



Theatr
Genedlaethol
Cymru

Tellellellelle

EDUCATION PACK

Page 3	INTRODUCTION
Page 5	CREATIVE TEAM
Page 6	NOTE FROM THE DIRECTOR AND ACTOR
Page 9	DESIGN
Page 11	<i>IE IE IE</i> AND THE VERBATIM THEATRE
Page 13	<i>IE IE IE</i> AND LINKS TO THE CURRICULUM

INTRODUCTION



Two young people fancy each other. There are two others who fancy each other also.

Both couples follow somewhat similar paths as their relationships develops.

Until one's experience goes in a completely different direction.

le le le is a Welsh adaptation of *Yes Yes Yes*; the award-winning live show by Aotearoa/New Zealand theatre-makers Karin McCracken and Eleanor Bishop. Directed by Juliette Manon, the show features candid video interviews with young people from Wales, a captivating solo performance by Eleri Morgan, and an opportunity for the audience to contribute to the conversation if they wish.

In the #metoo and #timesup era, this is an important piece of theatre about the real-life experiences of young people today that raises vital questions about healthy relationships, desire and consent.

With the aim of presenting a piece created by young people for young people, we have co-created parts of the show with young people by visiting schools and colleges across Wales. The intention is to encourage a conversation that creates positive change in the lives of our younger generations.

The show received critical acclaim when it was originally performed in Aotearoa / New Zealand and at the Edinburgh Fringe, and received positive feedback from school pupils, students, teachers and adults alike. Lyn Gardener, *The Guardian* (UK) said, *"It would be good to see this New Zealand production rolled out in classrooms across the globe"*.

le le le is a Welsh adaptation of *Yes Yes Yes*, a live show by artists Karin McCracken and Eleanor Bishop of Aotearoa / New Zealand. Steffan Donnelly, the company's Artistic Director, was inspired to develop the Welsh adaptation after seeing a performance of the original show during the CINARS Festival in Canada in 2022. Steffan said:

"Seeing Yes Yes Yes was an amazing experience – Karin and Eleanor have created an intimate show that discusses important topics in a relevant and informal way. I felt certain that if I had seen this show as a teenager it would have had a profound impact on my life and, from that moment, I was determined to create a Welsh adaptation of the production for – and in collaboration with – young people in Wales. I'm extremely proud of the talented team we've assembled to stage this unique production and, of course, it's great to see the participatory work that's been going on across Wales over the last few months."

CONSULTANT



SEXUAL HEALTH & WELLBEING – FIGHTING FOR HEALTHY LIVES

While developing this production and working with young participants across the nation, the company has received training and consultancy support from Brook Cymru, the sexual health charity working with young people. You can learn more about Brook's work on their website, brook.org.uk.

Where to go for support:

GETTING HELP AND SUPPORT

Talk to a trusted adult
Tell your GP or school nurse

 **brook**



brook.org.uk



See webpage for
local clinics and
phone lines

 **ChildLine**
0800 1111



childline.org.uk



0800 1111

 **THE MIX**



themix.org.uk



0808 808 499
text THEMIX
to 85258

Rape Crisis – Live
Chat function
and phone
0808 802 9999

rapecrisis.org.uk

CREATIVE TEAM

JULIETTE MANON

Juliette is a Welsh non-binary queer director and multidisciplinary artist from North Wales. They are currently completing their residency at Theatr Clwyd as Director under Carne Training (22-24). They previously studied at the Royal Northern College of Music and the University of Manchester. They create political work for and in collaboration with young people and give a platform to underrepresented voices and stories on stage and screen.

Directing credits include: *UpRoar* (Sherman Theatre), *Dim Byd 'Tha Chdi* (Frân Wen Youth Company).

Credits as associate director and staff director include: *The Great Gatsby* (Theatr Clwyd/The Guild of Misrule), *Truth or Dare*, *The In-Between* (NYTW).

Credits as assistant director include: *Sleeping Beauty*, *Robin Hood* (Rock 'n Roll Panto), *Famous Five*, *Celebrated Virgins*, *Y Teimlad* (Theatr Clwyd & TCIC); *Anfamol* (Theatr Genedlaethol Cymru) and *Anthem* (Wales Millennium Centre as assistant music director and assistant director).

LILY BEAU

Lily Beau is a 22-year-old singer and composer, who has worked in music, music publishing and as an A&R (working for a record label or music publishing company responsible for scouting talent and overseeing the artistic development of artists and songwriters). She has stepped away from the corporate side of music to pursue the passion of creative writing and music making full time. Her interest in her own mental health has ignited her passion to find creative ways to voice and explore her life experience, looking at how the written word can provide clarity and inspiration in challenging times.

ELERI MORGAN

Eleri is an actor, comedian, and writer from mid Wales. She has performed gigs across the UK, including the Edinburgh Fringe, Machynlleth Comedy Festival and Aberystwyth Comedy Festival. She played the character "Gwen" in the television programme *Tourist Trap* (BBC One Wales) and was a semi-finalist for *Funny Women* and *BBC New Comedian of the Year 2021*. Her professional writing and performing credits include: *The News Quiz & The Now Shows* (BBC Radio 4); *Mock The Week* (BBC One); *Backchat* (Dave Channel), and most recently *Have I Got News For You* (BBC One). This year, she won the BBC Comedy Writing Bursary.

NOTE FROM THE ORIGINAL DIRECTOR, KARIN

For the past five years, I've been working on how to create theatre with challenging subjects and things that make us feel uncomfortable, such as sex, desire and consent. I feel strongly that theatre is a special form, where people come together to watch and to participate, so we must always try to capture the unique power of theatre and do things that only theatre can do.

***le le le* brings together a number of things that interests me.**

- 1** Creating a process of collaboration with the people that the show is trying to communicate with.
- 2** Documentary sources – interviews, real life stories, actors performing as themselves. For me, there's nothing more powerful than someone articulating their own truth.
- 3** The belief that change stems from the fact that we show empathy for each other's stories. Theatre is very good at creating empathy because there's a real person standing in front of you.
- 4** This is the power the theatre has over the newspaper, or even film. When we understand the stories of others – on an emotional level, not just on an intellectual level – I think we can start to change ourselves.

NOTE FROM THE DIRECTOR, JULIETTE MANON

No one ever talked to me about consent.

I have a vague memory of a powerpoint presentation in sixth form which ended with the boys making inappropriate jokes and several girls leaving the room in tears. I've spoken to several people who have had similar experiences and terrifying examples of having to navigate consent and their first experiences all on their own. As I watch video interviews with young people across Wales talking about their experiences of a concept I feel I am once again grieving over the lack of conversation around consent in my life, and theirs too. This time, however, I feel hopeful that we're doing something to change the (lack of) narrative.

The more I talk about '*le le le*' with people the more it strikes me how vital it is as a project. Talking about the show and its topics has opened the door to so many conversations I would never have had otherwise. "That happened to me too." ..."I didn't really know what consent was"..."I had to learn through experience". Creating a show about consent can feel like something radical when these are the common phrases you hear any time you bring up the subject.

I feel very lucky to be doing this show with young people across Wales. Despite how weighty and overwhelming the subject may feel, they have all been open and shown maturity and confidence when talking about their experiences. By sharing and engaging in open conversation with our audiences, I hope we can do something to change the silence around consent in our society. I hope families, parents and guardians come to watch and feel empowered to talk about consent and healthy relationships with their children and the young people around them. It feels like an empathic and supportive way to open the door to these important discussions. It's about time we all took responsibility by listening to our young people and maintaining space for these important conversations. Something has to change. I hope '*le le le*' is part of this change.

NOTE FROM THE ACTOR, ELERI

Performing *le le le* means I have to be an actor and facilitator. I'm 'with' the audience - there's no fourth wall. I sometimes ask them to think about things that are scary, or ask them to do something like come up on stage with me. These can feel like big issues, so they need to trust me. It's difficult, because the performance always exists on two levels - if I'm delivering a monologue that means I'm in another stage of life, I'm still keeping an eye on the audience, sensing how things are going, and analysing their reactions so that I can adjust how to address them in the next act. Giving a good performance of *le le le* requires a combination of empathy, being effortless, with humour, generosity and openness. The biggest challenge, for me, is the level of openness that is necessary, especially as I'm playing 'myself'. *le le le* requires me to control the room all the time, but also to always be the open person, and show that I am vulnerable as well.

I'm looking forward to performing this work because I have the unique opportunity to make a connection with a lot of people within a short period of time. I also get to be close to the character in the story who is a victim of rape. They are very real, and very dear to me. The final conversation between the two feels intense - in fact, that's the only time in the show when I truly feel like I might lose control of the room, and that's because I'm trying my best not to cry. This is an incredibly special show and a challenging, rewarding show to perform. Every time I perform it, I learn something about myself and other people.

I do stand-up, so giving an account of personal, intimate memories and thoughts to an audience feels natural to me. I love the interaction.

DESIGN

SET AND SPACE

The *le le le* set is incredibly simple, and therefore easier to take on tour. The stage space is fitted with three microphones and a projection screen. The microphones create an inverted triangle within the space, where the main character creates their own personal story. When she cuts across another story, she moves out of this space and closer to the audience to focus and hold their attention, or to the microphones where the story proceeds 'outside' her personal world. This makes it possible to have a simple and effective outline between the stories

PROJECTION: HEADLINES, LIVE POLL AND INTERVIEWS

Headlines are projected to show the audience a section of story to help them navigate between the three different styles of storytelling:

- storytelling and commentary
- direct address and facilitation
- conversations: between all the other characters in the story

MICROPHONES, MUSIC AND SOUND EFFECTS

Microphones are used during the interview sections of the performance in order to amplify the voices of the contributors and also to allow the audience to distinguish between story lines.

Music and sound effects are used throughout the performance:

- Music punctuates moments of impact within the script. The tone of the song matches the tone of the moment in the play. This allows the audience to accept the humour, anxiety, feeling/atmosphere or sadness within the moment.
- A variety of sounds are used in connection with the projected headlines, to help the audience differentiate parts of the story.

LIGHTING:

Colours:

We use a palette of warm white colours when delivering the monologues, changing very subtly to cooler white colours when the conversations are read aloud. We often use a blue background when the audience is texting, and sometimes when the interviews are playing, as it is a calming colour.

Audience Lighting:

We start the show with the house lights on. When delivering the welcome and safety talk, we're keen that Eleri can see the audience so she can establish a good connection with them; we also try to prepare the audience for the transition to the beginning of the show. We don't want that to be unannounced. So, when Eleri asks 'OK, are you ready for us to start the show... Let's go', that's when we bring down the house lights. We light them up again when Eleri asks for volunteers to read, and also when people text. We want people to know that they can leave during the texting, if they want to.

COSTUME:

Eleri is wearing jeans, sneakers and a t-shirt. We wanted her to look like herself. Informal but not too casual – after all, she's doing a show! And as if she might have worn these clothes to go to the party she describes in the show. It's important that she's comfortable and feels good in her clothes.

IE IE IE, AND THE VERBATIM THEATRE

“Verbatim means word for word. Traditionally verbatim is used in the theatre to highlight an event, comment on issues of a political, social or economic nature and using real people’s words to express this.”

– Kate McGill (Verbatim practitioner, playwright, director and actor)

Looking at the style and form of *le le le*, the audience immediately feels that they are in conversation with the actor, Eleri, rather than someone playing to them in the traditional sense of the relationship between the actor and the audience. It is clear that Eleri’s story stems from her own life through her delivery, as do the interviews of the students involved. The audience, therefore, must assume that the rest of the text also comes from the perspective of reality.

Verbatim theatre is becoming a common tool for theatre-makers, for many reasons. It can be an exploration: actors, playwrights and directors ask – what can theatre add to this discussion? It is a tool to unlock a person’s ‘whole story’, where the audience can see that the ordinary is extraordinary. And finally, it is used to create something in the space between what’s going on in the world and what people think, allowing the audience to engage in conversation, rather than suspend their disbelief. In this way, *le le le* fits into Verbatim.

EXPLAINING THE VERBATIM IN *IE IE IE*

You could use these elements in your Drama class to help you create your own invented work, around an idea you’re passionate about.

Set audience expectations, and lack of a fourth wall

From the beginning of the performance, Eleri breaks down the barrier that the fourth wall can create. Before the show begins she moves through the audience, chatting warmly with the students. This allows her to build the connections between the audience and the actor, creating a safe space to discuss the difficult content and audience interaction that is to follow.

“The content dictates the creative decisions we’ve made around our show regarding individuals and audience interaction. We need to work out what other people think, and the audience interaction allows us to incorporate that atmosphere, so every show is different, the story takes its own shape, and different perspectives are allowed to sit within the performance space.”

Storytelling and providing a commentary

Eleri tells her story in the third person, delivering and acting out a memory. She also interrupts with personal thoughts that were happening in the moment, or provides a commentary on how she feels about the actions and decisions made by her in the past. Eleri does this in a way that creates a dialogue between herself and the audience, drawing them into the narrative – locating them in the situation with her and challenging them to enquire what they would do.

Ri's story, on the other hand, is a direct address to the audience, telling the facts of the situation in an empathic voice in order to give the situation the necessary seriousness. Audience involvement is then woven into this section of the performance, allowing real dialogue with the audience and giving the content a chance to work its way into the collective consciousness. This can be very uncomfortable for the performer, due to the fact they are open to the unknown.

Intensifying the ordinary

The magic of verbatim theatre is that practitioners use the stories of real people, everyday language (the um's and ah's, and the pauses to think) and the 'usual' body language, which becomes poetic on stage. The story relate tales that are common to us all, and a combination of young people's thoughts and ideas as a device to build their narrative. The ordinary moments in Eleri's life – once you add in the storytelling, the commentary, the lighting that creates an atmosphere, and the audience – intensify, and the situation becomes more intense.

Authenticity

Verbatim theatre requires authenticity to elicit response and connection with the audience. That's why it's important to keep all the messy bits from the conversations and interviews that guide the performance – the um's and ah's, and the pauses to think. These allow the audience to believe that the story in front of them is true, and feels a little more flexible than a traditional script. The performer has a duty to the people they represent to get it right, but this can be a distillation or interpretation of a wider conversation, as is done in *le le le*.

The National Theatre's Verbatim Resources for use in the classroom:

Introduction to the Verbatim approach:

<https://www.youtube.com/watch?v=ui3k1wT2yeM>

Verbatim Theatre Ethics:

https://www.youtube.com/watch?v=39JSv-n_W5U

IE IE IE, AND THE LINKS TO THE EXPRESSIVE ARTS CURRICULUM

EXPRESSIVE ARTS

The dynamic nature of the expressive arts can attract, motivate and encourage learners to develop their creative, artistic and performance skills to the best of their ability.

- 1 Exploring the expressive arts is essential to the development of artistic skills and knowledge, and enables learners to be curious and creative individuals.
- 2 Responding and reflecting – both as an artist and as an audience – is an essential part of learning within the expressive arts.
- 3 Creating combines skills and knowledge, and draws on the senses, inspiration and imagination.

DRAMA REVIEW

Note: As you answer the questions below, you will need to find, and provide, physical examples of the production. A physical example is when you describe, in great detail, what is happening on stage at the time. Look for the smallest details, for example, explaining how Eleri stands or moves, how she creates other characters, or how she creates focus with the audience members involved, what's going on in terms of the technology, where exactly they are in the space, etc. The more detail, the better!
Character/Role: Answer these questions for each character in the play.

- 1 What use did the actor make of drama techniques (voice, body, movement and space) to create their characters?
 - **Think further:** Did the character evolve, or remain the same, and how is this conveyed through their use of techniques?
- 2 How did the actor create an impact as an individual and in their relationships with others or with the audience? Link this to specific moments or examples in the performance.
- 3 What did you learn about the characters through the dialogue used in the performance?
 - **Think further:** What do we learn about the characters' lives and worlds through the characters' dialogue? Think about a certain moment and use direct quotes from the text.
- 4 How did the actor build **atmosphere** in their performance? Link this to specific moments or examples in the performance.
 - **Think further:** What did you understand about the wider meaning of the play from how the actor conveyed the characters in the performance?
 - How did the videos encourage you to think about the big ideas in the performance?

THEMES/IDEAS/ SYMBOLS:

- 1 What were the main themes and main ideas that figured prominently in the script? Link these themes and ideas to specific moments or examples in the performance.
- 2 What themes and ideas do each of the characters represent, and how is this communicated through the acting techniques used?
- 3 How did the design team go about using the Elements of Drama to build the performance? How did this make you feel as an audience member?
 - **Think further:** How did the design team create **atmosphere**? Link your answer to specific technologies or moments in the performance.
 - How did the director or design team create **focus**? Link your answer to specific technologies or moments of acting in the performance.
- 4 Note the symbols, motifs or use of technology that resonate throughout the performance. Explain their importance to the performance or narrative.
- 5 How do the themes, symbols or ideas connect to the wider world of the play, or to the wider context in Wales, and what impact will this have on the audience?
- 2 How was tension created by the way in which the narrative was structured?
- 3 Discuss the tension created between the technologies used, Eleri's acting and the use of audience participation.
- 4 How was dialogue used to drive the narrative or the story of the play??
 - **Think further:** Discuss the contrast between audience participation, the use of recordings, and how the character speaks to the audience.
 - How was delivery used within the performance, and how did this differ from the times where the characters were talking to each other?
- 5 In what way did the structure of the play differ from a normal linear narrative, and why is this important? What impact did this have on you as an audience member?
 - **Think further:** What do you think Eleri and the team were trying to say through the combination of interviews, what happened between the young people, and Eleri's story. How did this come to life on stage? What, do you think, was the main message?
- 6 Discuss how impact was created, and relate this to either the concept of the Director or Designer. Link your ideas to specific moments or examples in the performance.
- 7 Discuss the purpose of the performance and how it connects to what is happening in the world socially, politically or historically. Link your ideas to specific moments or examples in the performance.

CONCEPT/STRUCTURE OF DIRECTION/DESIGN:

- 1 Discuss how the performance was structured. Why is this effective?

TECHNOLOGY:

link your ideas to specific parts or examples of the performance. Think about the lighting, set, sound, props, costumes and make-up, and how this helped draw you into the world of drama.

- 1 How was technology used to create impact in the performance?
- 2 How was technology used to highlight important ideas, themes and symbols in the performance?
- 3 How was atmosphere created or built through technology, and why was this important?
- 4 How did the use of technology help you gain a better understanding of the world of drama?
- 5 What was the symbolic purpose of the recorded interviews that were in the performance? How did this connect to the story, or add to its message?

IMPORTANT NOTE:

When you write about the Set or Costume, you'll need to be specific about the details below, and make a sketch of what you see. Imagine that the person you are writing for has not seen the production, and that you need to create a clear image in their mind of what you saw:

- 1 Set/Props:
 - Size, shape and dimension of any pieces of the set or props used
 - Selected materials, textures and colours
- 2 Costume:
 - The materials, colours and textures used to make the costumes
 - The shapes created and the symbolic elements of the costume

IE IE IE, AND THE LINKS TO THE HEALTH AND WELLBEING CURRICULUM

THERE IS ALSO A FOCUS ON THE CURRICULUM FOR WALES: THE RELATIONSHIP AND SEXUALITY EDUCATION CODE.

Health and Wellbeing, Relationship and Sexuality.

The Health and Wellbeing Area of Learning and Experience provides a holistic structure to understand the field of health and wellbeing. It's about developing learners' capacity to navigate their way through life's opportunities and challenges. The basic components of this Area are physical health and development, mental health, and emotional and social well-being. It will support learners to understand and appreciate how different elements of health and wellbeing are interconnected, and recognise that good health and wellbeing are important to enable successful learning. Along with the area of health and wellbeing these activities will focus on Relationship and Sexuality Education. All young people should have the right to access information that keeps them safe from harm. This includes learning about healthy relationships, staying safe, both online and offline, and being confident to raise issues with responsible adults. Relationship and Sexuality Education is designed to protect all our children and young people, supporting them to develop knowledge, skills and behaviours that will help protect them throughout their lives.

ACTIVITY 1

Consent, Healthy relationships and friendships.

The activity below will focus on what comes to young people's minds when talking about Consent, healthy relationships and friendships.

You will need to break into 3 groups and each group will need a piece of paper. One piece of paper should state 'Consent' the other 'Healthy Relationships' and a third 'Friendship'. Give each group 5 mins each to identify exactly what comes to their minds when thinking about these words. The positives and the negatives. After 5 mins the papers will need to be moved around so that every single group has had a chance to set out thoughts on each title. Then hold a group discussion on the topics identified and the thoughts of the young people.

A few questions to help the leader engage conversation

- 1 Consent – asking in what situations would people ask for consent? How would you communicate consent? What vocabulary would you use?
- 2 Healthy Relationships – Ask who they share a relationship with? In other words a relationship doesn't have to be romantic. Relationships with friends, parents, teachers, bus driver etc. Where have they learned about healthy relationships?
- 3 Friendship – What is friendship to you? What are the virtues of friendship?

SECOND ACTIVITY

Relationships

What are the healthy qualities you look for within a relationship? Whether romantically or as friends? Imagine a person is made up of 100%. You need to put a percentage by the things you would like to have as qualities in your friend/partner. There is no need to choose every single characteristic, and the percentages can be different e.g Kind 30%, Generous 20%, Attractive 15%, Fair 15% and Funny 20%..

- 1 Respecting others
- 2 Trustworthy
- 3 Honest
- 4 Generous
- 5 Kind
- 6 Attractive
- 7 Fair
- 8 Funny
- 9 Supportive
- 10 Good listener
- 11 Caring
- 12 Things in common
- 13 Clever
- 14 Non-violent
- 15 Buys me nice things
- 16 Talks to me
- 17 Wears nice clothes
- 18 Treats me as an equal

Then, an opportunity for the leader to engage in conversation on their choices. Some may have put a number by things like kind. But we may ask shouldn't Kind be something that is taken for granted as part of someone's qualities?... and one shouldn't feel that they have to deserve / pay for those basic things.