

**HOTA** HOME  
OF THE  
ARTS



Photo by Jorge Serra (Fremantle)

**GLASS CHILD  
BY THE FARM**  
EDUCATION RESOURCE



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At The Farm work is made in a collaborative process where everyone brings their expertise without being confined to it. All animals are equal.

Created and Performed by Kayah and Maitreyah Guenther

Directed by Kate Harman and Gavin Webber

Composition and sound design by Anna Whittaker

Light design by Chloe Ogilvie

Set and costume design by Rozina Suliman

# INTRODUCTION

This education resource has been developed to accompany The Farm's production of *Glass Child*. It aims to assist secondary school dance and drama teachers with integrating the elements of *Glass Child* into classrooms.

All activities directly relate to the Australian Curriculum and Reporting Authority (ACARA) Years 7-10 Dance and Drama Curriculum as well as the Queensland Curriculum and Assessment Authority (QCAA) General 2019 v1.1 Dance Syllabus for Years 11-12, and Applied Dance in Practice Syllabus for years 11-12. The tasks themselves can be delivered in other states as stand-alone exercises.

The general capabilities are embedded within specific learning activities:

[Literacy](#)

[Critical and creative thinking](#)

[Personal and social capability](#)

[Ethical understanding](#)

[Intercultural understanding](#)

## BEFORE THE SHOW

Read about the Artists, and the performance of *Glass Child* from the notes on the following pages to develop a sense of the creatives who have developed this work.





Photo by Katie Holmes

## ABOUT GLASS CHILD

*Glass Child* is a poignantly revealing depiction of the sibling relationship between Kayah, a young man with Down Syndrome and his sister Maitreyah. Expressed through dance, theatre and storytelling *Glass Child* highlights their connection and how their lives have been affected by other people's perceptions.

The term 'Glass Child' refers to the sibling of someone with special needs who often becomes a facilitator in the family, someone who is "looked through". Kayah is Maitreyah's oldest brother and was born with Down Syndrome. Throughout their lives Maitreyah has watched him be left out, ridiculed or ignored without understanding why. *Glass Child* puts a microscope on their love and how their relationship has grown. It questions how the rest of us behave when we find the difference we inevitably look for. It asks us to examine why we search for difference when we share so much in common. The sibling relationship is best expressed through the words of the lead performers Maitreyah and Kayah Guenther.

*"Kayah is a brother of blood, but also a friend I rely on to lift my spirits. Down Syndrome carries many challenges for him, but it gifts him a love that is truly majestic, he sees spiritual beauty in places where I do not, which in itself gives him a strength I will only know through him"*

MAITREYAH GUENTHER

*"When Maitreyah was a little girl and fell over I would help her up and now she helps me up. I want people to see inside me and Maitreyah, the love, frustration, anger and the flower I have for her."*

KAYAH GUENTHER

## CO-DIRECTORS' NOTES

*Glass Child* has been born out of the love and ideas of a brother and sister and formed over 7 years of evolving friendships, mentorships, learning and trust between us and the whole Guenther family. The process of creating this work reflects our time together and the collaborative spirit that is core to The Farm. The show came from the Guenthers, sparked by their ideas and in response to the reality of their experience. It's been our privilege to share their journey and watch the evolution of two performers we first met at ages 15 & 18. We are so grateful to work with this beautiful team - Kayah, Mup, Chloe, Anna, Rozina and the Guenther family. We created this work together and brought this story to life because it's important we learn to see each other as we are.

Directors: Kate Harman and Gavin Webber

# THE FARM

## ABOUT THE FARM

Based on the Gold Coast on the lands of the Yugambeh language groups, The Farm are an award-winning company who have been described as the gateway drug to contemporary dance.

Often characterised as cinematic, their work is based on universal subjects and themes that matter and are driven by a desire to connect to anyone, from dance and theatre virgins to aficionados and professionals. Finally, and perhaps most importantly, The Farm create contemporary performances that transcend expectations of what dance can be, and how and where it should be viewed.

The Farm creates opportunities through their Greenhouse Youth Ensemble, residency programs and annual workshop festival for their community and professionals. The company's artistic nerve centre is led by six multi skilled artists aged between 25 and 54, diverse across gender, race and sexuality. This diversity inspires each of the artists to look beyond their own perspective and drives them to create projects and programs that seek meaningful connections for all involved.

Discover more about The Farm [here](#).

## ARTIST BIOGRAPHIES



### Kayah Guenther

Kayah Guenther is a regional New South Wales based artist whose practice crosses dance and theatre and is deeply collaborative and inclusive. In 2015, Kayah co-choreographed *The Crossing* with Gavin Webber, which he has since performed with Webber in Australia, Chile, Malaysia and Hong Kong. He has also worked with Philip Channels, Nerida Matthaei, Gabriela Green Olea and Travers Ross.



### Maitreyah Guenther

Maitreyah Guenther is an artist from regional New South Wales, pursuing dance, theatre and writing. In 2019 she co-choreographed and performed the first development of *Glass Child* with her brother, supported by Gavin Webber, Kate Harman and award-winning playwright Suzie Miller. She has also trained and performed with The Farm's GreenHouse Youth Ensemble, including on HOTA's Outdoor Stage as part of *WONDER: Return to Earth* in 2020.



### Kate Harman

Kate Harman is an Australian dancer and choreographer. Influenced by her years working in Germany within mixed genres has resulted in her work taking on various forms (performance, installation, duration performance and participatory works made with young people and amateurs). She is a founding member of contemporary performance group The Farm and with them has created numerous works including the Helpmann Award winning *TIDE*.

Kate completed her dance training at Queensland University of Technology and has worked as a collaborator and performer with La Boite Theatre Company, Dancenorth, PVCTanz (Germany), KLARA Theatre (Switzerland), David and Ochre Dance Company. Her works have been presented nationally and internationally in contexts such as Dance Massive, Darwin Festival, Bleach Festival, Festival 2018 (for the Commonwealth Games), the United Kingdom through Dance Touring Partnership and GAM, Chile.

## ARTIST BIOGRAPHIES



### Gavin Webber

Gavin started dancing late after many lost years spent hitch-hiking, skiing, writing, camping and studying. Eventually he decided to start making art instead and joined Meryl Tankard's Australian Dance Theatre and following that, Belgian company Ultima Vez.

Throughout his career Gavin has worked between Australia and Europe and was Artistic Director of Dancenorth from 2005 to 2009. He took the company from regional Australia to national and international touring and then left for Europe once again to join PVctanz in Germany. In 2017 he was awarded the Sidney Myer Individual Performing Arts Award, in 2018 The Farm won a Helpmann for *TIDE*, in 2019 a Drover's Award for *Cockfight* and in 2020 an Ausdance award for *TIDE*. Gavin still writes, camps and studies, but the hitch-hiking and skiing is over for the time being at least



### Rozina Suliman

Rozina Suliman is a theatre designer, community artist and maker with a background in installation art, independent curating and arts administration. Rozina's work as a designer for live performance spans dance, theatre, opera, musical theatre, puppetry and outdoor spectacle theatre. She has worked with both large-scale companies and independents in Queensland and interstate, including; Opera Queensland, Black Swan State Theatre Company, Woodford Folk Festival, Phluxus2 Dance Collective, Lisa Wilson Projects, The Last Great Hunt, Ochre Contemporary Dance Company, LINK Dance Company, Ballet Theatre of Queensland, Timothy Brown Choreography, Claire Marshall Choreography and Connect 2 Productions.

Rozina has designed and facilitated community art projects in both urban and regional locations and run workshops for primary and secondary students as well as adults. She holds a Bachelor of Fine Art from the Queensland College of Art (2005) and a Bachelor of Performing Arts (Production & Design) from the Western Australian Academy of Performing Arts (2017).



### Chloe Ogilvie

Chloe Ogilvie is a Yamatji Nanda woman from Western Australia, where she graduated from the Western Australian Academy of Performing Arts, specialising in Lighting Design. Chloe works mostly as a designer but has crossed over into other areas such as Production Management and Event Coordination. Chloe has been a resident Artist with Black Swan State Theatre Company of WA for three years and is currently co-curating the Maali Festival. Chloe Ogilvie is also a member of the arts collective The Farm where she has designed and production managed a range of shows including *Throttle*, *Cockfight* (Drover Award winner), *The Ninth Wave*, *TIDE* (Helpmann Award winner) and *Depthless*. Other highlights of hers include, *Spinifex Gum* (LD/ALD), *Bungul* (ALD), *The Visitors* (LD), *Winyan Boga Yurringa* (Belvoir, ALD), *Fever and the Fret* (Yirra Yaakin, LD), *Bayala* (Sydney Festival, Event Coordinator) and *Toast* (Maiden Voyage Theater Company, LD).

# ARTIST BIOGRAPHIES



## Anna Walker

Anna Whitaker is an award-winning Australian sound designer, composer, and audio engineer with a palate for experimental, acousmatic works and surround sound composition. She graduated from Queensland Conservatorium of Music with a Bachelor of Music Technology, and since has designed and composed for productions including MONA FOMA, Festival 2018, Bleach\* Festival, La Boite Theatre Company, tasdance, Brisbane Festival, MELT Festival and The Farm. Her vast background in classical music and technology-based sound art result in musical concoctions from the traditional and contemporary worlds. Anna received the 2019 Matilda Award for Best Sound Design and Composition alongside colleague Luke Smiles for their work on *Throttle*, and she also designed for The SUI Ensemble's *La Silhouette*, which won Best Independent Production. Anna's unique voice is also evident in her installation works which have been exhibited at Bleach\* Festival, HOTA, Flowstate and MetroArts

## Creative Team

At The Farm work is made in a collaborative process where everyone brings their expertise without being confined to it. All animals are equal.

Created and Performed by Kayah and Maitreyah Guenther

Directed by Kate Harman and Gavin Webber

Set and Costume Design by Rozina Suliman

Lighting Design by Chloe Ogilvie

Composition and Sound Design by Anna Whitaker

Special thanks to Suzie Miller for her mentorship and consultation.





## THE CREATIVE PROCESS

### COMPANY INTERVIEW:

#### **What was the original idea for the work, did you complete what you set out to achieve or did it morph into something new on the journey?**

The ideas began with a desire from the Guenther family, to give a platform for Kayah and Maitreayah to speak and to show their truth onstage. The show that resulted really started when we entered the studio and began talking about what the two of them were thinking about. They shared a story about recently attending the World Down Syndrome conference in Glasgow, where they presented a short dance piece they had made together. Unfortunately through a fault of scheduling they were performing at the same moment that doctors were talking in another room about siblings dealing with Down Syndrome.

Hardly anyone came to see the two siblings who were actually living with Down syndrome, instead they went to hear the doctors speak about it. This was our true starting point.

#### **What was a choreographic problem that occurred along the way, what strategies did you implement, and what was the overall outcome?**

Working with Kayah involves some different strategies to capture his unique voice and ability to transcend dance steps into an alive and present exchange with an audience. Through experience (this is not our first show with Kayah) we know to provide a frame that gives him some freedom to be himself. The worst situation is to try to control everything. Then Kayah diminishes himself because he wants to “get it right”.

Fortunately we also had the embodied language of our two stars to draw upon. Kayah and Maitreayah have been dancing together since they were little and have developed their own dance vocabulary. You can see their shared DNA with a sprinkling of Michael and Janet Jackson and Enrique Inglesias. We utilised their shared history to create the work, choreographically and thematically. Maitreayah and Kayah choreographed parts of the show as well, working at home on their own, keeping their love of dancing together alive.

# PRODUCTION TIMELINE

Use the following timeline to understand how a company develops a work from inception through to delivery. Applied Curriculum Links: Dance In Practice (C 2.1), Drama In Practices (C 1.5).

## 2018

**JUL** Kayah and Maitreyah perform a 20 min piece called Siblingo – A Life in Translation at the World Down Syndrome Congress in Glasgow, Scotland.

## 2019

**FEB** Kayah and Maitreyah successfully apply to HOTA's Creative Development Program – HOTA provides a contribution to artist fees and access to 3 weeks rehearsal space to develop the work, with the support of Gavin Webber, Kate Harman and Suzie Miller.

**MAY** Initial development – Part A: 2 weeks of studio play.

**AUG** Initial development – Part B: 1 week of studio play, culminating in an industry showing of approx. 30 mins of content for around 30 people (eg. festival and venue programmers who may be interested in presenting the work when complete).

## 2020

**FEB** Successful application to Arts Queensland's Queensland Arts Showcase Program (QASP)

**NOV** Second development – Part A: 2 weeks of further development – a full structure and order for the work now exists, a run of the work as it exists at this point (60 mins) is filmed and shared with key stakeholders.

## 2021

**FEB** Second development – Part B: 2 weeks final development/rehearsal, leading straight into Production Week at HOTA.

**MAR** Premiere season at HOTA Home of the Arts – documentation (film/photo) of finished work, potential future presenters to see work performed live.

**NEXT STEPS** Development of pitches for potential touring.

## **TASK:** Knowledge, Understanding and Skills

Use the Production Timeline and the Artist Biographies to explore the following questions (Applied subjects)

1. What roles are needed for dance productions?
2. How are dance productions planned and managed?
3. What are the transferrable skills for dance and theatre?
4. What skills are required for groups to work effectively?



## THEMES:

During the performance, observe the following details and themes:

- The choice to use both movement and text as different forms of expression
- Symbolism in the set design
- The use of gesture and music for comedic effect and satire.
- How the production elements enhance aspects of the story line, e.g music
- Internal and outward monologues
- Character growth, journey, and resolution.

## RESOURCES

### [Glass Child Playlist](#)

The first 4 tracks are songs that are used in the performance of Glass Child.

The following songs are suggestions for part 9 of Task B, very different styles of music



## PRODUCTION ELEMENTS

The production elements in *Glass Child* are purposefully manipulated by the choreographers and creative team to enhance the choreographic viewpoint in the show. Layers of meaning of script, text, projection, poetry, sound, props, lighting, and music are used to give the viewer an insight into Kayah and Maitreyah's family and personal view of the world.

### TASK:

Students can use the following handouts to complete an analysis of the production elements, or, teachers can use pre-filled handout with selected examples to assist students' understanding of the performance.

See Resources page for worksheets

# CHOREOGRAPHIC TASKS

## TASK A: CHILDHOOD LANDSCAPE

**CURRICULUM LINKS** 7-10 Dance

### LEARNING INTENTION

Identify and develop movement motifs to communicate an idea in response to stimulus to create a landscape from your childhood.

### SUCCESS CRITERIA

I can improvise to find new movement possibilities and explore personal style by combining elements of dance (ACADAM020)

**In Glass Child, Kayah wrote a poem and embodied it, this is shown where he is alone on the grass on the diagonal. Teachers may wish to pre-choreograph their own example for this task to demonstrate to the students first.**

1. Ask students to recall a memory from their childhood (this can be anything, teachers are encouraged to differentiate for their own student groupings on whether they select positive negative memories, especially if individual students have a history of trauma).
2. Have students write down what happened, before, during and after the event and the matching emotions for each stage. Students may want to write their own poem like Kayah or use a sensory map to explore their feelings (feels like, sounds like, looks like, tastes like, smells like). NOTE, a copy of Kyas poem is in the resources, this may serve as further stimulus.
3. Develop a meaningful 16 count motif for each stage of the event, focusing on the emotional response for each. Aim to improvise each one and refine later.
4. Add in transitions and experiment with space to link the improvised motifs together.
5. Experiment with a range of dynamics and size to further develop their viewpoint and emotions for each.
6. Show the final product to a peer, or experiment with different musical accompaniment to add impact.

**Responding Questions: Record your work and reflect on it.**

1. How did you create movement in relation to the stimuli? Did improvising help you to find more natural and authentic movement? Why, why not?
2. How did you apply the elements of dance to manipulate movement?
3. What impact did the addition of space, dynamics and size have on the final product?

# CHOREOGRAPHIC TASKS

## TASK B: DANCE DIALOGUE

**CURRICULUM LINKS** General Dance Unit 4

**LEARNING INTENTION**

Use improvisation to create authentic movement and communicate a personal viewpoint

**SUCCESS CRITERIA**

I can create a movement sequence to communicate my viewpoint and have a dance dialogue with others around me.

**The performers in Glass Child also completed this task using movement to say everything they have stored inside. Then they both talk to us, the audience. For Maitreyah this became a place to share her anger about what she's seen.**

1. Start with a yoga or meditative warm up to promote personal reflection in the students.
2. Ask the dancers to sit/stand in the space and play Nick Cave or Sigur Ross music track quietly in the background (or a track that you feel is appropriate to inspire movement from your students).
3. Ask them to close their eyes and focus on what comes from inside, such as any current thoughts or complicated emotions they might be presently feeling. Assure students this is a safe place to explore.
4. Examples of prompting questions: What are some things that you struggle with? What makes you happy? What makes you angry? Where do you feel that emotion in your body?
5. Ask students to visualise the feeling you want to 'speak about' and with your eyes closed, visualise how that might express itself in movement.
6. Then ask them to stand, focusing on that thought, and have a go improvising that into movement. Encourage them to keep eyes closed, or keep lights low, or face a wall.
7. If students find transferring an emotion into movement difficult, ask them to visualise the feeling as a separate entity, perhaps it is a knot in your stomach, a tiny point in your head, an invisible being beside you or the in the air you breathe. Then ask them how this emotion would move, (eg sharp, slow and heavy, frantic, sporadic, fluid) and then how this movement would move them (eg. moving your body from within, pushing and pulling from the outside, or moving through your body)
8. Teacher to turn up the music and see what happens when music volume changes.
9. Then ask the students to see how different music affects the movement they are doing - teacher plays completely different styles of music (see examples on spotify playlist on page 22)
10. Ask students if the movement is still related to the feeling or if it is just dancing?
11. Try to show it to someone without losing its essence to "talk" to them through what you have to say through movement, have a go "listening" to a peer as they perform their movement.
12. All students now work individually to recall movement explorations they created or observed. Students select one phrase or motif they would like to explore further and develop 2-4 further motifs or phrases that build on this.

**Responding Questions: Record your work and reflect on it.**

1. How do you feel about the emotion now that you have danced about it, as compared to how you felt at the start of the task?
2. Write a statement to summarise the personal viewpoint you expressed in this task.
3. What impact did the music have on the way you moved in the space, did it help/hinder/change?
4. Revisit the learning intention and success criteria, did you achieve this? What can be celebrated, and what can be improved on for next time?

# DRAMA TASKS

## MONOLOGUE CHILDHOOD MEMORY

**CURRICULUM LINKS** The Arts: Drama 7-10

### LEARNING INTENTION

Manipulate the elements of drama to create belief, clarity and tension in character, role, situation and action.

### SUCCESS CRITERIA

I can structure and perform drama to engage an audience through manipulation of dramatic action, forms and performance styles to create dramatic meaning for an audience (ACADRM051)

### WARM UP

Watch Maitreyah's childhood memory monologue as inspiration, [VIDEO](#)

**Choose a personal story such as one of your funniest moments or one of your worst moments that you would like to use to create a 2-3 minute character monologue. You may want to start off with a key word to summarise that memory, like Maitreyah did.**

1. Write this story making sure you include the context or background details for the story, your feelings, actions and reactions, as well as those of the other characters involved.
2. Edit your work to include the given circumstances (where am I, who am I, who am I talking about, what am I doing, where is it set?, what is the temperature, what else is happening in the scene?, what does the character say about themselves?, what do other characters say about about me? What do I say about other people? )
3. Reflect back on your own monologue and see if you can develop your character further.
4. Rehearse and memorise your monologue, ensuring you are developing your characterisation clearly.
5. Perform and record your monologue using video with audio.

Tips:

You may like to add some atmosphere or movement with music or sounds.

Think about where you are and what you are doing while you are telling this story.

How will you use the stage and action to engage and entertain an audience?

**Reflect: Explore the following using your chosen monologue.**

1. What is the character's climax that is explored in your monologue?
2. What is the space your character is in?
3. Throughout your monologue, what movement is legitimate?
4. What is the 'present' moment your character is in?
5. Explore your character's entry moment on stage and develop this.
6. Identify key moments in the monologue and how to deliver them through truth and authenticity.

# RESPONDING TASKS

## TASK A: ANALYSIS PARAGRAPH

**CURRICULUM LINKS** 7-10 Dance

**LEARNING INTENTION**

Using a collaborative note taking process, describe, analyse and interpret the dance elements in Glass Child.

**SUCCESS CRITERIA**

I can successfully structure a paragraph that analyses a performance.

**RESOURCES**

Butchers' paper or A3 paper x 4

1. Teachers can write the following dance elements on butchers' paper, one per page, and spread around the room (SPACE, DYNAMICS, CHOREOGRAPHIC DEVICES, FORM). Teachers may want to pre-fill an example on each page to model an "I Do" response.
2. Divide the students into groups so they can work collaboratively.
3. Students to rotate around the room and spend 5 minutes with each dance element noting examples from the performance on each page. Aim to interpret meaning where possible.
4. Once all papers are rotated through come back together as a class and examine all the notes on the performance. (This can be an opportunity to flesh out further interpretation if students need guidance)
5. As a class, write a joint construction paragraph to describe, analyse, interpret, and evaluate the Dance elements, using the butcher's paper notes to help form examples. Use TEEEL or PEEEL structure.
6. Students can then try the same process to individually write a production elements paragraph, the production elements resource may assist.



# RESPONDING TASKS

## TASK B: SAMPLE EXAM QUESTION FOR GENERAL CURRICULUM STUDIES

**CURRICULUM LINKS** General Dance Unit 4

**LEARNING INTENTION**

Analyse and interpret and evaluate elements of dance, structure, production elements and dance skills used in a selected dance work.

**SUCCESS CRITERIA**

After viewing the performance and taking the relevant notes on the dance concepts and skills, respond to the question in an extended response essay.

**Teachers, this may be a useful practice exam question to prepare for external exams. Use the About section to provide contextual understanding and select two excerpts that you wish students to respond to.**

**Extended Response Question:**

**Q1**

Analyse and interpret the manipulation of space and props to communicate the personal viewpoint of Kayah and Maitreyah Guenther. Evaluate and justify how effectively these dance concepts have been used to communicate meaning.

**Q2**

How effectively is the concept of the “Glass Child” communicated in both excerpts? Justify your position by analysing and interpreting two relevant dance concepts and skills manipulated in both excerpts/the work.



## THE FARM CREATING NEW WORK AT HOTA

Blog Article, 3 Mar 2021

### THE FARM CONTINUE CREATING NEW WORK AT HOTA

We're celebrating the premiere of *Glass Child* this week. A token of the three-year strong relationship between acclaimed dance theatre company The Farm and HOTA, the experience of watching a project grow from an idea to a reality is something that will always excite us.

A poignantly revealing depiction of the sibling relationship between a young man with Down Syndrome, and his sister, expressed through dance, theatre, and storytelling, *Glass Child* highlights their connection and how their lives have been affected by the preconceptions of others.

The intertwining of the enduring relationships between The Farm, Kayah, and Maitreyah culminates in this thought-inducing examination of society's preoccupation with our differences.

'It's always been a dream of ours to make a work together that allows us to show both our journeys and both our struggles through life. I'm a fairly shy person and I think when I do dance performance, I can talk about things I normally wouldn't and be expressive about things that are quite close to my heart.' Maitreyah explained.

Using dance to express emotions words can't capture is a shared experience between the siblings. Kayah described to [ABC's Thea Halpin](#), 'When I am dancing, I breathe in and I feel my heart grow full. Dancing makes me remember who I am and who I would like to be. People sometimes don't listen to my voice, but they listen to my dance'.

An extraordinary pair of artists whose performances will capture the thoughts of even the most sceptical audience member, *Glass Child* will create a pathway for introspection, leaving a much-needed mark on your consciousness.

# RESOURCES

## PRODUCTION ELEMENTS WORKSHEET

PRODUCTION ELEMENTS	DESCRIPTION	INTERPRETATION
<b>PROPS</b>		
<b>MUSIC AND SOUND</b>		
<b>TEXT / SPOKEN WORD</b>		

# RESOURCES

## PRODUCTION ELEMENTS WORKSHEET

PRODUCTION ELEMENTS	DESCRIPTION	INTERPRETATION
<b>COSTUME</b>		
<b>LIGHTING</b>		
<b>PROJECTIONS</b>		
<b>PERFORMANCE SPACE AND SET DESIGN</b>		

# SAMPLE RESPONSE

## PRODUCTION ELEMENTS WORKSHEET

PRODUCTION ELEMENTS	DESCRIPTION	INTERPRETATION
<p><b>PROPS</b></p>	<p>e.g. Chairs- Maitreyah gestures to the chairs and says 'my family'. She continues to glance at them when speaking about family members. Manipulation of the chair direction to face the centre. Kayah has the central chair.</p> <p>e.g. Astro turf strip.</p>	<p>The chairs are set in a linear fashion to demonstrate the Guenther family members roles and positions.</p> <p>The performers manipulate the direction and proximity of chairs to enhance the relationship, connection and barriers. Later Kayah moves the chairs positioned to ensure Maitreyah is central.</p> <p>They are later manipulated to create a 'hobbit hole' cave like space that the performers seek refuge in.</p>
<p><b>MUSIC AND SOUND</b></p>	<p>Strings to highlight emotions after Kayah's first interview</p> <p>e.g Michael and Janet Jackson, Scream</p>	<p>Emotive music (stings and piano) to mark poignant emotional moments, this gives a deeper insight into the characters and provides moments of reflective insight whilst the movement or script remains minimal.</p> <p>This bold, percussive song was selected to highlight another sibling duet who worked together to share their stories. The chorus literally communicates the performers frustrations and built up anger.</p>
<p><b>TEXT / SPOKEN WORD</b></p>	<p>Opening interview and family discussion</p> <p>Maitreyah's childhood memory monologue</p> <p>Satirical doctor's notes on Down Syndrome physical traits.</p>	

## SAMPLE RESPONSE

## PRODUCTION ELEMENTS WORKSHEET

PRODUCTION ELEMENTS	DESCRIPTION	INTERPRETATION
<b>COSTUME</b>	Camouflage Everyday clothes Doctor's coat	
<b>LIGHTING</b>	Colour changes during interludes between interviews. Colour change to demonstrate contrasting emotions to the scene prior.	
<b>PROJECTIONS</b>	Family video, or pregnancy and hospital images. Videos of Maitreyah as a child, and the siblings dancing. Poem	
<b>PERFORMANCE SPACE AND SET DESIGN</b>	Open stage space with minimal layout.	

# KAYAH'S POEM

*Funeral of hearts*

*Funeral of little me*

*Younger me*

*And grown me*

*Voice*

*Old Body was tired and sickness*

*Gym and dance my new life*

*Old me fight throw that away*

*New me settle people down*

*Inside is dark*

*Trees and leaves around*

*Chair on side with clothes on there*

*It's like lost someone you love*

*I worry about Nanny life.*

*She tells me I'll see her in the moonlight*

*Shadow wants my aching pain*

*Man asks can he take my old heart*

*And give me a new heart*

*John's body sick*

*Bad heart and body hurt*

*Can't see me anymore*

*New me is in the corner*

*Old me in the coffin*

*In Mummy's tummy*

*I looked in peoples eyes*

*I whisper and eagle comes*

*Lands on the land in the country*

*I have a big problem*

*Someone plays trumpets*

*When I see Nanny and John*

*Sunrise*

*Cramps when jealous*

*Old man holds little baby*

*Which is the new me*

*Old me in coffin gets taken by lightning*

*I feel the aching pain*

*When lightning takes me*

*Out of the coffin*

*Granny left*

*Heart still in her*

*New me is a gigantic coin*

*(Just bones)*

*Egg get thrown at coin*

*And I come bubbling up*

*As a warrior*

*After bubbling up*

*I get put on a table*

*(shield)*

*Chairs around*

*People sitting down*

*Someone holds coin*

*They threw a coin and I died*

*And mother earth saved me*

# Q AND A WITH ROZINA SULIMAN ON DESIGNING SET AND COSTUMES:

## **What are the steps that you go through when designing a show?**

After initial meetings, I always do a first read or watch and make notes on anything I feel is relevant. After this, I'll read or watch again and make more notes. Then I pull out words and identify key concepts, themes, mood and feeling. Then I do a bunch of visual research and compile imagery that fits the key concepts, themes, moods and feelings. This is generally an intuitive process and I let my subconscious guide me. If there's sound design or sound tracks I'll listen to these as I go through this process to keep me in the zone. Key shapes tend to reveal themselves at this stage. In the case of Glass Child, the wall/projection surface is based on shapes you'd see on Ted Talk/conference staging. And, the chair cubby references a hobbit house.

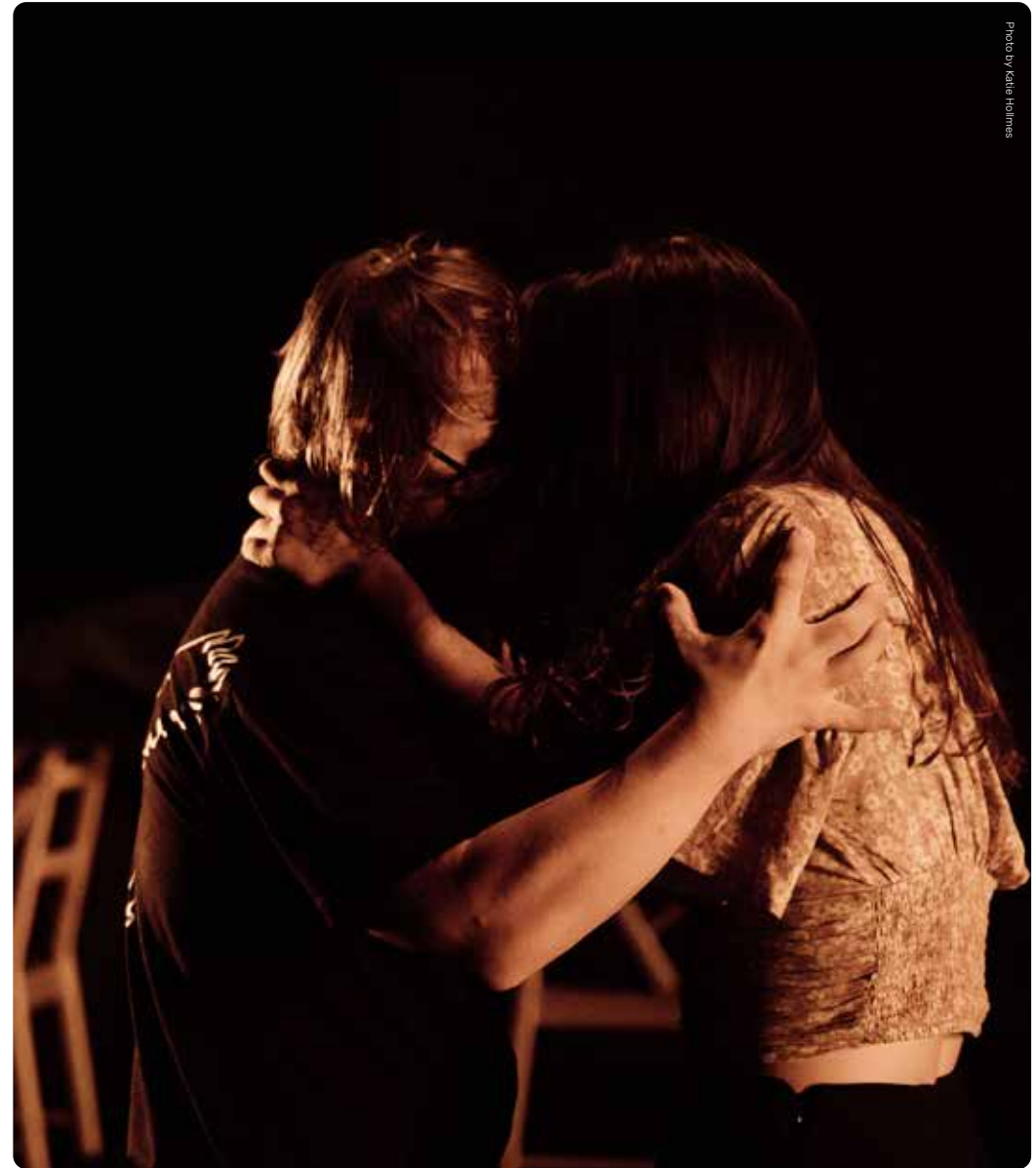
A venue visit is important around here as whatever I design is in response to the venue and must fit the space. Then I design by model making (some people sketch but I prefer to work in 3D), do some budget estimates and there's usually some back and forth with collaborators to refine the design. Once the design is refined, technical drawings and sourcing and building (if I'm building). Then I spend time in the rehearsal room feeling the mood of the show and make adjustments in collaboration with everyone. New work needs constant adjustments because the mood often shifts as the work gets refined in the rehearsal room.

## **How do costume and set design differ in those steps?**

It really depends on the show and the budget. But, as a generalisation, sets tend to stay close to as designed most of the time, if there has been a rigorous design process. I find costume tends to evolve and change quite a lot from initial design to realisation as costumes involve another person, the performer and also many of the items need to be sourced rather than made which means you are responding to what is available in shops.

## **Why mood boards?**

Different people design in different ways. I find at the first stage of design, mood boards help me tap into my intuition and subconscious and if I skip this stage I get lost and don't know where to go. I reference them the whole way through the design process. Mood boards also help to ensure everyone is on the same page with regards to the visual world and visual direction. They can be adapted and changed relatively quickly and save you hours of testing out ideas in other more time consuming ways, such as model making.



**Perhaps you could create a mood board to accompany one of your choreographic tasks.**



# ACKNOWLEDGMENTS

Cover image:

Photo by Jorge Serra

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Kayah and Maitreyah Guenther in rehearsal at The Farmhouse on the Gold Coast. Photo by Lowana Davies.

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