

# VCE Drama and VCE Theatre Studies 2023 Playlist

The following plays have been selected for study in 2023. This playlist should be used in conjunction with requirements set out in the *VCE Drama Study Design 2019–2024* and *VCE Theatre Studies Study Design 2019–2024*. Teachers should select plays as required for VCE Drama and VCE Theatre Studies Unit 3 and Unit 4 and make bookings in a prompt and timely manner.

The VCAA is committed to upholding live performance as a core feature of the current study designs; however, some theatre companies are still feeling the impacts of the coronavirus (COVID-19) on operations, touring and funding capacities for 2023. To allow for a variety of theatre styles and forms to be accessed by students in case of further interruptions to theatres, the lists have been formulated in a more flexible manner.

For VCE Drama, students see a professional performance to become familiar with the key knowledge and key skills in Unit 3 Outcome 3. Performances relating to this unit will be available from February to July, and teachers will have the flexibility to undertake the School-assessed Coursework relating to this outcome at a later time, with the due date for all graded assessment scores for VCE Drama to be entered into VASS by the [Unit 4 due submission date](#) in 2023.

For VCE Theatre Studies, students engage with a professional performance in conjunction with Unit 3 Outcome 3, and Unit 4 Outcome 3. In 2023, there will be one list of VCE Theatre Studies plays taking place between February and September. Students will be required to study two separate plays from that list, one to address the key knowledge and key skills (which also entails studying the script) for Unit 3, and one for the separate key knowledge and key skills for Unit 4, regardless of when the play performance takes place during the year. School-assessed Coursework for those outcomes can take place at a convenient time for the school, with the due date for all graded assessment scores for VCE Theatre Studies to be entered into VASS by the [Unit 4 due submission date](#) in 2023.

A webinar will be held early in 2023 to assist teachers to select appropriate plays for their students.

The playlist selection panel has considered the requirement for texts to be appropriate for study by students in senior secondary schooling, and for texts to reflect community standards and expectations. Teachers and school leaders are advised to carefully consider the information provided about each of the plays on the 2023 playlist.

For VCE Drama Unit 3 and VCE Theatre Studies Unit 4, students are not required to study the script of selected performances. However, the script can be a valuable learning resource in these units. Theatre companies are not obliged to provide copies of these scripts.

For VCE Theatre Studies Unit 3, students must study the script and the performance identified in this playlist. The version of the script that students are required to study for VCE Theatre Studies Unit 3 is the one used as the basis for the performance students will attend. In some cases, this script will be a 'working' or 'rehearsal' script, or a newly published or previously published script.

Teachers should be aware that plays may be added to or withdrawn from the playlist. Further updates will be provided during 2023 via the *VCAA Bulletin* and Notices to Schools as, for example, production details are confirmed and/or as final scripts become available.

All financial arrangements regarding attendance at playlist performances are a matter for schools and the theatre company/venue/producer responsible for the production.

## Selecting plays for study

While the VCAA considers all plays on this playlist suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes may be challenging for students. The information provided about each play will allow teachers and schools to make an informed decision about the play(s) that is most appropriate for study by their students.

The entry for each play includes:

- information about the play and the season including, as appropriate, the play title, the playwright(s), detail of works the play is adapted from, the production company, season details (dates, venues, performance times and duration, booking details and script availability)
- annotations (background information about the play and personnel involved in the production, a description of the work's dramatic merit and features of the production that are relevant for study)
- advice to schools (identifies any aspects of the play/production that teachers and others should be aware of in reviewing the play/production prior to selection).

The following strategies are suggested to assist teachers to select a play(s) from the playlist:

- Take note of the advice provided about specific plays.
- Consult the school calendar and the teaching and learning plan for the relevant unit and ensure sufficient planning time will be available for attendance at specific plays.
- Familiarise yourself with the themes, context and world of the play, with particular attention paid to matters identified in the advice.
- Read the script and, if available, information such as the director's vision or creative concept for the production.
- Research the script, the work of the playwright, the director and/or the company.
- Discuss issues of concern with the theatre company.
- Discuss with colleagues at your school aspects of the script or performance that may be challenging for your students, including issues around student health and wellbeing.
- If possible, attend a preview performance.
- Identify any issues that may require additional resources, such as information about differing perspectives on historical, social, cultural or political themes in particular plays.
- Make your selection(s) in consultation with school leaders, including health and wellbeing staff.

## VCE Drama Unit 3 playlist

The following plays have been selected for study in 2023. This list should be considered in conjunction with the requirements set out in Unit 3 Outcome 3 in the *VCE Drama Study Design 2019–2024* and the advice provided at the start of this document. Students will undertake an assessment task for Unit 3 Outcome 3 based on the performance of a play on this playlist. One or more questions will also be set on the performances of these plays in the end-of-year VCE Drama written examination.

For some plays, further dates and venues may be added once details can be confirmed.

The full list of plays is as follows (further details are provided below):

- *Nosferatu* by Keziah Warner (Malthouse Theatre)
- *The World According to Dinosaurs* by Belle Hanson and Amelia Newman (Frenzy Theatre Co.)
- *small metal objects* by Simon Laherty, Bruce Gladwin, Sonia Teuben, Genevieve Morris and Jim Russell (Back-to-Back Theatre Geelong)
- *Moth* by Declan Greene (Theatre Works)
- *Frankenstein* adapted by Christine Davey, based on the novel by Mary Shelley (Skin of our Teeth Productions)
- *Wittencoom* by Mary Ann Butler (Red Stitch Actors' Theatre).

### *Nosferatu*

By Keziah Warner

**Theatre company:** Malthouse Theatre

**Season:** 10 February – 5 March

**Venue:** Merlyn Theatre, Malthouse, 113 Sturt Street, Southbank 3006

#### **Performance times**

- Evenings: Mon – Wed 6.30pm, Thurs – Sat 7.30pm, Sun 6.30pm
- School matinees: 22 Feb 11.30am, 23 Feb 1pm, 1 Mar 11.30pm, 2 Mar 1pm

**Ticket prices:** Metro schools \$49, regional and low-ICSEA schools \$35, teachers complimentary (max of two per group), additional teachers \$59. **Note:** student prices are not available on weekends.

**Booking:** [education@malthousetheatre.com.au](mailto:education@malthousetheatre.com.au)

**Inquiries:** Lyall Brooks, Education Coordinator [lbrooks@malthousetheatre.com.au](mailto:lbrooks@malthousetheatre.com.au)

**Description:** *Nosferatu* is a new Australian work commissioned by Malthouse Theatre in 2021, currently in its final stage of development through Malthouse's Engine Room, with its world premiere being staged as part of Malthouse's 2023 season.

The play draws on the 1922 silent film *Nosferatu*, reimagining the classic vampire story in a Tasmanian (lutruwita) town with contemporary characters and dialogue. The myth of the vampire has been a subject of fear and fascination for centuries, and across many cultures around the world. In literature, film and popular culture, the vampire returns again and again as an enigmatic figure, a villain who manages to slip past our defences and corrupt our souls. A vampire is a fantastical character to create, and every new telling holds a mirror up to a culture's anxieties and obsessions and what makes us invite him/her into our homes.

In writing this version, Keziah's primary source material is the 1922 silent German Expressionist horror film *Nosferatu: A Symphony of Horror*. This was FW Murnau's low budget interpretation of Bram Stoker's *Dracula*, in which he transposed the story to Germany, and changed all the characters' names to avoid copyright. It is one of the pivotal early depictions that established in our psyche what a vampire looks like on screen, including the first time he died by being lured into the sunlight. The script stays true to the gothic tradition and the eerie feel of the silent film but shifts the action to contemporary Tasmania (Iutruwita).

Keziah's play opens in the fictional town of Bluewater, where the collapse of the local mining industry has left the local community in need of a major investor with a big vision. Enter Orlok, a mysterious aristocrat/entrepreneur who brings old wealth, wild ideas and a belief in the potential of this town and its people. In the aftermath of the Trump era, this adaptation speaks to the allure of big money and its power to make us overlook the ills in front of our eyes.

Set in various locations of a dying mining town, *Nosferatu* can be viewed as a high-stakes exploration of the broader idea of isolation: of place, of mind, of community. The script explores these issues with dexterity and sensitivity through wonderfully drawn, authentically realised characters – all while remaining true to the heightened, unsettling nature of Australian Gothic, with multiple locations and time references.

**Advice to schools:** The play contains the infrequent use of coarse language. This is contextualised within the world of the characters and the contemporary nature of the writing. There is scene between two characters that is sexually suggestive, in which they role-play and satirise the mysterious Orlok. The play also contains gothic themes drawn from its original source material.

## *The World According to Dinosaurs*

By Belle Hansen and Amelia Newman

**Theatre company:** Frenzy Theatre Co.

**Season:** 24 May – 4 June

**Venue:** La Mama Courthouse, 349 Drummond Street, Carlton 3053

**Performance times:** Wed – Thurs 1pm and 6.30pm, Fri 11am and 7.30pm, Sat 7.30pm, Sun 4pm

**Ticket prices:** VCE ticket package is \$36 per student/teacher including performance, script and post-show forum

**Bookings:** For pre-bookings and/or further information, please email [maureen@lamama.com.au](mailto:maureen@lamama.com.au).

**Description:** *The World According to Dinosaurs* interrogates globalism through the lens of paleontology, world events and what we had for dinner last night. Fully embodying genre tropes and stylistic shifts to tell the tale of the end of the world, it is soundtracked like an epic movie and utilises direct address and narration delivered through voice over. The script was developed with a large ensemble, sound designer and dramaturg in an on-floor collaborative devised process. The script moves through genres including romantic comedy, late night game show, physical theatre, sci-fi, heightened realism and absurdism, which is anchored by two characters, A and B, and their mundane cafe job.

A and B are, in the end, dinosaurs examining the world and questioning the survival and extinction of humankind and how we might take control of it. Their perspectives on the world's end are the driving force of the story, and their fraught relationship provides rich material to draw complex meaning from. The traditional structure of the play paired with stylised vignettes provides ample opportunity for interpretation and discussion.

**Advice to schools:** Minor sexual references, some coarse language and mild mature themes including evolution and extinction.



## *small metal objects*

By Simon Laherty, Bruce Gladwin, Sonia Teuben, Genevieve Morris and Jim Russell

**Theatre company:** Back-to-Back Theatre Geelong

**Season:** 27–30 April, Geelong; 19–21 May, Melbourne (TBC)

**Venues:** The performance is in a high-profile public space. In Geelong, this will be Corio Village Shopping Centre (indoors). Melbourne performances TBC (schools will be notified in relation to Melbourne performances)

Visit the [Back-to-Back Theatre](#) website for more information.

**Performance times:** Thurs 21 April 5.30pm, Fri 28 April 1.00pm and 5.00pm, Sat 29 April 1.00pm and 5.00pm, Sun 30 April (times TBC).

**Ticket prices:** \$25 per student, teachers complimentary

Bookings: Via Geelong Arts Centre website <https://geelongartscentre.org.au/creative-learning/>

Inquiries: Email [creativelearning@geelongartscentre.org.au](mailto:creativelearning@geelongartscentre.org.au)

**Description:** Devised by people with disability in 2005, *small metal objects* is an ingenious gem, unfolding amid the pedestrian traffic in a public space. On a raised seating bank with individual sets of headphones, the audience is wired into an intensely personal drama being played out somewhere in the crowd. Gary and Steve are the kind of men who normally escape notice. Gary and Steve play an inadvertent but pivotal role in the night of two ambitious executives they've arranged to meet for a transaction – Carolyn and Alan. As the intimacy of their situation develops *small metal objects* becomes a sly and luminous depiction of everyday issues most take for granted.

*small metal objects* explores how respect is withheld from outsiders – the disabled or unemployed – who society deems 'unproductive'. Set against the shifting backdrop of the city, the notion that everything has its price couldn't be called into starker relief. *small metal objects* blends street performance with podcasting techniques to transform a public display into an intimate experience. While simple at first, a mystery unfolds where the audience must join the clues to understand what is going on and the risks afoot. By using headphones as the only method for conveying audio and dialogue, *small metal objects* is an eclectic theatre work full of movement and heard dialogue, a production that explores the street as a performance space while maintaining the intimacy expected from traditional theatre.

**Advice to schools:** The production incorporates mature themes, social disparity, challenges to individual agency and aspects of criminal activity including around a drug deal. It asks audiences to empathise with people they may not ordinarily encounter. It contains some contextually appropriate coarse language. References to violence and exploitation, though none are explicit or performed.

## *Moth*

By Declan Greene

**Theatre company:** Theatre Works

**Venue:** Theatre Works, Corner of 14 Acland Street and Leonards Avenue, St Kilda 3182

**Season:** 19 May – 3 June

**Venue:** Theatre Works, 14 Acland Street, St Kilda

**Previews:** Fri 19 May, 7.30pm; Sat 20 May, 7.30pm

**Opening:** Tue 23 June



### Other dates and times:

- **May:** Wed 24 – 11am and 7.30pm; Thur 25 – 11am and 7.30pm; Fri 26 – 11am and 7.30pm; Sat 27 – 7.30pm; Matinee Tue 30 – 11am, Evening Tue 30 – 7.30pm; Matinee Wed 31 – 11am, Evening Wed 31 – 7.30pm
- **June:** Thur 1 – 11am and 7.30pm; Fri 2 – 11am and 7.30pm; Sat 3 – 7.30pm

**Bookings and inquiries:** Teachers can download a school booking form via the [Theatre Works](https://theatreworks.org.au) website, or by contacting [admin@theatreworks.org.au](mailto:admin@theatreworks.org.au)

**Ticket prices:** Regional and low ICSEA schools – \$20 per student, metro schools – \$30 per student, accompanying teachers are complimentary (up to two per group of 20), additional teachers – \$40 per ticket

**Note:** There is a published script for this play available through [Currency Press](https://currencypress.com.au).

**Description:** *Moth* is ultimately a story about hope, the potential healing power of friendship and the sense of belonging friendship can bring. At the start of the play, Claryssa and Sebastian are at the bottom of the high school social ranking. They find self-preservation in their constant insults to each other and imitations of the school bully. When Sebastian is singled out and the bullying culminates in a humiliating and devastating event, Claryssa abandons him, and his mental health deteriorates. No longer able to tell the difference between reality and fantasy, Sebastian's only friend, family and authority figures become further separated from him. Seeking connection elsewhere, Sebastian believes the moth in the jar is talking to him.

The final tableau of the play where the police confront Sebastian is a moment occurring in both reality and imagination, in both the past and the present, when Claryssa asks Sebastian's forgiveness. Claryssa wishes she could have been a better friend to Sebastian, wishing it wasn't too late and that she could have helped him. In the final moments of the play, she asks for his forgiveness. Ultimately hopeful, the play reflects that young people have the potential to rise above the challenges of their reality by imagining a world in which they have control of their narrative.

*Moth* includes the transformation of character, transformation of space, caricature, symbolism, the surreal, pathos, conflict, co-existing times/realities and disjointed time. Changes in character point of view are essential elements to the world of the play and are a crucial driver of the action. Performers changing their body shape and scale, inner and outer rhythms, status and also vocal qualities will aid in the clarity of character shifts and signify dramatic shifts in performance styles. *Moth* was previously selected to the VCE Playlist in 2012.

**Advice to schools:** *Moth* references violence and bullying. It also includes references to mental illness through Sebastian's belief that the moth is speaking to him. The play includes coarse language, especially between the two main characters who tease each other mercilessly and satirise the adults in their world. There are references to religious zeal.

## Frankenstein

Adapted by Christine Davey

**Theatre company:** Skin of our Teeth Productions

### Melbourne venue, dates and times:

La Mama Courthouse, 349 Drummond Street, Carlton 3053

20–25 June

Wed – Thurs 1pm and 6.30pm, Fri 11am and 7.30pm, Sat 7.30pm, Sun 4pm

**Ticket prices:** \$30 per student (including the production script), one complimentary teacher per 10 students



**Bookings:** For pre-bookings and/or further information, please email [maureen@lamama.com.au](mailto:maureen@lamama.com.au). After-show forum is provided at all performance attended by schools.

**Touring venues, dates and times:**

- **Geelong:** Waurn Ponds Hall, 225 Waurn Ponds Dr, Waurn Ponds 3216  
Fri 12 May 7.30pm; Sat 13 May 2pm and 7.30pm; Sun 14 May 5pm; Wed 17 – Fri 19 7.30pm;  
Sat 20 2pm and 7.30pm; Sun 21 5pm. Tickets for this venue will be available through [TryBooking](#).
- **Warrnambool:** Lighthouse Theatre, 185 Timor St, Warrnambool 3280  
Sat 3 June 2pm and 7.30pm. Tickets for this venue will be available through [Lighthouse Theatre](#).
- **Bendigo:** Engine Room, 58 View St, Bendigo 3550  
Sat 10 June 2pm and 7.30pm. Tickets for this venue will be available through [TryBooking](#).

**Note:** Other dates and venues may be added and schools will be notified.

**Description:** Drawing on the novel by Mary Shelley, *Frankenstein* tells the story of gifted scientist Victor Frankenstein who succeeds in giving life to a being of his own creation. However, this is not the perfect specimen he imagines that it will be, instead rather a hideous creature who is rejected by Victor and humankind in general. The Creature seeks its revenge through murder and terror.

This production of *Frankenstein* adopts a feminist perspective in a multi-layered, fast-paced production and presentation of text, sound, image and movement. On a simple set, with simple costuming (all of the characters wear suits of various styles and states of decay), against the backdrop of projections to set mood and tone, the production translates a classic novel into a 21st century theatrical interpretation. The production is heightened reality, grotesque, funny and horrific, paying homage to Mary Shelley's gothic story as well as accelerating dramatic intent.

The script and production provide a challenging approach to theatrical study through a heightened theatrical style, intricate yet simple production details (set, costumes, sound, image, music, movement) and the ability to return to Shelley's novel for further comparison. The style also establishes (and manipulates) an actor/ audience relationship with a breaking of the fourth wall in which The Creature entices the audience to be complicit in her story, actions and ultimately her downfall.

**Advice to schools:** The production references gothic themes and concepts of horror in keeping with the original source material. There are references to violence. Exploration of mature themes including concepts of what it means to be human, gender roles, power and powerlessness.

## Wittenoom

By Mary Anne Butler

**Theatre company:** Red Stitch Actors' Theatre

**Season:** 25 January – 19 February

**Venue:** Red Stitch Actors' Theatre, Rear 2 Chapel Street, St Kilda East 3183

**Performance times:**

- Tue – Sat 7.30pm, Sun 6.30pm
- School matinees – Wed 8 and 15 Feb 12.00 noon (with Q&A)

**Bookings:** Teachers can book through the booking form that will be provided on the [Red Stitch](#) website. Please email [boxoffice@redstitch.net](mailto:boxoffice@redstitch.net) or phone (03) 9533 8083 for inquiries.

**Ticket prices:** \$25 per student, one complimentary teacher with every 10 students, additional adults \$69.

**Description:** *Wittenoom* is a new Australian play developed through Red Stitch's INK program.

Directed by the award-winning Susie Dee and featuring Emily Goddard (*This is Eden*) and Carolyn Lee OAM, *Wittenoom* is a story of family, love, hope and Country.

*Wittenoom*, we meet Dot, an older woman, and Pearl, her daughter. The characters segue between past and present across a 40-year time gap. The setting is a hospital/hospice in Western Australia – the present – and Wittenoom, a blue asbestos mining town in Western Australia's remote Pilbara region – the past.

In the present, Dot is dying of mesothelioma, an incurable cancer caused by blue asbestos. Her prognosis is days, if not hours, left to live. Pearl sits by Dot's deathbed as the Dogs of the Apocalypse hover, waiting for Dot to finally let go. Flashback to The Past: Dot and Pearl live in Wittenoom and so begins glorious days when the Pilbara's stunning landscapes, magnificent wildlife and close-knit community shaped an idyllic lifestyle: the wild-natured Dot making the most of every second, while teenage Pearl tries to make sense of what her own life might be. But the ticking timebomb of deadly asbestos dust is all around them: in the air they breathe, in the water they drink, embedded in the very streets where they walk.

The weaving of Dot and Pearl's personal stories into the frame of the broader mining industry asks questions of accountability in an era where the health and cultural impacts of mining ricochet as heavily in 2022 as they did in 1962. *Wittenoom* juxtaposes vivid life with looming death in an ultimately hopeful reminder that life is here and now: a chance gift to be lived to the full.

Stylistically, *Wittenoom* is non-realistic including storytelling, memory, representation of other characters in the past and present, and shifts in time and place.

**Advice to schools:** *Wittenoom* includes coarse language reflecting the contemporary nature of the writing. It includes references to death and dying, and infrequent sexual references.

## VCE Theatre Studies Unit 3 and Unit 4

The following plays have been selected for study in 2023. This list should be considered in conjunction with the requirements set out in Unit 3 Outcome 3 and Unit 4 Outcome 3 in the *VCE Theatre Studies Study Design 2019–2024* and the advice provided at the start of this document. Students will undertake an assessment task for Unit 3 Outcome 3 and Unit 4 Outcome 3 based on the performance of plays on this playlist. The play used for Unit 4 **must** be different from the one used for Unit 3. One or more questions will also be set on the performances of these plays in the end-of-year VCE Theatre Studies written examination. For Unit 3, students **must** study the script identified for their selected play and the interpretation of that script in performance to an audience.

For some plays, further dates and venues may be added once details can be confirmed.

The full list of plays is as follows (with further details provided below):

- *The Crocodile* by Tom Basden (Spinning Plates)
- *Harry Potter and the Cursed Child* by JK Rowling, Jack Thorne and John Tiffany (Michael Cassel Group)
- *Bernhardt/Hamlet* by Theresa Rebeck (Melbourne Theatre Company)
- *Death of a Salesman* by Arthur Miller (Hearth Theatre)
- *Macbeth* by William Shakespeare (Bell Shakespeare)
- *I Wanna Be Yours* by Zia Ahmed (Melbourne Theatre Company)
- *Away* by Michael Gow (Theatre Works)
- *Miss Peony* by Michelle Law (Arts Centre Melbourne)
- *Monument* by Emily Sheehan (Red Stitch Actors' Theatre)
- *Cactus* by Madelaine Nunn (La Mama Theatre)
- *Animal Farm* adapted by James Jackson and Elizabeth Brennan, based on the novel by George Orwell (Bloomshed).

### *The Crocodile*

By Tom Basden

**Theatre company:** Spinning Plates

**Season:** 15–26 February

**Venue:** fortyfivedownstairs, 45 Flinders Lane, Melbourne 3000

**Performance dates and times:** Week One: Wed – Sat 7:30pm and Sun 5pm; Week Two: Tue – Sat 7:30pm and Sun 5pm. School matinees TBC.

**Ticket prices:** Metro schools – \$22, regional schools – \$18, one complementary teacher per group, additional teachers/companion card holders – \$28

**Inquiries:** [spinningplatesco@gmail.com](mailto:spinningplatesco@gmail.com), Jess Stanley 0413 211 424, James Cerche 0400 146 136

**Bookings:** Visit [fortyfivedownstairs Sales](#) or the [Spinning Plates](#) website.

**Description:** *The Crocodile* is a play based on an 1865 short story of the same name by Fyodor Dostoyevsky. The play is about a struggling actor (a civil servant in Dostoyevsky's story) who begins to receive the recognition he feels he deserves only after being swallowed whole by a crocodile at the zoo.

Tom Basden's *The Crocodile* is a ferociously funny, eye-poppingly theatrical play about art, animals and what happens when you try to take on the system from within... a crocodile. Tom Basden turns Dostoevsky's allegory of capitalist inhumanity into a sharp satire on political celebrity in the Twitter age... by turns absurd, charming and subtly sinister. The play includes the styles of theatre of the absurd and comedy and has been described as an allegory of capitalist inhumanity and a sharp satire on political celebrity. The script as written incorporates three main characters, and multiple other roles 'all played by the same actor in different hats'.

This production locates the play in a zoo in 17th century Europe. The liminality of the setting will enhance the themes of the work, mainly economics and capitalism. The creative team includes designer Dann Barber (VCA design lecturer) and director Cassandra Fumi (*The Rabble*, *Aphids*). By utilising an art-punk inspired, non-realistic visual approach, the company intends to create an event that is highly theatrical in nature.

The script is available through [Nick Hern Books](#)

**Advice to schools:** The production contains satire, political themes and explorations of capitalism. The production contains infrequent use of coarse language.

## *Harry Potter and the Cursed Child*

By JK Rowling, Jack Thorne and John Tiffany

**Theatre company:** Michael Cassel Group

**Season:** February – September

**Venue:** Princess Theatre, 163 Spring Street, Melbourne 3000

**Performance dates and times:** Tue – Sun 7pm, Weekend matinees 1pm

**School matinees (Semester 1):** Wed 22 February, Wed 1, 15 and 22 March, Wed 5, 12 and 19 April.

**Note:** additional matinees will be added for Semester 2.

**Bookings and inquiries:** Lily Everest, Schools Engagement Officer [education.hp@michaelcassel.com](mailto:education.hp@michaelcassel.com).  
Phone (03) 9299 9873

**Ticket prices:** \$60 per student for all weekday performances, \$75 per student on weekends. A complimentary teacher ticket is offered for every 10 students. Additional teachers are \$60/\$75.

**Description:** The story begins 19 years after Harry, Ron and Hermione saved the Wizarding World and follows Harry Potter, now Head of the Department of Magical Law Enforcement at the Ministry of Magic, and his son, Albus Potter, who is about to attend Hogwarts School of Witchcraft and Wizardry. Albus, alongside Scorpius Malfoy, the son of Draco Malfoy, join a brave new generation of witches and wizards on the adventure of a lifetime. *Harry Potter and the Cursed Child* is the official 8th story in the Harry Potter Canon and is a theatrical experience unlike any other, delivering spellbinding moments and dazzling magic as the Wizarding World comes to life on stage.

The play incorporates sophisticated theatre technologies and stagecraft including set, lighting, costume and make-up, and references the theatre styles of magic realism and drama.

**Advice to schools:** Includes mature themes, smoke/haze and scenes with references to violence. The script for *Harry Potter and the Cursed Child* is published as the original two-part stage production and is the script to be studied for Unit 3.

## *Bernhardt/Hamlet*

By Theresa Rebeck

**Theatre company:** Melbourne Theatre Company

**Season:** 4 March – 15 April

**Venue:** The Sumner, Southbank Theatre, 140 Southbank Boulevard, Southbank 3006

**Performance times:** Mon – Tue 6.30pm, Wed and Sat 2pm and 7.30pm, Thu – Fri 7.30pm

**Previews:** Mon 6 – Tue 7 Mar 7.30pm; Sat 18 Mar 2pm and Tue 21 Mar 6.30pm (audio described); Tue 4 Apr 6.30pm (Auslan); Sat 1 Apr 2pm (captioned)

**Education performance:** Wed 29 Mar 2pm, including a ticketed pre-show talk from 12–12.45pm and a free post-show Q&A.

**Bookings and inquiries:** Teachers should email their preferred performance time and number of tickets to [schools@mtc.com.au](mailto:schools@mtc.com.au). Visit [mtc.com.au/schoolbookings](http://mtc.com.au/schoolbookings). School bookings open Thu 1 Dec 2022.

**Tickets:** \$30 per student, one complimentary teacher ticket per 15 students, additional teacher tickets \$51.

**Description:** It's Paris in 1899, and star of the stage Sarah Bernhardt has set her sights on playing Hamlet. Too old to play the ingenue and too bored to play the stale roles written for women, the diva needs a genuine crowd-pleaser to save her debt-ridden theatre. What better work than Shakespeare's finest play? And who better to take on the greatest part ever written than the greatest actress of the century?

Traditionalists are horrified – a woman playing the sacred role of the Prince of Denmark? It's at best a gimmick, and at worst an unnatural upending of the status quo. As Sarah and her players delve into what makes Hamlet tick, the whole city is watching and waiting to see whether this bold plan will be her legacy, or her folly.

Shakespeare wrote the role for a man. What does it say if Hamlet is a woman? How does the story change? Does the story need to change? Can the story change? Shakespeare's text is paramount. In Shakespeare's time all the parts were played by men but surely this back-and-forth rhetoric is all too familiar to the modern ear. This is exactly what Rebeck intended when she brought this true story to the stage in 2017.

The play opens with Bernhardt, dressed in men's breeches, in rehearsal and examining the famous soliloquy from Hamlet: 'O, what a rogue and peasant slave am I.' She is perplexed with what it means and what Shakespeare is trying to convey. Much of the first act and some of second follows this trajectory, with Bernhardt's dissection of the role and character, assisted by her able troupe of players, who both support and grow exasperated by her in turns. Woven around this exploration of Hamlet's words is the love affair between Bernhardt and the writer, Edmond Rostand, who we later understand is in the middle of writing his opus magnum, *Cyrano de Bergerac*.

The play changes direction in the second act, in which Bernhardt's fascination with playing Hamlet competes with a range of other scenarios, all impacting her life in different ways. Asking Rostand to rewrite Hamlet's poetry for her, a near impossible task for the love-smitten playwright, leads to an electrifying encounter between Bernhardt and Rostand's wife, Rosamond, one of the most powerful scenes in the play.

Subsequently, the play twists away from Hamlet to the production of Rostand's *Cyrano*, and the appearance of Bernhardt's adult son, Maurice, in an intimate but brutally honest scene between mother and son.

The play affirms the transformative power of art and advocates for the equality of the sexes. *Bernhardt/Hamlet* presents theatre as 'a kind of laboratory in which experiments in both art and equality are possible' (*The New York Times*). At the play's conclusion, Sarah and her affair with Rostand is over, and both

achieve critical success. The play is 'a love letter to women everywhere who have bitten off more than they can chew and fought through their fear to deliver' (Lee Lewis, QT).

The script is available from Australian booksellers and [Concord Theatricals](#).

**Advice to schools:** *Bernhardt/Hamlet* contains adult themes. There are sexual references in the play including a seduction scene. Infidelity between Bernhardt and Rostand is discussed, as are the consequences and such behaviour is not endorsed. The play explores and celebrates female empowerment.

## *Death of a Salesman*

By Arthur Miller

**Theatre company:** Hearth Theatre

**Season:** 9 May – 9 September

### **Metro venues:**

- Phoenix Theatre, 101 Glen Huntly Rd, Elwood 3184  
Wed 3 – Sat 6 May 11am and 7.30pm TBC
- Chapel off Chapel, 12 Little Chapel St, Prahran 3181  
Wed 1 June – Sat 3 June TBC
- Clocktower Centre, 750 Mt Alexander Rd, Moonee Ponds 3039  
Sat 20 May 8pm
- The Bowery Theatre, 33 Princess St, St Albans 3021  
Tue 31 May TBC
- 'The Round', Whitehorse Civic Centre, 397 Whitehorse Road, Nunawading 3131  
Fri 8 Sept 7.30pm and Sat 9 Sept 1pm and 7.30pm

### **Regional venues:**

- Riverlinks Westside, Corner Echuca Road and Homewood Dr, Mooroopna/Shepparton 3629  
Tue 9 May 11am and 7pm
- Yarra Ranges Council, Healesville 3140  
Fri 12 May 1pm and 7.30pm
- The Wedge, 100 Foster St, Sale 3850  
Thur 18 May 10am and 7.30pm
- Bunjil Place, 2 Patrick NE Dr, Narre Warren 3805  
Wed 30 August 7.30pm
- Capital Theatre, 50 View St, Bendigo 3550  
Fri Sept 1 7.30pm

**Times and tickets prices:** TBC

**Inquiries:** Nic Clark 0422 863 692 [nic@nicholasclarkmanagement.com](mailto:nic@nicholasclarkmanagement.com)

**Description:** *Death of a Salesman* is a play in 'two acts and a requiem' by Arthur Miller, written in 1948 and produced in 1949. Miller won a Pulitzer Prize for the work, which he described as 'the tragedy of a man who gave his life or "sold it" in pursuit of the American Dream'.

After many years on the road as a traveling salesman, Willy Loman realises he has been a failure as a father and a husband. His sons, Happy and Biff, are not successful. His career fading, Willy escapes into dreamy

reminiscences of an idealised past. His wife Linda chooses to protect Willy's illusions by treating them as truth, even if she must ignore reality or alienate her children in doing so. In the play's climactic scene, Biff prepares to leave home, and mocks his father's belief in 'a smile and a shoeshine'. Willy, bitter and broken, his illusions shattered, takes his own life.

*Death of a Salesman* is regarded as one of the best contemporary plays of the Western Canon ever written. This production uses the ground-breaking rehearsal technique developed by English theatre director and teacher Mike Alfreds to bring new insights into the classic text. Hearth Theatre has put the family (characters and their relationships) front and centre in an intimate and immediate setting.

Classic drama and contemporary performance making are intertwined in this production, and the production carefully considers Miller's use of symbols, music and flashback.

The script is widely available through booksellers and also at [Concord Theatricals](#).

**Advice to schools:** There is a reference to suicide. The main character takes his own life at the end of the play although this is not enacted on stage. There are references to infidelity with a message that this is not endorsed. A treatise on the American Dream.

## Macbeth

By William Shakespeare

**Theatre company:** Bell Shakespeare

**Season:** 27 April – 14 May

**Venue:** Fairfax Studio, Arts Centre Melbourne, 100 St Kilda Road, Melbourne 3004

**Performances and bookings:** For performance times and bookings, please visit the [Arts Centre](#) website.

**Description:** Following a bloody battle, Macbeth and his comrade Banquo are met by three Weird Sisters who prophesise that Macbeth will one day be king. Unable to shake the thought, Macbeth tells his wife, Lady Macbeth. Driven by an insatiable hunger for power, posterity and certainty, they commit a murder and set in motion the inevitable unravelling of their sanity. With blood on their hands, they face the dire consequences of their despicable actions.

*Macbeth* is one of Shakespeare's best known and celebrated tragedies. It is Shakespeare's shortest tragedy at just over half the length of *Hamlet*. *Macbeth* was written in the early 17th century, not long after King James I was crowned after the death of Queen Elizabeth I. It is the play that most reflects the interests of the monarch at the time in which it was written. King James I was famously obsessed with witchcraft.

Bell Shakespeare's production will transport Shakespeare's classic to the 1920s, in a post-war, fractured society. It will be directed by the Company's Artistic Director, Peter Evans, with Hazem Shammam as Macbeth and Jessica Tovey as Lady Macbeth.

**Advice to schools:** Bell Shakespeare has a dedicated and extensive national education program that is developed in consultation with schools. As such, all performance content is strictly assessed and designed with students in mind. *Macbeth* is a play with dark themes and depictions/descriptions of violence. Bell Shakespeare encourages teachers to ensure students are familiar with the plot and themes in advance of viewing the production.

## I Wanna Be Yours

By Zia Ahmed

**Theatre company:** Melbourne Theatre Company



**Season:** 11 May – 9 June

**Venues, performances and bookings:** Southbank Theatre – The Lawler. 140 Southbank Boulevard,  
Southbank 3006

### Performance dates and times:

Thurs 11 May 10am; Fri 12 May 10am and 7pm; Sat 13 May 7pm; Mon 15 May 7pm; Tue 16 May 1.30pm\* (Auslan); Wed 17 May 10am and 1.30pm; Thurs 18 May 1.30pm\* and 7pm; Fri 19 May 10am (audio described); Sat 20 May 7pm; Mon 22 May 1.30pm\*; Tue 23 May 10am and 1.30pm; Wed 24 May 1.30pm\*; Thurs 25 May 10am and 1.30pm; Fri 26 May 10am (captioned); Sat 27 May 7pm

### Tour dates and venues:

Please contact each venue for bookings and tickets.

- Bunjil Place, 2 Patrick NE Dr, Narre Warren 3805 – Tue 30 May 10.30am\* and 1.30pm\* <https://www.bunjilplace.com.au>, Phone (03) 9709 9700, Email [bunjilplace@casey.vic.gov.au](mailto:bunjilplace@casey.vic.gov.au)
- The Potato Shed, 29/41 Peninsula Dr, Drysdale 3222 – Thu 1 Jun 1pm\* and 7pm <https://www.geelongaustralia.com.au/potatoshed/ticketing>
- Gippsland Performing Arts Centre, 32 Kay St, Traralgon 3844 – Tue 6 and Wed 7 Jun 1pm\* and 7pm <https://www.latrobe.vic.gov.au/gpac/venue>
- Ulumbarra Theatre, 10 Gaol Rd, Bendigo 3550 – Fri 9 Jun 1pm\* <https://www.bendigoregion.com.au/arts-culture-theatres/space/ulumbarra-theatre>

\*Free post-show Q&A

**Bookings and inquiries:** For the MTC Lawler season, teachers should email their preferred performance time and number of tickets to [schools@mtc.com.au](mailto:schools@mtc.com.au). Visit [mtc.com.au/schoolbookings](https://mtc.com.au/schoolbookings). School bookings open Thu 1 Dec 2022. For the tour, teachers should book directly with the venue.

**Tickets:** \$30 per student, one complimentary teacher ticket per 15 students, additional teacher tickets \$51.

**Description:** The widely acclaimed debut play from London Laureate and poetry slam champion Zia Ahmed, *I Wanna Be Yours* is a modern-day romance that asks whether love really is all you need.

Haseeb and Ella meet at a performance workshop. From opposite sides of the Thames, he's a poet and she's an actor hired to help him with his enunciation. Their attraction is immediate. They start dating, get serious and fall in love. Soon there is each other's family and friends to navigate, and then big questions about the future – moving in together, marriage, children. Does it matter that Haseeb is British–Pakistani and Ella's a white girl from Yorkshire? Can their love surpass the cultural and physical boundaries between them?

Through short, striking vignettes, Zia Ahmed builds an authentic and insightful picture of contemporary, cross-cultural courtship. Ahmed's performance poetry background is evident in his evocative and playful use of language, imagery and symbolism, which combine for a delightful mix of humour, heartbreak and hope. A compelling and topical work of extraordinary vitality, this production of *I Wanna Be Yours* for Melbourne Theatre Company's Education and Families Program stars Oz Malik and is directed by Melbourne Theatre Company Resident Director Tasnim Hossain. It promises to be a powerful, lyrical and big-hearted night of theatre. The play shows Haseeb confronting racism with equanimity and resilience.

The script is available to purchase from Melbourne Theatre Company in February 2023. Email [schools@mtc.com.au](mailto:schools@mtc.com.au).

**Advice to schools:** The main characters are contemporary young adults in an intimate relationship. Students are likely to make links to similar characters in popular culture, their older siblings, or their own life aspirations. There is coarse language for emotional, humorous or idiomatic effect. Disrespectful language, antisocial behaviour and drugs are framed in disapproving terms, and are not accepted. References to violence are surreal and symbolic and not enacted.

## Away

By Michael Gow

**Theatre company:** Theatre Works

**Season:** 21 July – 5 August

**Venue:** Theatre Works, Corner of 14 Acland Street and Leonards Avenue, St Kilda 3182

**Performance dates and times:**

**Previews:** Fri 21 July 7.30pm, Sat 22 July 7.30pm

**Opening:** Tue 25 July

**Other performance dates and times:** Wed 26 – Fri 28 July 11am and 7.30pm; Sat 29 July 7.30pm;  
Tue 1 – Fri 4 August 11am and 7.30pm; Sat 5 August 7.30pm

**Bookings:** Teachers can download a school booking form via the [Theatre Works](https://theatreworks.org.au) website, or contact [admin@theatreworks.org.au](mailto:admin@theatreworks.org.au).

**Cost of tickets:** Regional and low ICSEA schools – \$20 per student, metro schools – \$30 per student, accompanying teachers complimentary up to two per group of 20, additional teachers – \$40 per ticket

**Description:** First performed by the Griffin Theatre Company in 1986, *Away* tells the story of three internally conflicted families holidaying on the coast for Christmas, 1968. Against the idyllic backdrop of the hot Australian summer, through the upheavals of the late 1960s, three families depart from the normalcy of their lives only to be confronted by the changing world around them – loss, grief, love and belonging. Tom, the son of Harry and Vic, is dying.

Tom's impending fate is kept secret by his family, hoping to spare themselves and those around him from their inevitable grief. Meg, his high school friend and burgeoning crush, navigates the struggle of being a teenager just as her parents similarly wrestle with their place in the shining fabric of society.

And lastly, the slow erosion of Roy and Coral's marriage and the loss of their son in the Vietnam War weighs heavily over the Christmas holiday break. Each of these characters are eager to escape, only to find themselves confronted by the very things they wanted to leave behind.

Often considered Australian naturalism, this production is interested in exploring the full potential of *Away's* operatic and fantastical forms. The play contains so many theatrical forms from the Shakespearean (literally), contemporary soliloquy, a dumbshow, heightened naturalistic dialogue, Greek chorus style commentary and Epic theatre techniques, and they are all anchored in a nostalgia-tinted Australian landscape. This production plans to stage the alternate ending version of *Away*, in which Meg is given *King Lear* to read at the end of the play and not Tom.

The script is widely available through booksellers and through [Currency Press](https://www.currencypress.com.au).

**Advice to schools:** Some coarse language and some sexual references. References to illness and death.

## Miss Peony

By Michelle Law

**Theatre company:** Arts Centre Melbourne

**Season:** 3 – 19 August

**Venue:** Fairfax Studio Arts Centre Melbourne, 100 St Kilda Road, Melbourne 3004

**Performances** School shows Tues 8 August 5.30pm, Wed 9 August 2.00pm, Wed 16 August 2.00pm.  
Evening performances throughout the season at 7.30pm.

**Bookings:** Contact Arts Centre Melbourne Schools Engagement team at [schools@artscentremelbourne.com.au](mailto:schools@artscentremelbourne.com.au) and see: <https://www.artscentremelbourne.com.au/learn/schools-teachers/for-schools-miss-peony>

**Ticket prices:** \$30 per student (TBC), one complimentary teacher ticket for every 10 students

**Description:** In *Miss Peony*, Law has created a hilarious, irreverent and poignant narrative, combining highly relatable and vibrant characters and anchoring them in the high-stakes world of amateur beauty pageantry. Our central protagonist, Lily, is a strong-minded, independent young Australian-born Chinese (ABC) woman who struggles to comprehend the motivations of her grandmother Adeline, who now lies on her death bed. Adeline, a once internationally famous beauty pageant idol, mutters her final words, impelling Lily to honour her legacy. Utter confusion and chaos reign when Adeline returns from the grave to relentlessly haunt her entirely outraged and resistant granddaughter into the world of pageantry, dead set on Lily taking home the title of 'Miss Peony'.

This interpretation of *Miss Peony* aims to celebrate the fusion between Anglo- and Chinese-Australian cultures and experiences, through the lens of the contestants. The fully realised costuming and make-up designs combine with the actors' use of expressive skills to encourage audiences to think about family, friendship and cultural identity, particularly that of non-1st generation Asian-Australians (and all non-1st generation children of non-Anglo migrants). A celebration of female friendship, where audiences are encouraged to consider the ways in which we pitch young women in competition with each other, when in fact strength and success are both enabled through unity.

Through the depiction of cultural rituals and intergenerational conflicts around their relevance today, audiences will develop insight into some of the cultural expectations upon a non-1st generation Australian, and the way in which different parts of one's cultural upbringing can pull us in sometimes contradictory directions. *Miss Peony* wants audiences to think about the idea of 'owning' one's identity, whether that's our cultural identity, socio-economic background or sexuality. *Miss Peony* is grounded in magic realism and physical comedy, with aspects of pageantry and musical theatre.

The script will be available from Currency Press in March 2023.

**Advice to schools:** References to smoking. References to the metaphysical (ghosts). Multi-lingual sur-titling. References to death and dying. Some coarse language. Contains sexual references.

## Monument

By Emily Sheehan

**Theatre company:** Red Stitch Actors' Theatre

**Season:** 9 August – 3 September

**Venue:** Red Stitch Actors' Theatre, Rear 2 Chapel Street, St Kilda East 3183

**Performance times:**

- Tue – Sat 7.30pm, Sun 6.30pm
- School matinees – Wed 23 and 30 August at 12.00 noon (with Q&A)

**Bookings:** Teachers can book through the booking form that will be provided on the Red Stitch website. Please email [boxoffice@redstitch.net](mailto:boxoffice@redstitch.net) or phone (03) 9533 8083 for inquiries.

**Ticket prices:** \$25 per student, one complimentary teacher with every 10 students, additional adults \$69.

### **Description:**

*Monument* is the world premiere of a contemporary Australian play by Emily Sheehan.

Set in the lush presidential suite of a heritage-listed hotel, *Monument* follows Edith Aldridge, the youngest woman to be elected the leader of her country, as she prepares to face the biggest day of her life. At 5am, her make-up artist, Rosie, arrives to get Edith camera ready. As the morning unfolds, Edith's surety and confidence in her imminent speech begins to wane and Rosie's honesty hits home. Edith opens up to Rosie about her past, which creates a critical moment around trust between the two women. 'What's it worth to the tabloids?' says Rosie in a heated moment.

The production explores women in positions of power and political leadership, the value of friendship and honesty with oneself, and presents a complex and hopeful outcome. The work is funny, cleverly utilising humour to further accentuate the relevant ideas it explores.

The script has been developed through INK, Red Stitch's acclaimed new writing program, which involves creative developments with the writer, actors and director.

The script will be available prior to the production.

**Advice to schools:** The production contains occasional coarse language and sexual references. It discusses infidelity and its impacts, including separation and divorce.

## *Cactus*

By Madelaine Nunn

**Theatre company:** La Mama, Courthouse

**Season:** 16–27 August (TBC)

**Venue:** La Mama Courthouse, 349 Drummond Street, Carlton 3053

**Performance dates and times:** Wed and Thurs 1pm and 6.30pm; Fri 11am and 7.30pm; Sat 7.30pm; Sun 4pm

An after-show forum is provided at all performance attended by schools, except Saturday nights.

**Ticket prices:** VCE ticket package is \$36pp (for students and teachers) – includes the performance, a published script and an after-show forum.

**Bookings:** For pre-bookings and/or further information, please email [maureen@lamama.com.au](mailto:maureen@lamama.com.au).

**Description:** Everyone knows that friendships made in bathrooms are ones that last for life. Winner of the ATYP Rebel Wilson Theatre Maker Scholarship, shortlisted for the Rodney Seaborn Playwrights Award, and nominated for an AWGIE in the category of Outstanding Works for Young Audiences, *Cactus* is a fast-paced coming of age comedy exploding with the confidence, conviction and confusion only a teenage girl can have.

Abbie and Pb are in their last year of high school. It's going well. I mean, they're still virgins, but it's going well. And then Abbie finds out that she can't have kids. It doesn't mean much to her at first – who wants a kid at seventeen? But as things and people start to change around her, she is suddenly and unceremoniously confronted with a world she wasn't ready for.

The performance text operates within three worlds, which are used to further connect the audience with Abbie's emotional journey by observing the action and events through her eyes. Actors play multiple roles through manipulation of physicality, language, voice, and gesture. The play oscillates from everyday colloquial dialogue – including the use of text messaging – to poetic and lyrical language. The colloquial language contextualises the audience and grounds the characters in the real world, whereas the heightened/poetic language is used to create surreal moments, rich in imagery, to reflect the internal struggle of the

protagonist. In addition, subtext is used throughout as characters often mask their feelings of fear and vulnerability. The set is minimal and uses production areas such as sound and lighting, and expressive skills and physicality to convey changes in place/time. Ultimately, the play is about friendship, love and hope.

**Advice to schools:** *Cactus* contains coarse language consistent with contemporary Australian writing and speech. There are references to sexual encounters, references to drinking alcohol, references to female menstruation and references to surgery.

## *Animal Farm*

Adapted from the George Orwell novel by the Bloomshed ensemble.

**Theatre company:** Bloomshed

**Performance venues, dates and times:**

- Darebin Arts Speakeasy, Northcote Town Hall, 189 High St, Northcote 3070  
12–23 July 7.30pm; 16 and 23 July 5pm; 20–21 July 11am matinees
- The Wedge, 100 Foster St, Sale 3850  
3 August 12.00 noon and 7.30pm
- The Potato Shed, 29/41 Peninsula Dr, Drysdale 3222  
22 August 11am and 7.30pm; 23 August 11am

**Ticket Prices:** \$25–\$30 for students, one complimentary teacher per 10 students

**Bookings and inquiries:** Bookings and further information are available at the [Bloomshed](#) website.

**Description:** George Orwell's *Animal Farm* tells the story of a group of farm animals who rebel against their human farmer, hoping to create a society in which the animals can be equal, free and happy. Ultimately, the rebellion is betrayed, and the farm ends up in a state as bad as it was before, under the dictatorship of a pig named Napoleon.

This production of *Animal Farm* is an adaptation of Orwell's novel. The novel is a fierce critique of power, and this production is an all-out assault on our political landscape, adapted through a series of workshops by writers James Jackson and Elizabeth Brennan with the Bloomshed ensemble.

The production sees Orwell's work funnelled through a contemporary context. It is a high-octane mess of punk protest, political allegory and Epic Theatre, with a rhythm beaten out on abandoned grain silos. It is eclectic, post-dramatic theatre, complete with dance breaks, hyper spectacle and elements of the surreal.

Drawing inspiration from an array of theatre methodologies, including those of Augusto Boal, Jacques Lecoq, Bertolt Brecht and Jerzy Grotowski, this production is informed by a theatre style that blends complex political activism with theatre. This style of theatre aims to shock, disrupt and overwhelm the audience through fast-paced hyper-spectacle.

The production is performed by an ensemble of actors who play both set and other characters, including animals and humans. *Animal Farm* is a cautionary tale for anyone trying to make sense of power – and of its abuses.

The script is available through [Bloomshed](#).

**Advice to schools:** There is some coarse language in this production. There are references to violence, which reflect the original novel and are depicted in a stylised/symbolic, almost cartoonish, manner. Political themes.