

# PEER GYNT

[recycled]

BY ELI KENT

PRESENTED IN ASSOCIATION WITH AUCKLAND ARTS FESTIVAL

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## Please note.

- Schools' performances are followed by a Q&A Forum lasting for 20 – 30 minutes in the theatre immediately after the performance.
- Eating and drinking in the auditorium is strictly prohibited.
- Please make sure all cell phones are turned off prior to the performance and, if possible, please don't bring school bags to the theatre.
- Photography or recording of any kind is STRICTLY PROHIBITED.

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**Venue:** ASB Waterfront Theatre, 138 Halsey Street, Wynyard Quarter

**School matinee performance:** Thursday 16 March at 11am

**Running time:** 3 hours 10 minutes, including a 20 minute interval

**Suitability:** Year Levels 12 and 13 only

**Advisory:** Contains frequent use of strong language, sexual references and adult themes including partial nudity.



# PEER GYNT [recycled] BY ELI KENT

## CAST

Peer #1 / Thomas / Ghost Writer #1 / Ensemble – **Oscar Wilson**  
Mads / Peer #2 / Jason / Milo / Captain / Ensemble – **Jordan Mooney**  
Troll King / Dr Griffin Feldt / John / Peer #3 / James Cameron / Ensemble – **Adam Gardiner**  
Eli / Peer #4 / Strange Passenger / Ensemble – **Jack Buchanan**  
Mad's Mum / Peer's Mum / Terry Richardson / Anatta / Ensemble – **Lisa Chappell**  
Huhu / Simone / Air Hostess / Boatswain / Nurse / Ensemble – **Brynley Stent**  
Troll Child / Andrew / Ghost Writer #2 / Ensemble – **Benjamin Henson**  
Inka / Troll Princess / Phillipa / Air Hostess / Angel / Ensemble – **Ella Gilbert**  
Sol / X / Mattie / Starbucks Employee / Ensemble – **Ana Scotney**  
Photographer / The Boyg / Ibsen / Button Moulder / Ensemble – **Peter Hayden**  
Eli's Mum – **Katherine Baxter**

## CREATIVE

Director – **Colin McColl** | Assistant Director – **Benjamin Henson**  
Dramaturg – **Philippa Campbell** | Set Designer – **John Parker**  
Costume Designer – **Nic Smillie** | Music & Sound Designer – **Eden Mulholland**  
Lighting Designer – **Bryan Caldwell** | AV Designer – **Simon Barker**

## PRODUCTION

Production Manager – **Robert Hunte** | Company Manager – **Elaine Walsh**  
Technical Manager – **Nik Janiurek** | Venue Technical Manager – **Josh Bond**  
Stage Manager – **Kirsten Lee** | Assistant Stage Manager – **Lucie Everett-Brown**  
Lighting Operator – **Michael Craven** | Sound and AV Operator – **Zac Howells**  
Props Master – **Amy Snape** | Flyman / Mechanist – **Michael Keating**  
Wardrobe Assistant – **Ruby Read** | Set Construction – **2Construct**

## EDUCATION PACK CREDITS

Writer – **Amber McWilliams** | Editor – **Lynne Cardy**  
Design images courtesy of **John Parker, Nic Smillie, Bryan Caldwell**  
Production Images – **Michael Smith** | Designer – **Wanda Tambrin**

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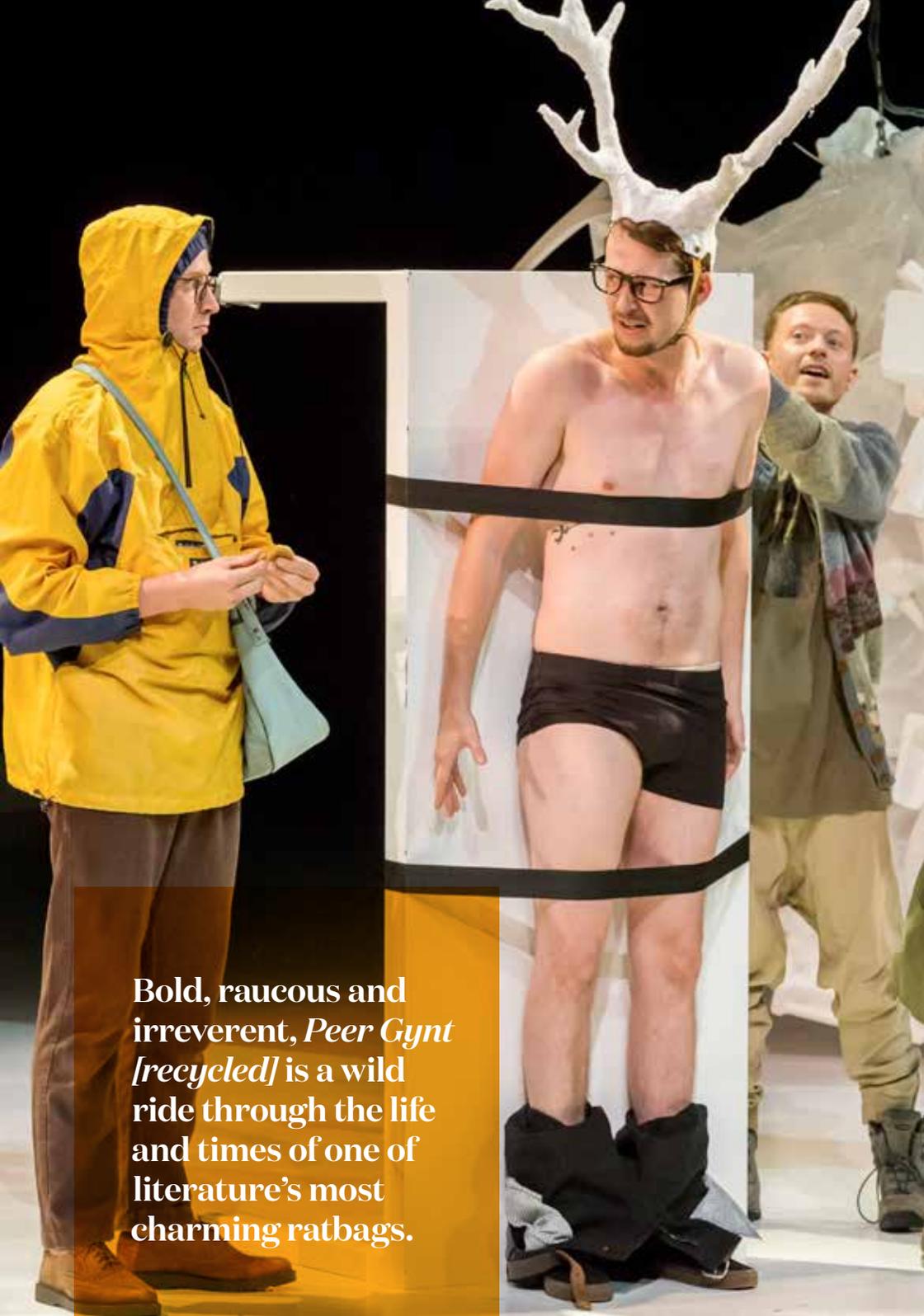
Presented in association with



Thanks to the ATC Patrons for their support of the original commission from Eli Kent in 2014.

*Peer Gynt [recycled]* is the first Auckland Theatre Company mainbill production for 2017 and opens on March 9<sup>th</sup> at ASB Waterfront Theatre. The production is approximately 3 hours 10 minutes including a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.





**Bold, raucous and irreverent, *Peer Gynt [recycled]* is a wild ride through the life and times of one of literature's most charming ratbags.**

## Synopsis.

### Act one.

**A PLAYWRIGHT,** Eli Kent, introduces himself: he is attempting to write an adaptation of the old Norwegian play, *Peer Gynt*, by Henrik Ibsen. It isn't going well, so he is grabbing material from everywhere – even recording a phone conversation with his mum.

Peer Gynt gate-crashes his ex-girlfriend Inka's wedding (to reality TV's 'The Bachelor'); they get it on, and Peer is beaten up by the groom and his mates. Peer's friend, Sol, tries to cheer him up – and Peer realises he's besotted with her, not with Inka. Peer dances as a White Stag, as Eli tries to figure

out (talking to his Mum again) how to fit the Stag into his script. Peer also argues with another ex-girlfriend (simply called X!) about how to represent her in the play.

Peer meets a Woman in Green. They go to the Kingdom of the Trolls; the Troll King (who is the woman's father), tries to force Peer to become a Troll and marry his daughter. Peer escapes and finds himself in a void with the mysterious Boyg, who offers cryptic advice.

Eli is researching Ibsen and Norway with the help of a translator, Huhu. X returns and accuses Peer of being a narcissist. He goes to visit Sol for a drink. The Woman in Green returns with a Pig Kid she

claims is Peer's son. Peer denies he is the father and the kid attacks him. The woman says she will make his life a nightmare. Peer tells Sol he must leave and she promises to wait for him.

Peer goes to say goodbye to his dying mother, telling marvellous stories to ease her pain and fear.

Eli returns to announce the interval. He is hassled by members of the Ibsen Appreciation Society (ISA), who are unhappy with what they have seen so far. Huhu joins them in capturing Peer, tying him down and performing a caesarean on him to extract a baby Ibsen. The ISA are happy to encourage the baby's bizarre cannibal tendencies...

## Act two.

**IBSEN HAS GROWN UP** and is enjoying modern electronics.

Peer has also gotten older. He's in his 30s and seeking enlightenment at a Californian retreat. He has become the lover of the commune leader, Annatta, but she is not committed to him – when things take a deadly turn, Peer flees.

Ibsen pops up and expresses his frustration at the lack of depth in Eli's version of the play, worrying about what he will have done to the famous Madhouse scene. At the airport, Peer meets up with the Boyg – also having an existential crisis about the nature of his being – who has decided to go on holiday.

Jump ahead 10 years. Peer is a successful entrepreneur, living in Dubai. He's hired ghost-writers to write his autobiography: "The Emperor of Self". They're joined by the alt-right commentator Milo Yiannopolous and a couple of Air Emirates flight attendants. When the women leave, a young Starbucks worker arrives to complain about Peer's

mistreatment of her. Peer is forced to consider what his life has become.

Sol is still waiting for Peer's return, but the actress playing the role is unhappy with Eli's misogynistic writing and leaves the production. Ibsen decides enough is enough and scares Eli off the stage.

Sometime (in the near future), Peer is an old man travelling back to New Zealand on a ship. A violent storm causes a wreck. Peer clings to a large door, refusing to share with James Cameron, who tries to bribe his way aboard. Eli sneaks into the play as a Strange Passenger, who clambers onto the door and convinces Peer to change personas with him.

On the dock, Peer encounters some of his old acquaintances, who are coming back from a funeral. He learns that Inka is dead and that stories about him have become local myths. However, when he tries to tell a tall tale, the crowd don't recognise him and aren't impressed. Ibsen, who has figured out that Eli is hiding in the play as Peer, disguises himself as

the character of the Button Moulder and tells Peer (Eli) that Peer is nothing special and needs to be melted down along with the masses in the Button Moulder's ladle.

Peer (Eli) pleads with the Button Moulder to give him until sunrise to prove he IS special. When this is granted, Peer seeks testimonials from the Troll King and Terry Richardson, but they refuse. Eventually Ibsen gives Peer (Eli) an onion. When he peels it, he realises it is only layers – there is no core.

Eli stops playing Peer, and tries to find a satisfying ending for the play by Skyping his mother. Together they read the final scene of Ibsen's play. Eli enlists the audience's help: "If we all believe in the lie together, isn't that as good as the truth?"



### Discussion and extension activities.

- This play is "meta-theatrical". The PROCESS of playmaking (writing, casting etc) becomes a feature of the final PRODUCT (the play itself). What meta-theatrical moments or scenes do you remember from seeing the play? What stood out for you in these scenes?
- The character of Peer Gynt is described in the promotional material as "one of literature's most charming ratbags." What techniques were used to create this kind of character? What was your personal response to the character, and why do you think you responded in this way?



Henrik Ibsen's *Peer Gynt* premiered on 24 February 1876 in Christiania (now Oslo), Norway. Eli Kent's *Peer Gynt [recycled]* premiered on 9 March 2017 in Auckland, New Zealand.

# Updating a Classic.

## THE CLASSIC

Ibsen's *Peer Gynt* was written as a poem rather than a play-script. It was based on a Norwegian folk tale, *Per Gynt*, about a man who rescued three women from trolls.

## THE PLAYWRIGHT: Henrik Ibsen

Henrik Ibsen was a major 19th-century Norwegian playwright, theatre director, and poet. He is often referred to as “the father of realism” and is one of the founders of Modernism in theatre. Major works include *Peer Gynt*, *An Enemy of the People*, *Emperor and Galilean*, *A Doll's House*, *Hedda Gabler*, *Ghosts* and *The Master Builder*. He is the most frequently performed dramatist in the world after Shakespeare.

Ibsen was born in Norway; his plays were written in Danish. His first play was published (but not performed) when he was 22. He left Norway in 1864 for Italy, where many of his major plays were written. Only four years later, he moved to Germany, where he wrote both *A Doll's House* and *Hedda Gabler*. He did not return to Norway until 1891. Ibsen died in Oslo in 1906.

## THE CONTEMPORARY

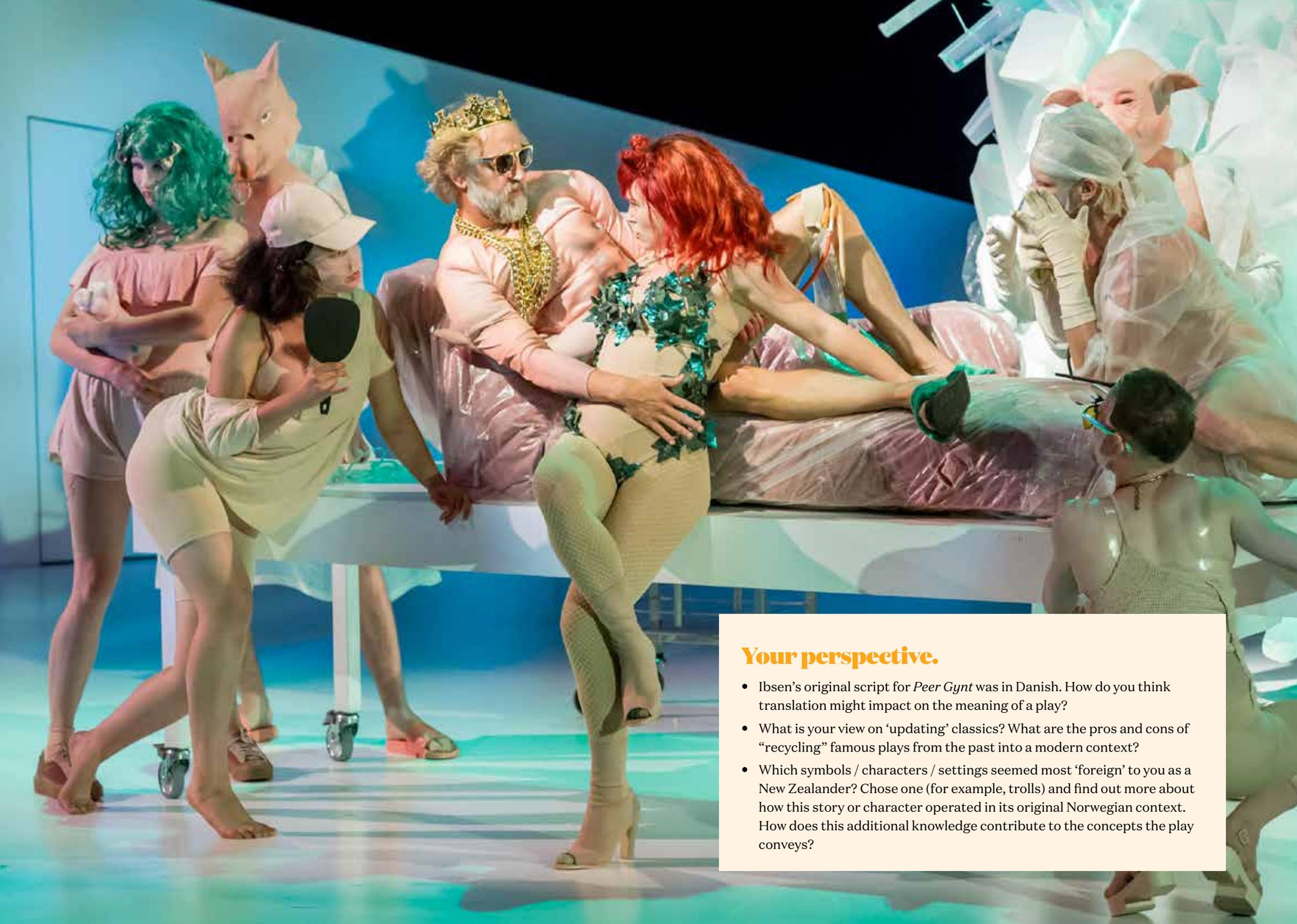
Eli Kent's *Peer Gynt [recycled]* was commissioned as part of the ATC Literary development programme The Next Stage.

## THE PLAYWRIGHT: Eli Kent

Hailed as “the voice of a generation”, Eli Kent is one of New Zealand's most exciting and original playwrights.

Eli has received multiple awards for his theatre pieces. When he was 19, he won the Peter Harcourt Award for Outstanding New Playwright of the Year at the 2008 Chapman Tripp Theatre Awards for *Rubber Turkey*.

He has since won the Bruce Mason Award and the Arts Foundation New Generation Award. Plays include *The Intricate Art of Actually Caring* (performed in his bedroom), *Thinning*, *All Your Wants and Needs Fulfilled Forever* and *Black Confetti*.



### Your perspective.

- Ibsen's original script for *Peer Gynt* was in Danish. How do you think translation might impact on the meaning of a play?
- What is your view on 'updating' classics? What are the pros and cons of "recycling" famous plays from the past into a modern context?
- Which symbols / characters / settings seemed most 'foreign' to you as a New Zealander? Chose one (for example, trolls) and find out more about how this story or character operated in its original Norwegian context. How does this additional knowledge contribute to the concepts the play conveys?



## Direction – Colin McColl.

**IBSEN ORIGINALLY** conceived *Peer Gynt* as an epic poem. Despite his considerable experience as a playwright and director, he never intended it to be staged. The poetic form he used is unique to the Norwegian language and doesn't transfer well to any accepted poetic forms in English. *Peer Gynt* was eviscerated by Norway's most influential critic,

Clemens Petersen (who called it an “intellectual swindle” and not poetry). In fury, Ibsen fired back at his critics “to live is to war with trolls in heart and soul; to write is to sit in judgement on oneself”. Eli has taken this statement as a touchstone for his version – though he uses the phrase for both comic and dramatic effect.

In much the same way as Katherine Mansfield, Ibsen wrote his finest works when he was living abroad. Only there could he express his criticism (and deep love) of Norway. He wrote *Peer Gynt* in southern Italy in 1867.

## Long before Sigmund Freud, Ibsen was examining the unconscious and how that is externalised in behaviour.

Because it was never intended to be staged, there is no accepted theatrical style for presenting it. A recent European production saw Peer played as suffering from dementia; in another he was host of a reality TV show. A complete production would run at more than five hours.

This is probably one of

the most cut, adapted, revised, updated, and constantly performed classics. It is on a par with Shakespeare's work for its malleability and its ability to speak to generation after generation. In fact, after Shakespeare, Ibsen is

the world's most produced playwright. Although we haven't seen a production of *Peer Gynt* in Auckland since the 1960s, it is constantly in the repertoire of European theatres.

While the form of the play might be strange to us, it's not inaccessible. We all have daydreams and nightmares. We all wonder about ourselves: who we are

and what we are doing with our lives. We all feel guilty about the people we've turned our back on (or maybe we don't?!)

All this is at the heart of *Peer Gynt*. As he travels through life – from reckless small town wild boy, to narcissistic 30-something, to a middle-aged shonky businessman with suspect friends – he struggles with discovering who he REALLY is. By old age, when he returns, unrecognised, to his home town, he's beginning to question if he even existed. Has he become his own myth?

Long before Sigmund Freud, Ibsen was examining the unconscious and how that is externalised in behaviour. He was an acute observer and analyser of the human condition, and that's what appeals to me about his plays. He's not afraid to show us his characters – warts and all.

# “If we all believe in the lie together, isn't that as good as the truth?”

– Eli Kent in *Peer Gynt* [recycled]

**“It’s challenging,  
infuriating,  
glorious,  
energetic,  
mysterious  
and mad.”**

– Colin McColl



### **Your perspective.**

- Colin mentions the “suspension of disbelief” as a basic conceit of theatre. What does this mean? Why do you think audiences come to the theatre to “pretend” they are watching reality when they know that what they are watching is just “pretending”?
- Ibsen’s original work is written in a poetic form that doesn’t have an equivalent in English. Can you think of other cultural content or forms that do not have an equivalent in Western Culture? (For instance, Kabuki or Noh theatre...) Explore the idea of “translation” of form, as well as of language – what are the challenges?

# Design



## Set – John Parker.

*Peer Gynt [recycled]* is a huge, epic, sprawling piece. It is self-consciously episodic: the action moves from one place / happening to another in a series of events that are separate and distinct in time and location. Central concepts and features of the play are reflected in specific set design choices.

## KEY SET CONCEPTS

### ABSTRACT

The set's basic form represents everywhere and nowhere. Movable set pieces are added (wheeled on by the actors) to provide more specific locations to meet the needs of individual scenes, such as the table and wedding cake for the wedding seduction scene.

### SUGGESTIVE

John says "there are 600+ seats in the theatre, so there are 600+ sets!" Every seat and every audience member will have their own 'point of view' of the set, literally and figuratively.

### SCALE

**INFINITE** The set wall diminishes upstage, drawing the audience's eye to a vanishing point to suggest infinity. Multiple scales are possible depending on where actors stand on the stage.

### COLOUR

**WHITE** The monochrome white set offers a blank canvas for the other design elements – lighting,

costume and props. It allows elements like blood and vomit to 'read' against a plain, clean background, creating maximum dramatic impact. John describes the white set "like a colouring book that the audience 'colour in' imaginatively."

John points out that "the aim of the designer is to clarify the text and allow the audience in. Designers must justify their choices from the text."

He quotes a line from the end of the play, when the character of the playwright, Eli, says:

*"Maybe we can still finish this. You and me. This group of people sitting in a dark room, collectively agreeing to believe in something which isn't there. Holding onto an illusion together in the hopes that it might lead us somewhere helpful – but still fun of course. And not too challenging because unless we scored comps we all paid good money for this and we deserve our white wine and our white theatre about white lies..."*

The decision to use white is overtly mentioned here. The designer serves the script by picking up on these details and integrating them into the design.

### TRANSFORMATIONS / TRANSITIONS

**VISIBLE** White sets create an issue for lighting: there is no way to achieve a blackout. Everything is visible. John says they have made this a feature, putting the stage management team into white clothes rather than the traditional 'stage blacks' that are meant to keep them hidden. Set changes or clean-ups are done in front of the audience.

The set design for *Peer Gynt [recycled]* – like the play itself – uses contemporary elements in ways that reference longstanding theatrical traditions. John highlights that in set terms, the very minimalist modern set has similarities to the staging of Shakespeare in the Elizabethan era.

FEATURE	CONTEMPORARY CINEMATIC	TRADITIONAL ELIZABETHAN
Open / minimalist	Abstract set that can be anywhere / nowhere. Audience encouraged to 'fill in the blanks' imaginatively.	Elizabethan staging minimal – often just doors and the central acting space. Words do the work.
Transitions	Cinematic 'crossfades' between scenes. Set changes (by actors or stage crew) are visible to audience.	New scene starts on a different part of the stage as the previous scene finishes and actors leave.
Relationship of actors to audience	Metatheatrical – referring to the theatre space, the process of writing and presentation. Creators as characters in their own work. Breaking the fourth wall.	Thrust stage to allow actor / audience interaction. Soliloquys and asides break down the fourth wall. References to staging: the theatre as "this wooden O".

## Your perspective.

- Explain how the set's scale is used to create a strong effect in a specific scene.
- John says the set is "everywhere and nowhere". Choose one scene to illustrate how a particular location was communicated to the audience using props, furniture, and other technologies such as lighting / AV.
- Discuss the role of the multiple doors in the staging of this production.
- Identify a key moment when the white colour of the set was used in for maximum impact and detail how this worked within the context of the production.

# Design



## Costume – Nic Smillie.

“Often people seem to have the need to understand something instantly. I don’t think *Peer Gyn [recycled]* is one of those plays. I think it is instead something that will sit with the audience for some time after the play has been seen. It needs digesting and that doesn’t necessarily need to happen instantaneously. I think that is the mark of a great piece of writing.”



“The director, design team and cast have been phenomenal. They have all been patient and trusting as we have worked through the process of shifting from script to stage. We have all gained so much by collaborating to work through some of the tricky transitions or concepts that this new work has thrown at us. It has been great to be part of that process.”

## CONCEPT

In theory, good theatre is supposed to reflect or comment on contemporary life and culture. That idea helps form the design solutions for the play, insofar as almost everything you see in the costuming is a purchased product. It reflects what is available in the world: what our contemporary culture has to offer. There are no weird and wonderful designs or makes (apart from the deer antlers, as real ones are just too heavy to wear, and a few embellishments on the trolls in the form of marker lines from indelible pens). Things exist already, whether bridal gowns from the op shop, silicone breasts purchased online from China, or fake reindeer skins from K-mart.

## STYLE

The costume style has largely been dictated by the script. There are fragments of styles - naturalistic, expressionist and abstract. One label does not fit in this instance, as the play uses

all these approaches. minimalist modern set has similarities to the staging of Shakespeare in the Elizabethan era.

## CHARACTERS

### TROLLS

According to Ibsen, trolls are part of all of us - the ugly side of ourselves, our alter-ego or the evil forces of nature. We have chosen to look at what could be considered the ugly part of our contemporary culture. What reflects us, what impacts us? Hedonism and self-centredness, celebrity, selfies, hyper-sexualisation, plastic surgery/body altering, conspicuous displays of wealth, the cult of personality, reality TV, the Kardashians.... These are themes in the play that have been explored via the costumes.

### PEER GYNT

We looked to providing an easily recognizable look for Peer - a mix of impish and bad boy. His beanie provides a contemporary as well as a Nordic, sort of fairy-tale, look. No matter who has the costume

on, it is obvious who the character is. I think it would probably have been reasonably easy to work out who Peer was at any given time due to the script and the way he is acted, but with the almost constant look to the costume, hopefully we've helped support that.

## COLOUR

A very specific, controlled colour palette has been chosen for every scene. Often in theatre/costume, a particular colour is used for an individual character. This time we have chosen to use it for each entire scene, so there is very much an overall look for each world we end up in on Peer's journey - some realistic, some highly stylized. It has all been chosen to support the ideas in the play. For instance, the cult scene is costumed in pale pink to illustrate the idea of peace and tranquillity... until near the end where highly coloured vomit is introduced, which entirely breaks that serenity.

## FABRIC

Fabric has many attributes: shiny vs dull, light vs heavy, patterned vs plain. These have been taken into consideration while costuming the characters. The character of Anatta has clothes that are very light and floaty so they appear an extension of her personality, for example.

## SILHOUETTE

There are some interesting silhouettes, such as reindeer antlers and a showgirl headdress, along with the distorted facial features and 'multi-sexual', somewhat heightened, physical nature of the trolls. The actors have been showcasing some

interesting silhouettes in the way some of them are carrying themselves, rather than it being a big part of the costuming per se.

## COSTUME CHALLENGES

- Multiple actors playing the same character.
- Quick changes.
- Blood and other messy stuff (eg: kombucha vomiting).
- Many (66+) characters played by ten actors – providing costumes that fit for the character and the style of the scene but also are able to be shed and the actor redressed in time for their next appearance.



## Your perspective.

- Discuss Peer Gynt's costume. What does it communicate about him? How helpful was his costume - did it help you to 'track' the changing ages of Peer (and changing actors playing him)?
- Choose another character's costume. Comment on the technical elements (colour, silhouette, style, fabric) and explain what each choice suggests about the character.
- Different 'worlds' in different scenes have been allocated different colour palettes. Choose two scenes and compare the chosen colours – how are the tone / atmosphere different? What are the traditional associations with each colour, and why might these be appropriate for the content in this scene?



## Sound – Eden Mulholland.

### STARTING SOUNDS

I started by reading the script and delving into the history of the play: its origins and themes. The playwright suggests many pieces of music; I started with these tracks and began messing with them by remixing, adding effects and coming up with warped textures. The play is very ‘meta’, so I want the sound to be constantly self-referential.

My main artistic goal is to use the sourced music as my creative start point, take inspiration and subvert some of the musical ideas into new textures, then develop those into new music.

I want the music to all be connected in this organic way: always referencing itself, asking similar questions of itself as the character of Peer does. I want it to underscore the rambling nature of the script and the disquiet it could make us feel as an audience.

### STYLE

**MAD!** The songs vary from 90s guitar pop to sleazy warped lounge music to the theme from Dawson’s Creek and much more. Then it’s subverted again – you’ll hear strange twisted strains of Pussy Cat Dolls floating over a rumbling sub-beat, floating guitar textures, ominous tones

that build to crescendos as if they were storm sound effects. All the ‘natural’ sound effects are expressed in a musical way, rather than being naturalistic. How does sound contribute to how the audience receives the production’s key concepts? For instance, how are the following technical features used at different points in the show to create a specific atmosphere or convey a particular idea?

**IMMERSIVE!** I want there to be a good amount of SUB presence, sound that actually makes you feel it in your body. Not violently but subtly rumbling in places.

## TECHNIQUES

### VOLUME

A very quiet ominous tone sits under a scene to convey a sense of unease.

### PITCH

I have manipulated some layers of the Troll music to a lower pitch to underscore the twisted, bizarre other world of Troll Kingdom.

### RHYTHM

Pulsing medium-fast beat (120bpm) for a scene where Peer does an interpretive dance. 120bpm is a great tempo that reflects the natural rhythm of a heartbeat – which I think therefore connects to the listener on some instinctual, animal level.

### SOUNDSCAPE

Once the bulk of the sound is completed, I foresee there will be many little timing shifts, edits and maybe re-writes once we are in production week. You never REALLY know what it will sound like until you are in the performance space, so I must be prepared to radically or subtly alter things at the drop of a hat.

## Your perspective.

- Stylistically, the sound design is intended to be ‘mad’ and ‘immersive’. Identify some of the techniques used to achieve this conceptual goal.
- The experience of music is different from person to person, conjuring particular moods or life events. Do any of the songs used in the show have emotional resonance for you personally? Interview someone else to find out how this music affected their response.
- What sound elements (instruments, sound effects) other than music were used in the production, and to what effect? Give specific examples.



## Additional resources and readings.

- “Classic play modernised for the FB generation”. Upbeat. Radio New Zealand. Broadcast 23/02/2017. Website. <http://www.radionz.co.nz/concert/programmes/upbeat/audio/201834329/classic-play-modernised-for-the-fb-generation>
- “Eli Kent: Peer Gynt (recycled)”. Upbeat. Radio New Zealand. Broadcast 12/11/2015. Website. <http://www.radionz.co.nz/concert/programmes/upbeat/audio/201778656/eli-kent-'peer-gynt-recycled'>
- Ibsen, Henrik. Peer Gynt. Translated by Christopher Fry and Johan Fillinger. Oxford World’s Classics. Oxford University Press, Oxford: 1998. Print.
- Ibsen Society of America. <http://ibsenociety.org/> Website.

## ATC creative learning – encouraging acts of imagination

Whether we are unpacking a play, creating a new work or learning new skills we are encouraging habits of thinking that foster acts of imagination to take place.

ATC Creative Learning

promotes and encourages teaching and participation in theatre and acts as a resource for students and educators. It is a comprehensive and innovative arts education

programme designed to nurture young theatre practitioners and audiences.



## Curriculum links.

ATC Education activities relate directly to the PK, UC and CI strands of the NZ Curriculum from levels 5 to 8. They also have direct relevance to many of the NCEA achievement standards at all three levels.

All secondary school Drama students (Years 9 to 13) should be experiencing

live theatre as a part of their course work, Understanding the Arts in Context. Curriculum levels 6, 7 and 8 (equivalent to years 11, 12 and 13) require the inclusion of New Zealand drama in their course of work.

The NCEA external examinations at each level

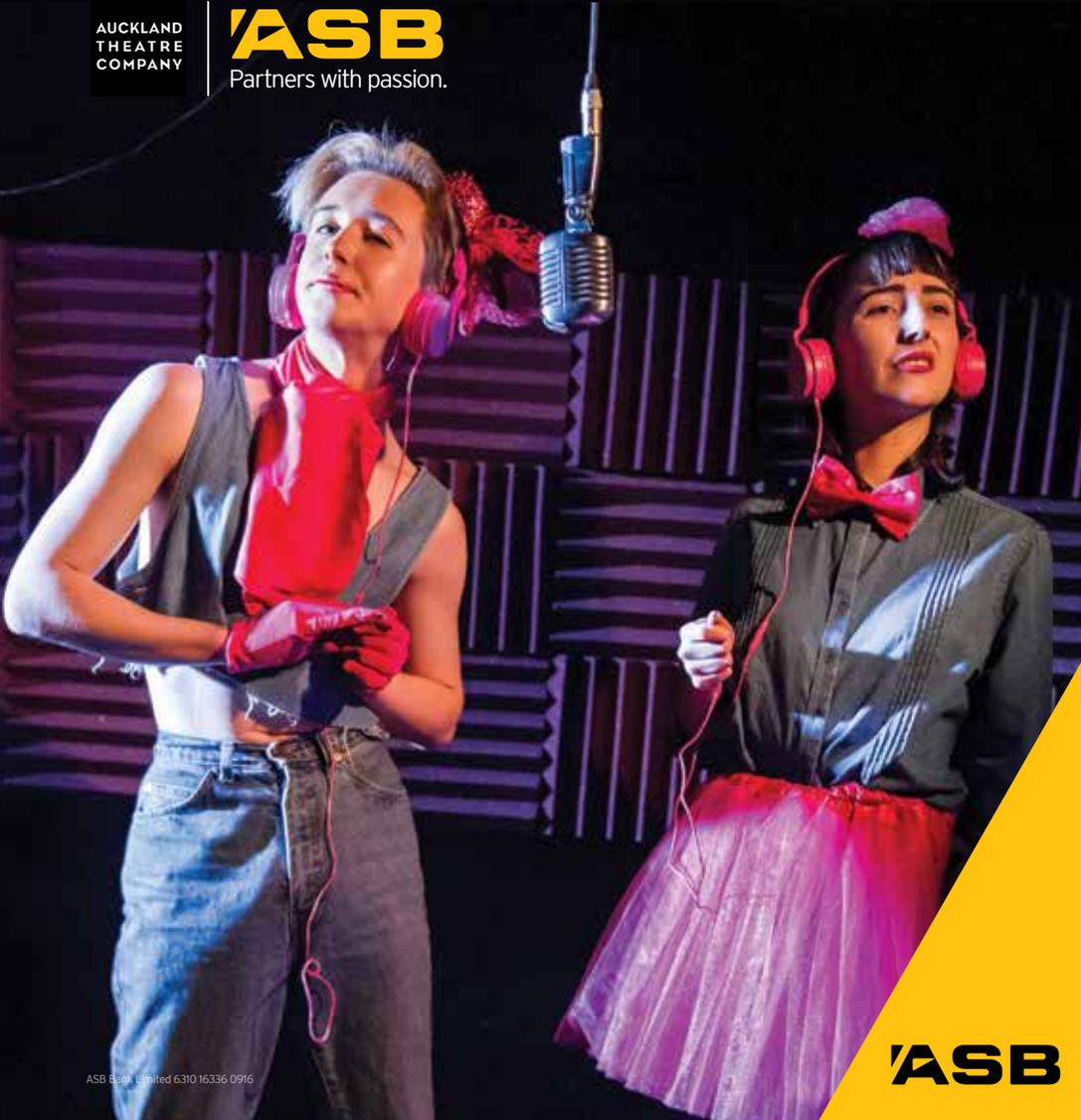
(Level 1 – AS90011, Level 2 – AS91219, Level 3 – AS91518) require students to write about live theatre they have seen. Students who are able to experience fully produced, professional theatre are generally advantaged in answering these questions.

# Partnering with the power of theatre.

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