and the performers?
- What role does the audience play?
- Discuss actor safety; actor concentration; intellectual ownership of the photographic image, not rustling paper wrappings and that their attention shows appreciation and affirmation for the performers.

SYNOPSIS

Rumpelstiltskin is a story of spinning gold. It is more than the story of the man himself. The story follows the journey of Harriet Scraps, from Western Wangaroo who comes to the city to make it big and become 'someone'. She is relentless in her determination to make it to the top.

Meanwhile Rumpelstiltskin, a shadowy being, repulsive, rejected by the world is exiled to a citadel where he is the head of the fashion label that bears his name. From the citadel he spins his magic creating beautiful clothing that everyone wants and is willing to pay a high price to obtain. Despite his success, and relationships with his two companions, Ratsworth, his life coach, and Crowley, his financial advisor, he longs for meaningful human connection and love. Rumpelstiltskin shuns human interaction because he is ugly and fears rejection.

When he stumbles across Harriet sleeping rough in the city and admiring his creations, he speaks to her from the shadows. A relationship develops based on her careless wishes and his extraordinary creative power. As in the traditional tale Harriet unwittingly promises her most precious future possession, her baby, to win the love of Faux-Rumpel, an attractive actor hired to play Rumpelstiltskin in public and to be the face of the fashion empire.

Faux-Rumpel, full of his own insecurities, has meanwhile fallen in love with Tootie, Harriet's assistant. He is fooled into falling in love with Harriet. When Rumpelstiltskin abducts the baby from Harriet and Faux Rumpel. They must discover his name and say it three times to break the spell and bring baby home.

As the story draws to its conclusion, and the spell is broken, all parties must consider how best to parent this baby who now loves his biological parents and Rumpelstiltskin.

CREATING RUMPELSTILTSKIN

[CLICK HERE to watch the interviews with the creative team about the making of Rumpelstiltskin. Allow students to learn how theatrical works are grown over 18 months through writing and creative development processes.](#)



CO-WRITER'S STATEMENT

ROSEMARY MYERS AND JULIANNE O'BRIEN

Everyone loves a fairy tale. The authorless fairy tale is carried from generation to generation because it is loved. We champion the fabulous characters wrestling with indisputable values and incontrovertible truths in preposterous stories of impossible stakes! And everyone – parent, grandparent, carer who tells a bedtime fairy tale to a child feels free to add his or her own individual spin on it.

We, as the writers of *Rumpelstiltskin*, relish that freedom and ownership, too. We learned a lot about how to adapt this type of story from our experience with *Pinocchio*. The script has to be fast, funny, uncomplicated yet full of love, and opportunities for great music and eye-popping visuals!

Our new story is a cheeky melding of classic elements and contemporary obsessions. It speaks to an all-ages audience about desire, greed, devastating regret and ultimate redemption. We have tried to keep our story-telling as brave and as fresh as the very first time it was told - possibly hundreds of years ago – at some enthralled child's bedside.

When Windmill Theatre Co and State Theatre come together to make a show it is always a great ride. We have a fantastic friendship forged by our desire to make great theatre here in South Australia. When you look at the program you can see it takes a lot of people to realise a show like this and the excitement is shared across all the departments from the amazing set and costume makers to our producers and the entire broader team.

We are also very grateful for all our other amazing partners from individuals who love the arts, to our State Government who have such a great vision for the arts here in South Australia and many supporters in between. We could not do it without you.

This show has been created by our artists with a great passion. We were particularly excited to develop the role of Rumpelstiltskin with the phenomenal talent of Paul Capsis as a source of inspiration. This has been amplified multiple times as we cast the other actors and by our wonderful creative team. We all make this work because we believe art and stories are fundamental to understanding our humanity and oh... because it is awesome fun. We hope you enjoy the show.

Rose and Julianne



THE CAST AND CREATIVE TEAM

[CLICK HERE to discover the cast and creative team on the Windmill Theatre Co website.](#) [Allow students to explore the online biographies to discover more about career pathways in creative industries.](#)



Rumpelstiltskin / Old woman

Paul Capsis

With his great, great grandmother an onion, Rumpelstiltskin is the tortured genius, an incredible fashion designer with a fashion label making extraordinary creations that everyone wants. Despite all this he longs for a real human connection. Rumpelstiltskin, an imp, also has the qualities of a poltergeist or shape-shifter who can only be conquered when named by a human.



Ratchiff

Alirio Zavarce

Rumpelstiltskin's long serving employee and life coach. Ratchiff is sassy and together with Crowley, helps Rumpelstiltskin run his fashion emporium.



Tootie

Michaela Burger

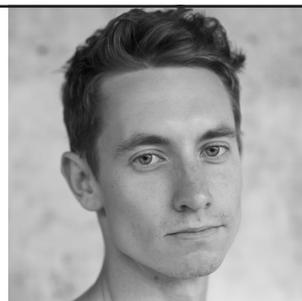
She is Harriet's whistle, which she nearly choked on when she was three. Tootie becomes Harriet's assistant and Faux-Rumpel's love interest. She is not very smart.



Crowley

Elena Carapetis

Rumpelstiltskin's long serving employee and financial advisor, Crowley is direct and honest with Rumpelstiltskin. Paired with Ratchiff, she is a friend to Rumpelstiltskin.



Faux-Rumpel

Matt Crook

The actor hired to be Rumpel's double. He is the more attractive, not so intelligent, public face of the fashion label. Faux-Rumpel is full of insecurities and relies on his bunchie, a blanket comforter.



Harriet

Ashton Malcolm

Harriet is a girl from the country who has aspirations to create a bigger and better life for herself. She is willing to do anything to get ahead.



Baby

Ezra Juanta

Harriet and Faux-Rumpel's baby, their most precious possession.

THEMES

The Power of Creativity

Rumpelstiltskin's capacity to create is great. He has the power to turn a task into something magical, to create a product of beauty. With each new fashion collection he rises to new heights, his brand and his artistry rising with him.

Rumpelstiltskin is challenged as to how to use his gift of creativity. As the play begins it is clear that he is no longer excited by creating desirable fashion. When he comes across Harriet he finds that his creativity is what draws them together as he asks her, "Do you believe that a caterpillar can become a moth? ... Then you'll believe how an apple can become a dress... and how maybe a dress can become a brand new life..."

However, his magic is also the source of heart-ache for many of the characters as the contract he creates with Harriet for her "most precious future possession", also leads to Baby's abduction and turmoil for all the characters. In this way Myers and O'Brien remind the audience that it one thing to have the talent of creativity but another to use your creativity and talents for positive, productive endeavours.



Self Esteem

Rumpelstiltskin believes he cannot be loved because he is ugly. His success as a fashion designer, juxtaposed with his desire for human connection leads him to think that he can win Harriet's affection by creating magic for her and giving her what she wants – to get to the top. Rumpelstiltskin will not show his face for fear of alienating Harriet and so we see that he lacks the confidence to create meaningful relationships with others.

In a society that often values how we look over who we are, Faux-Rumpel is hired to be the good-looking public face of Rumpelstiltskin's fashion empire. We see that despite this outward façade, Faux-Rumpel has poor self-esteem and considers himself stupid because he is only judged from the outside. He says to Tootie as she looks inside his ear, "The brain is meant to be big and spongy and wrinkly. But mine is small and smooth and grey. Look! It just sits there like a pebble on the bottom of a pond". Faux-Rumpel's insecurities are manifest in his need for his bunchie, a soothing comfort blanket.

Similarly, Tootie's purpose in life is to bring order to Harriet's life as a whistle and her personal assistant. She feels as if her purpose is only for helping and entertaining others.

Myers and O'Brien, through the journey of the characters, explore the importance we all have to be seen for ourselves and to be valued for our nature, not our looks, abilities or talents.



The Sweetest Part

Tootie: They say "Tootie, you're a cutie –
 make us laugh!"
 Say something stupid
 Do a dance!

*Eat too much
And spoil your dress
Your laugh's too loud
Your hair's a mess..*

*Tootie, you're a cutie –
Make us laugh.*

*Sure, I've got a million friends
Invites to parties end to end*

*Friends, I gottem, tons and tons
But you only need the one*

*It only takes one person
To look behind the curtain
Of your heart
To the sweetest part.*



You Are Loved

Rumpelstiltskin:

*Breakable
Bruisable
Betrayable boy*

*Fearful
Faithful
Forsakeable Boy*

*Squeezeable
Crushable
Teasable*

*Some are thrown on to a
garbage heap
Some are placed on to a
throne
But every child is each
More than worth its weight in
gold*

*You are loved
- every finger
You are loved
- every toe*

*You are wanted
- every eyelash
You are wanted
- every bone*

Love and our need for human connection

The one thing that unites us all as human beings is our desire to love and be loved and have meaningful connections with other humans. Rumpelstiltskin, despite his success as a fashion designer, longs for love. While his companionship with Ratchiff and Crowley has been supportive and loving, he wants to find love with a human.

After abducting and caring for baby, Rumpelstiltskin truly learns the meaning of selfless love, as he copes with all the fun of parenting, dealing with rules, food with bits in it, learning to read your child and stinky nappies!

The True Cost Of Credit & Greed

In society today our need for new things and more stuff is reaching new heights. According to creditcardfinder.com.au 70.19% of Australians have credit cards, with a total of 16 million credit cards in use in Australia, netting a national debt accruing interest of around \$32 billion.

Our desire to have it 'here and now' means that we neglect to read the fine print and credit ultimately catches up with you. Myers and O'Brien remind us that media spin sets us in a culture of high fashion and branding where we are constantly told that we should want more than we really need.

Disguised as an old woman, Rumpelstiltskin seeks out Harriet when she is sleeping rough on the street, "I thought you were a Believer." Naively she questions, "Believer?" before Rumpelstiltskin entices her to want more, "In the Beyond. Beyond what you have. Beyond what you are. Beyond what there is."

Harriet's irresponsible use of credit results in the ultimate error: unknowingly giving away her unborn child. As an audience we are reminded that all credit comes at a cost that can rapidly get out of control if we do not use carefully.

My Eyes are Wider

Harriet:

*My eyes are wider now that I'm in town
Put it all on my new account*

*When I'm dressed up
you won't recognise me
You'll see who I'm meant to be
I'll skip on past you up the street
See me dancing to a whole
New beat*

*My eyes are wider now that I'm in town
Put it all on my new account*

*Try it on
Feel good
Have it all
Pay later*





Life at the Top

All:
 Level One – kidswear, play fair
 Level Two – footwear, fake hair!
 Level Three – cookware, giftware!
 Level Four – armchairs, cheese!

Level Five – I feel alive!
 Level Six – I'm feeling sick!
 Level Eight – I just can't wait!
 Level Nine – it's all mine!
 But Level Hundred and Eleven
 Is the underside of heaven
 Cos it's only one more stop
 Before you reach
 THE TOP!

When you've reached The Top
 You'll find a certain air
 Above the stinking sweatshops
 A certain *savoir-faire*!

Listen you can hear
 The clink of glasses raised
 In mutual self-congratulation

Can you hear the laughter
 Coming from there?
 Knock knock –
 You haven't got a PRAYER!

Success

For a long time the desire for success has driven Rumpelstiltskin as he has built his fashion empire but it has left it deficit in his personal life. For Harriet, she has come to the city determined to become 'someone'. Her obsession to move up in life manifests itself in her need to purchase fashion items from Rumpelstiltskin's emporium to look the part. She will do anything to get that Rumpelstiltskin dress in the window and to get to the top floor. When Harriet asks, "What's at the top?" Rumpelstiltskin replies "Beautiful people. Powerful people. Happy people. People with money. They make all the important decisions. They make the world run."

Myers and O'Brien challenge their audience to consider our constant desire to work our way up the ladder at all costs. They question whether it is really worth being successful if it is only to impress others.

When Baby is born, Harriet realises that success in life is greater than being someone of importance and marrying the right person. As a woman, she is challenged by pressures to have it all; career, vibrant marriage and beautiful child. The overriding message is that love is more important than material possessions and is actually a true indicator of our success in life.

The role of the child in our society

Myers and O'Brien cleverly question our treatment of children in modern society and families. Rumpelstiltskin was exploited by his parents, as a child with magical talents, and he was only affirmed when his mother realised that "he could spin diamonds". He reveals to Baby that his mother was very beautiful and he "wanted her to love me. And she tried, I guess. But I never remembered her smiling at me". Ultimately, Rumpelstiltskin, with his parents sailing away without him was a neglected and abandoned child.

Myers and O'Brien carefully establish Baby's disappearance as child abduction, where Baby is forcibly removed from his home. As in the Grimm version of Rumpelstiltskin, it continues to be a shocking and fear-inducing event.

At the end of the play Myers and O'Brien remind us that the emotional and well-being needs of our children are more important than our desire for our children to keep us happy. Triumphantly, Baby finds his voice and we are reminded to listen to the voices of our children.



Baby's Song

Baby: *Got a belly full of love
The milk of human kindness
Don't need any shiny stuff
Don't need gold or dirty diamonds*

*Love is stronger
Than a symbol's status!*

*Love Lives Longer
Don't you see?
Baby says –
Keep me
Keep me
Keep only what you need.*

DESIGNER STATEMENT

JONATHON OXLADE

In all of Windmill's work, with *Rumpelstiltskin* being no exception, we aim to create a fully immersive experience. That means that we want all the theatrical elements to be working at the same level. The sound, the storytelling, the lights and the animations, whatever they may be. The audience should feel like they are stepping into another world. It could be a gentle world like *Grug* or a more intense world like *Rumpelstiltskin*.

Our version of the story of *Rumpelstiltskin* is a musical. This means we use songs to tell part of the story. As the designer I get to hear the tone of the music very early in the development process. This translates into the costumes, the set and the animation. Some of the animation in the show is timed precisely to the musical numbers, almost like a video clip. When designing, the music also contains colours, flavours and feelings that I can translate into aesthetics.

When creating a new world the team looks to inspiration in all sorts of things. We are influenced by visual art, songs, films, cartoons, fashion and all sorts of expressive art. We then zero in on the things we like about the influences that link to the storytelling. Early inspiration for me came from the filmmaker George Meile and the film *The Cabinet of Dr Caligari*. Both of these references use simple technology and very theatrical devices to create pictures.

When building the design vocabulary for the world of *Rumpelstiltskin* we looked to certain eras in fashion and architecture. We loved the combination between the 1920's in architecture and the 1960's in fashion. The bold black and off-white geometric shapes and lines are found on both eras. We were influenced by the fashions of Edith Head and the visual art of Bridget Riley.

The nature of the storytelling in these large musicals is that they travel to different locations quite quickly. To help us change locations we use animation and projection, designed by Chris Edser, to make these transitions quicker. In *The Wizard of Oz*, *Pinocchio* and *Rumpelstiltskin* we use this device to also help give scenes energy. We can literally animate the stage, and assist the performers with moving elements. Gavin Norris, then has the delicate task of designing the lighting to enhance both the set and projections, to specifically illuminate the action.

Each costume in *Rumpelstiltskin* is specifically designed for each character and each actor, as each performer brings so much to their role. Often actors only see their costumes on the first day of rehearsal. At Windmill we like to work with actors to help develop a combined look well before they get to rehearsals. It's very important to grab these initial ideas in creative development rehearsals and translate them into their looks for the character.

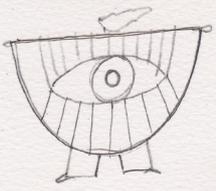
Suggested Resources

George Melies' A trip to the moon (1902) <https://www.youtube.com/watch?v=FrdVdKlxUk>

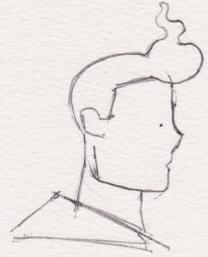
The Cabinet of Dr Caligari (1920) https://www.youtube.com/watch?v=Z_sYfLUMKSM

Edith Head <http://www.oscars.org/collection-highlights/edith-head>

Bridget Riley <http://www.op-art.co.uk/bridget-riley/>



RUMPLE
MAGIC



BABY



RUMPELSTILTSKIN

BABY

ONIONS

x 4



ASHTON



MATT

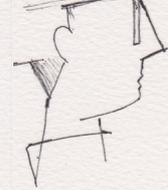
PAPARAZZI



DANCING ONIONS

PAPARAZZI

RATCHIFF



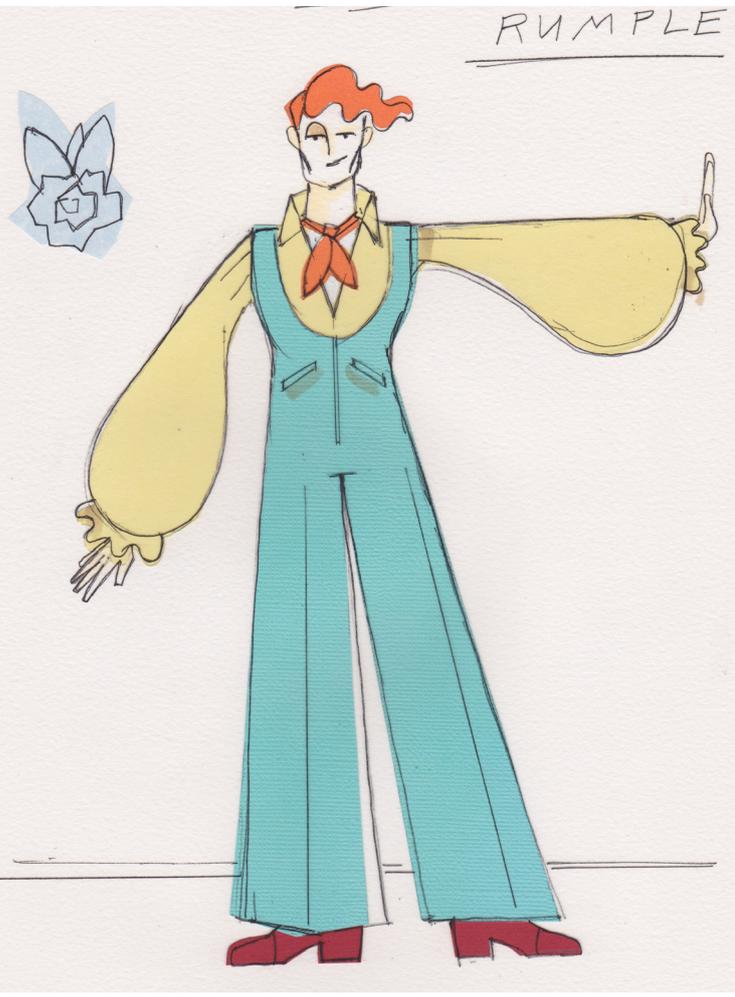
RACHIFF

CROWLEY

LOOK



RUMPLE



HARRIET'S CITY LOOK

FAUX-RUMPEL



MUSICAL THEATRE

A form of theatrical performance, musical theatre incorporates dialogue, dance and song to tell a story of emotion that is captured in the music, theatrical elements including design and movement as a whole.

The purpose of song in musical theatre:

- advance the story.
- commentary of the themes of the play.
- greater insight into the character(s) and their feelings.

Windmill's emerging tradition of creating whole scale family musicals has seen the company create their own unique versions of *The Wizard of Oz* and *Pinocchio*. *Rumpelstiltskin* combines the same award-winning creative team from these two previous musicals.

Composer and Musical Director, Jethro Woodward, began creating the original score right from the beginning of the creative development of *Rumpelstiltskin*. He works both with the text that Myers and O'Brien create, finding the musical genre that best amplifies the lyrics and mood of the piece, as well as devising in the rehearsal room working with the actors and other creatives.

During the performance most of the music is played live by Woodward and Paul White, with the actors supporting them with a host of instruments including cello, violin and percussion. Some prerecorded percussion and soundscapes assist in underscoring the action in many scenes. All singing is live with the actors miked up.

In developing the choreography for *Rumpelstiltskin*, Carol Wellman Kelly, is inspired by the genres within the musical score and the shape, line and restrictions of the costume design as well as by the ideas and movement that the actors bring to the rehearsal room.

Suggested Resource

http://www.newworldencyclopedia.org/entry/Musical_Theater

CIRRICULUM LINKS AND ACTIVITIES



LITERACY



INFORMATION AND COMMUNICATION TECHNOLOGY



CRITICAL AND CREATIVE THINKING



PERSONAL AND SOCIAL



ETHICAL UNDERSTANDING



INTERCULTURAL UNDERSTANDING

YEARS 3 AND 4

Years 3 and 4 Achievement Standard addressed

(identified in pink)

By the end of Year 4, students describe and discuss similarities and differences between drama they make, perform and view. **They discuss how they and others organise the elements of drama in their drama.**

Students use relationships, tension, time and place and narrative structure when improvising and performing devised and scripted drama. They collaborate to plan, make and perform drama that communicates ideas.

AFTER VIEWING THE PERFORMANCE

Curriculum links:

Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)

Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama (ACADRM033)

Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons (ACADRR034)



Tune-in:

Post-performance discussion. In groups of 3 to 4 students discuss and create a dot point list of the key messages that they believe the production of *Rumpelstiltskin* highlighted to them. Students can use Padlet or Popplet to record and share ideas.

Each group feeds their ideas back to the whole class.

Suggested Resource

<https://padlet.com/>

<http://popplet.com/>



Explore and Apply:

Rumpelstiltskin was written by Rosemary Myers and Julianne O'Brien using Propp's analysis of the folk tale to support the narrative structure.

Using Appendix 3 developed by Julianne O'Brien, brainstorm a narrative as a whole class. Document each section of the narrative on the white board for all students to see. Model the acceptance of ideas for students, by taking on their concepts, extending and advancing them and allowing students to also do this within the brainstorming and discussion.



Critique:

Students share their experiences of attending a performance of *Rumpelstiltskin* with the wider school community.

Each student chooses a key moment or scene from the performance to describe in a polished piece of writing the length of a paragraph. Students are to describe, using adjectives, the visual aspects of the scene as well as verbs to describe what the actors were 'doing' on stage, using their voice, body, movement and language, to tell the story. Students should try to make conclusions about what key message the scene highlighted to the audience.

As extension for capable students: Ask students to make connections to the narrative structure explored in the whole class-planning task.

Share student's paragraph responses in the school newsletter. Include photographs of your students in the foyer or at the front of the theatre.

Windmill loves reading student reviews of our works. Please email student reviews to education@windmill.org.au



Create:

Photocopy Appendix 3 to A3 size so that students can gather around the sheet. Students with low literacy can be supported with the use of simple illustrations to represent each stage of the narrative.

In small groups of 3 to 5 students use Appendix 3 to devise their own folk tale narrative. Encourage students to listen to everyone's ideas and document their ideas as dot points on the sheet.

Students are then to bring each section of the story to life by devising the scene. This includes acting out ideas, developing dialogue and action, adding props and costume pieces as required and available. Students should be encouraged to consider the action of the actor on stage. How can they best show the thoughts, feelings and motivations of the character using their voice, body, movement and language.

This task will require several lessons and is best facilitated with the classroom teacher circulating from group to group, watching sections of the scenes and encouraging students to develop the characters, dialogue, action and stagecraft.

Teachers can help to enhance the quality of their students' performance work in this way by questions students and asking key questions about their use of the elements of drama in Appendix 1.

Suggested Resources

<http://changingminds.org/disciplines/storytelling/plots/propp/propp.htm>

Appendix 3 – Folk Tale Narrative Structure

Appendix 1 – Elements of drama (taken from Australian Curriculum, The Arts: Drama)

<http://www.australiancurriculum.edu.au/the-arts/drama/glossary>



YEARS 5 AND 6

Years 5 and 6 Achievement Standard addressed

(identified in pink)

By the end of Year 6, students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.

Students work collaboratively as they use the elements of drama to shape character, voice and movement in improvisation, playbuilding and performances of devised and scripted drama for audiences.

AFTER VIEWING THE PERFORMANCE

Curriculum links:

Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations (ACADRM035)

Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action (ACADRM036)

Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience (ACADRM037)



Tune-in:

Post-performance discussion. Ask students to consider how the design elements in *Rumpelstiltskin* (costumes, set, sound, projections and lighting) contributed to the impact on the audience. Encourage students to identify how the individual costumes helped to signal key information about the character to the audience.



Explore and Apply:

Using Google Images and Pinterest create a range of images of set and costume designs that demonstrate the elements and principles of design. Print A4 sized images to display or project images for the class to view.

Explore the elements and principles of design with students by identifying them in the examples you have chosen.

The elements of design are the visible aspects that we see in costume and set design:

- Line
- Shape
- Colour
- Texture
- Space
- Proportion

The principles of design guide how we assemble the visual aspects (the elements of design) to make the overall composition.

- Balance
- Unity
- Variety
- Harmony
- Movement
- Rhythm
- Emphasis

Provide some additional set and costume designs for students to consider. In small groups ask students to identify which elements and principles they can see in the designs. Students can also generate adjectives and phrases to describe the mood and impression the design conveys to the viewer.

This learning activity can also be undertaken before coming to view *Rumpelstiltskin* so that students can identify the elements and principles in the production design.

Suggested Resources

<http://artsalive.ca/collections/imaginedspaces/index.php/en/learn-about/elementsandprinciples>

For teacher planning only <https://au.pinterest.com/>



Critique:

Students use one costume design from *Rumpelstiltskin* to analyse.

Using the language and terminology of the elements and principles of design from the previous task, students will critique the costume in 200 words. They will comment on what the costume communicated to the audience about the character as well as how the actor used the costume to influence their physical portrayal of the character. Students are best to consider how the actor wore or touched the costume, as well as how it influenced the way that they moved.

Suggested Resource

<http://www.australiancurriculum.edu.au/the-arts/drama/glossary>



Create

Working in groups of 3 or 4 students devise a TV news report from an event that occurred in *Rumpelstiltskin*. Students will develop their characters using voice, movement and emotion.

Groups may choose to report on an event from the play that was either staged or described. Possible events could include:

- launch of a new fashion line,
- baby goes missing,
- family is reunited,
- wedding of Faux-Rumpel and Harriet,
- other important events.

The TV news report can include reporters both in the studio and on location as well as characters from the events. Students should use their voice and movement to create their character and use the elements of drama to help shape their performance.

Each student should consider the elements and principles of design and create their own costume to denote the nature of their character to the audience. Students could consider artistic and cultural influences to inform their design. Highlight how Oxlade has used the 60's, art deco and other cultural ideas to influence the designs in Windmill's version of *Rumpelstiltskin*.

Consider if you would like your students to perform in front of their classmates or to present as a filmed performance. If filming, remember to allow time for students to edit their scenes together in a collaborative way.

Suggested Resource

Appendix 1- Elements of Drama (taken from Australian Curriculum, The Arts: Drama)

<https://itunes.apple.com/au/app/imovie/id377298193?mt=8>

<https://spliceapp.com/>

Alternatively use any other movie editing apps and software as used on your school site.

YEARS 7 AND 8

Years 7 and 8 Achievement Standard addressed

(identified in pink)

By the end of Year 8, students identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.

AFTER VIEWING THE PERFORMANCE

Curriculum links:

Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes (ACADRM040)

Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041)

Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect (ACADRM042)

Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists (ACADRM043)

Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045)



Tune-in:

Facilitate a whole class discussion about the production of *Rumpelstiltskin*. How did the performance connect with the audience at an emotional level?

Using *Today's Meet* students select, describe and share what they believe are significant scenes in the play that impacted on them as audience members.

Suggested Resource

<https://Todaysmeet.com>



Explore and Apply:

Students choose one of the songs featured on pages 9 to 13 of this Study Guide. In pairs students explore the lyrics. What function do the lyrics serve in the story (advance the story, commentary of the themes of the play, greater insight into the character(s) and their feelings)? What impact and meaning did this song convey to the audience when you viewed the performance?

Students can use *Popplet* to record their ideas and share with the whole class.

Suggested Resource

<http://popplet.com/>



Critique:

Students share their experiences of attending a performance of *Rumpelstiltskin* with the wider school community.

Each student chooses a key moment or scene from the performance to describe in a polished piece of writing the length of a paragraph. Students are to describe, using adjectives, the visual aspects of the scene as well as verbs to describe what the actors were 'doing' on stage, using their voice, body, movement and language, to tell the story. Students should try to make conclusions about what key message the scene highlighted to the audience.

Share students' paragraph responses in the school newsletter. Include photographs of your students in the foyer or at the front of the theatre.

Windmill loves reading student reviews of our works. Please email student reviews to education@windmill.org.au



Create:

In small groups choose a minor character from *Rumpelstiltskin* whose backstory was not told in the production. For example Faux-Rumpel, Ratchiff and Crowley.

Using the given circumstances (facts about the character's past, present and future) that you have discovered about the character, devise a scene exploring a significant life event that has shaped that character. Be inventive developing the other influential people in their life and an event that really shaped them.

Consider the inclusion of song within the scene. Students can take an established song and modify the lyrics to suit the context. The lyrics can be sung, rapped or spoken. Often instrumental versions of songs can be found online to support students with this task.

Encourage students to incorporate movement and choreography where confident to further amplify the events, feeling or mood created in the song.

YEARS 9 AND 10

Years 9 and 10 Achievement Standard addressed (identified in pink)

By the end of Year 10, students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

AFTER VIEWING THE PERFORMANCE

Curriculum links:

Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052)

Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts (ACADRR053)



Tune-in:

Facilitate a whole class discussion about the production of *Rumpelstiltskin*. How did the performance connect with the audience at an emotional level?

Using Today's Meet students select, describe and share what they believe are significant or key scenes in the play that impacted on them as audience members.

Suggested Resource

<https://Todaysmeet.com>



Explore and Apply:

As a class watch the Creating *Rumpelstiltskin* clip on the Windmill Theatre website. Allow students to write notes about the intentions of creative team, led by Rosemary Myers.

Facilitate students to discuss the combined use of theatrical elements in the key scenes identified.

Encourage students to use the mind map approach to ensure that they cover all information and plan the content of each paragraph of their theatre review.

Suggested Resource

<http://windmill.org.au/show/rumpelstiltskin/>

Appendix 4 – Theatre Review Mind Map Paragraph Planner



Critique:

As a class, write a topic sentence and the beginning of a paragraph on the whiteboard with students, prompting them to using highly descriptive language and consider the impact and meaning of the work on the audience. Model the drafting process of inserting new information, combining sentences and clarifying meaning.



Create:

Students write a theatre review of *Rumpelstiltskin* using the provided structure. Teachers are encouraged to set word limits and consider oral reviews to suit the learning needs of their student cohort. Teachers should consider the use of class time to signify to students the importance of developing review-writing skills. Students benefit from reading samples of their review work to each other and identifying where vivid images are created for the reader.

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Structure And Language Features Of A Theatre Review For Drama:

A theatre review is a critical response that describes a theatre production and evaluates the effectiveness of the combined use of theatrical elements and their impact on an audience.

Theatrical elements include the actor (voice, body and emotion), the set, props, costumes, lighting, sound, multimedia, puppetry or any other element used.

Structure

Opening Paragraph	The opening paragraph introduces the viewer's experience of the theatre and may contain a holistic evaluative comment. It should mention the key artistic contributors as well as the overall intentions of the theatre makers (director, playwright, designers). It should acknowledge the style of the production.
First Paragraph	A topic sentence at the beginning of the paragraph previews what the paragraph is about. A description and evaluation of a key moment/scene from the exposition in the play that reflects on how the theatrical elements were combined to communicate meaning to the audience.
Second Paragraph	A topic sentence at the beginning of the paragraph previews what the paragraph is about. A description and evaluation of a key moment/scene from the complication or climax in the play that reflects on how the theatrical elements were combined to communicate meaning to the audience.
Third Paragraph	A topic sentence at the beginning of the paragraph previews what the paragraph is about. A description and evaluation of a key moment/scene from the denouement in the play that reflects on how the theatrical elements were combined to communicate meaning to the audience.
Concluding Paragraph	The concluding paragraph summarises the viewer's opinion of the theatre experience. It does not provide a rating of the film. It can provide a concluding statement about what the play teaches the audience about life.

Language Features

Usually in past tense

Uses subject-specific language

Descriptive language

Third person voice

Analytical language

Modality (how certain we are about something)

Theme / Rheme essential

Nominalisation (using nouns in place of verbs)

Cast and crew referred to by their full names or last names

In-text references (quotes or specific moments)

APPENDIX 1

Elements of Drama

Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.

Role and character

The identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific.

Relationships

The connections and interactions between people that affect the dramatic action.

Situation

The setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters.

Voice

Using voice expressively to create roles, situations, relationships, atmosphere and symbols.

Movement

Using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols.

Focus

To concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. To direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

Tension

A sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement.

Space

The space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

Time

The fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action.

Language

Ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action.

Symbol

Associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

Audience

Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

Mood and atmosphere

The feeling or tone of both the physical space and the dramatic action created by or emerging from the performance.

Dramatic Action

The driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement. The movement of the drama from the introduction, exposition of ideas and conflict to a resolution.

APPENDIX 2

THEATRE VOCABULARY

Acting: The art of living truthfully in imaginary circumstances, performance

Actor: An individual who plays a role or character in a dramatic performance

Ad-lib: Non-scripted lines, actions or stage business not written in the script

Aside: When an actor steps out of the action of the play to make comments to the audience

Audience: An individual or group of people watching a performance

Audition: Trying out for a role in a play; they may be cold readings, prepared readings, monologues or scenes

Blocking: The arrangement of the actors' movements on stage with respect to each other and the stage space.

Cast: The people selected to play roles in the show

Character: An imaginary/real person, animal or thing an actor pretends to be

Characterisation: The art of developing believable people from roles in a play

Costume: Clothing or body paint designed to represent a particular idea, character, tradition, culture or period in time

Critique: Constructive criticism of the effectiveness of the work, or the appropriateness of the choices made by the creator or performer. This may be presented in written or oral form and can be informal or formal

Cue: The last few words of a line that give an actor a connection to their lines or the words or action that enables a technician to start sounds, lights, set changes, etc

Curtain Call: Bows at the end of a show

Design: The creative process of developing production elements such as costumes, lights, sets, makeup, props and sound

Director: The person responsible for the overall unity of the production (In Britain called the producer). The director's role during rehearsal can be described in simplest terms as the audience of the cast. In this role the director provides comments, feedback and advice to ensure the story is well told

Down Stage: The area of the stage closest to the audience

Dress Rehearsals: The final rehearsals in which the actors are costumed

Emotions: Feelings that characters express in a situation, story or play

Ensemble: Working as a group

Exposition: The segment of a play in which all elements necessary to the understanding of the play are revealed, such as period, place and time

Farce: A comedy with exaggerated characterisations, plots and physical humour

Floor Plan: A line drawing that shows the placement of set pieces and set props

Foreshadowing: Clues to what is coming in the plot

Fourth Wall: The invisible barrier between the stage and the audience

Freeze: A sudden and immediate stoppage in action and motion that creates a tableau during a dramatic work

Front of House (FOH): The ushers and ticket collectors

Genre: The type of play such as romantic comedy, murder mystery etc.

Gesture: Hand and facial movements

GP (General Public): The audience

House: The area of the auditorium used for audience seating

Improvisation: The art of creating spontaneous characters and lines as a scene proceeds without prior preparation

Levels: This can be stage areas where platforms, ramps and stairs are used or body positions in a scene such as lying down, kneeling, sitting etc

Lighting (LX): The artificial lighting conditions which illuminate the actors on stage and

to assist in the creation of a mood or effect

Lighting Designer: The person responsible for the texture, colour and position of stage lighting for a show

Make-up: Techniques which use cosmetics to transform an actor into a character

Melodrama: A dramatic form popular in the 1800s characterised by stock characters and plots, cliff hanging events, heart tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone

Mime: A performance in which the action or story is conveyed through the use of movements and gestures without words. Tradition often associated with Marcelle Marceau, Mr Bean and others

Monotone: Speaking without varying tone, rate, volume or inflection

Movement Elements: Time, space, energy, relationship, dynamics, and body, high, low, quick, slow etc.

Mugging: Making faces while performing

Musical Theatre: A style of theatre incorporating music, song, dance, and story

Narrative: The story of the drama – could be through narration, voice over or movement

Opening Night: The first night a play is performed

Pace: The speed of speech or movement. Part of the director's role to ensure the intention of the line of scene is achieved

Pantomime: Acting without speech, may also be rhythmical dance

Pitch: The highness or lowness of the voice

Preview: Seeing a show or portion of a show prior to opening night

Props: Properties (props) are small articles used on stage which are not part of the scenery or costume (e.g. walking stick, cup and saucer, murder weapon etc)

Proscenium (arch): The "frame" that creates the fourth wall in a theatre

Run through: Rehearsing the entire show from beginning to end

Scenes: The divisions of the acts of the plays, i.e. Act 1, Act 11 etc.

Set Designer: The person responsible for creating and drawing the scenic elements of a play, this may also be the person who builds the scenery

Setting: The time and place in which a play takes place

Soliloquy: A monologue that reveals what a character is thinking

Sound Designer: The person responsible for creating sound effects to be used in a show

Stage Areas: The designated places onstage which are divided into upstage and downstage as well as right centre and left

Stage Combat: Fighting for the stage which is choreographed and safe for all actors

Stage Crew: Those persons responsible for technical operations during a show

Stage Directions: The designated entrances, exits and movements printed in a script

Stage Fright: When an actor feels nervous or frightened of appearing before an audience

Stage Left: The part of the stage to the actor's left as she/he faces the audience

Stage Manager: The liaison between the director and the cast, the SM is responsible for cuing

Stage Right: The part of the stage to the actor's right as she/he faces the audience

Stage Whisper: An exaggerated whisper that the audience can hear

Strike: The dismantling of the set, costumes and props after the final performance

Suspend Disbelief: The willingness of an audience to suspend their disbelief and accept the conventions employed for the duration of a performance. That is to agree to enter the fantasy world created and to accept it as if real for the duration of the performance

Symbol: A person, place, or object that stands for or represents an idea or quality and, when used or referred to, immediately summons an organised pattern of emotional

and intellectual response

Tableau (x): A still picture representing concrete thought that is physically created by actors

Technical Elements: Lighting, sound, set, design, make-up, props, and costume

Theme: The underlying meaning of a play or literary work

Timing: Speaking, moving or reacting at just the right minute

Tragedy: A play depicting terrible events in which the main character suffers a reversal or downfall

Understudy: An actor who prepares for and temporarily takes the place of an actor who is unable to perform

Vocal Expression: Creative use of the voice to communicate characters, stories and ideas

Voice Elements: Volume, timbre, projection, diction, dialect, tone, pitch, light, shade, register, articulation, and pace

Warm Up: To prepare the actor's tools (mind, body and voice) for energised, creative work. An exercise or activity used to develop creative expression

APPENDIX 3

FAIRY TALE NARRATIVE STRUCTURE TEMPLATE

1. Home. A family needs or desires to have something

2. Leaving home. A Character is sent on journey to search for it and bring it back.

3. Character is warned not to do something but does it anyway. This causes an encounter with the Villain.

4. Character journeys further and meets a magical person/ animal who is a helper.

5. Character reacts to a test set by Villain

6. Character is rewarded with a magical thing. Villain is unhappy.

7. Character is guided or directed to the object of his search.

8. Character is pursued by Villain who tries to stop him/her achieving her goal.

9. Character saves himself by using magical thing.

10. Character returns home with object desired by family.

APPENDIX 4

PLANNING MIND MAP FOR KEY PARAGRAPHS IN A THEATRE REVIEW

Use the notes and observations recorded here to combine and create a paragraph about a key scene or moment on stage. Generate a plan for each paragraph in the body of your review.

What SOUND is used? How does it contribute to the mood and atmosphere in the scene?	What are the COSTUMES like? How do the characters wear them and use them?	What is the LIGHTING like? How does it contribute to the mood and atmosphere?

Describe how the actor(s) use their VOICE, MOVEMENT AND EMOTION in the scene.	Describe the key scene of moment from the performance. What is the action that takes place?	How do OTHER DEVICES (projection, puppetry etc.) contribute to the storytelling?

What is the HAIR AND MAKEUP of the actors like in the scene?	What do the PROPS look like and how are they used in the scene?	What is the SETTING in the scene? How does it contribute? Where is the actor(s) on the set?

Considering all of the elements in this scene, what meaning is conveyed to the audience? What impact does this have on the audience?



Empowered by a vision to be a leading centre for the creation of incredible theatrical works, Windmill Theatre Co is an ambitious and innovative company based in Adelaide, South Australia. We create and present unique and contemporary theatrical work for children, teens and families.

Our artists are inspired by the vibrancy, sophistication and inventiveness of young people and the exhilarating challenges they pose to creating theatre of genuine relevance in this modern time. In meeting this challenge, Windmill positions theatre for children, young people and families in a dynamic national and international conversation that is defining the future of theatre practice.

Since our inception in 2002, our enduring purpose has been to continue to create incredible shows, and tour them nationally and internationally. We will continue to inhabit new media spaces and participate in the development of innovative means to connect artists and audiences to tell, create and share stories.

With a philosophy that creative expression is fundamental to humanity and vital for navigating the contemporary world, Windmill's aim is to make theatre a dynamic meeting space between the imagination of the artists and the audience.

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STATE THEATRE COMPANY

SOUTH AUSTRALIA

We are a South Australian Company that exists to create great theatre, deliver engaging and illuminating experiences to our audiences, develop our art-form and artists, and to connect our work and artists nationally and internationally.

State Theatre Company of South Australia is the state's flagship professional theatre company performing an annual season of classic and contemporary Australian and international theatre works at its main performance home – the Dunstan Playhouse. The Company is a major community and cultural resource for all South Australians and is vital to artistic life in the state.

State Theatre Company also plays an important role in the bigger picture of the Australian theatre scene, contributing touring productions and providing employment and career opportunities for artists and technical and administrative staff. We are committed to the development of new works for the stage and to the development of South Australian artists through our creative fellowship programs.

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