



Outsiders

Education Pack

VERSION #2 – FEATURING BEHIND THE SCENES CONTENT FROM THE REHEARSAL PROCESS

PILOT

ATYP
Australian Theatre
for Young People



This education pack has been commissioned by Pilot Theatre, an award-winning National Touring Theatre Company in residence at York Theatre Royal. Education and engagement are core to Pilot's work across all its platforms, whether it is devising and delivering workshops in schools or running a research and development project alongside our digital innovation programme. In Autumn 2015 it takes the classic novel *L'Étranger* and retells it through the eyes of Marie Cardona and Sumaya Nuradin.



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About this pack...

This education pack provides an insight into Pilot Theatre's 2015 production of *Outsiders*. It is aimed at students of Drama, Theatre Studies, Performing Arts, Acting and Technical Theatre. *Outsiders* is an ideal text for exploring cross-curricular links like Citizenship and Religious Studies. It explores themes of otherness, dislocation and different perspectives.

External sites are not the responsibility of the authors. This pack was created by John R. Wilkinson and Helen Cadbury at www.theatrestudy.co.uk

Pilot is working with the Australian Theatre for Young People (ATYP) on two new theatre commissions. Both companies have asked a writer to write a response play to Camus' novel *L'Étranger* (*The Outsider*). Pilot Theatre's Artistic Director, Marcus Romer, will be going to Sydney to direct Patricia Cornelius' play, *Numb*, in July 2015.

ATYP's Artistic Director, Fraser Corfield, will be coming over to York to direct Emteaz Hussain's play in September 2015. This pack relates to the Hussain/Corfield production.

Both productions will be supported by participation projects for young people and be connected digitally to allow audiences the opportunity to see both shows whichever continent they live on!

For more information and useful links, see Section 8 at the end of this pack.

Contents

About this Pack...	1
Context	
1. About this Production	3
1a. Meet the Director Fraser Corfield	4
1b. Tour Dates	6
2. About the Book Albert Camus	7
3. Themes in the Book	8
3a. Meet with the Actors Lou Broadbent and Sara Sadeghi	10
4. Insight #1 Design Process	12
4a. Meet the Designer Lydia Denno	13
Exercises	
5. Workshop #1 First Person POV	14
6. Workshop #2 Being Outsiders	16
7. Evaluating a Performance	19
8. Further Information Extra Bits	20

Story Synopsis (What's the book about?)

The title character Meursault is an indifferent French Algerian. After attending his mother's funeral he apathetically kills an Arab man whom he recognises in French Algiers. The story is divided into two parts: Meursault's first-person narrative view before and after the murder, respectively.

1. About this Production

Writer Emteaz Hussain, inspired by Albert Camus' *The Outsider (L'Étranger)*

Director Fraser Corfield

Marie was there, she saw it all happen. She was the witness. In court she looked across the room to meet her boyfriend's gaze - but he looked straight through her - his eyes seemed unfocused, distant. She remembered his soft touch, his smile and his stories. She remembered these from the time before he aimed the gun. Before he fired the gun. Before the four shots rang out and the man fell to the ground. She was there. Marie saw it all happen...

Then the letters from the prison started to arrive to her flat, first it was one, then another, then another - all filled with detail with thoughts - filled with a detached emotionless tone. This was what started to burn into her brain, into her thoughts and into her actions.

Pilot Theatre will take the classic novel L'Étranger and retell it throughout the eyes of Marie Cardona.

This production is part of the **[Boomerang Project](#)**: an EU Culture funded project connecting 6 companies and 3 continents - all discussing issues of migration and immigration and its impact on young people in particular.

www.boomerang-project.com

Pilot is working with the Australian Theatre for Young People (ATYP) on two new theatre commissions for Boomerang. Following on from the project meeting in Vancouver in the summer of 2014 both Companies have asked a writer to write a response play to Camus' novel *L'Étranger* (The Outsider) to explore themes of otherness, dislocation and differing perspectives.

Pilot Theatre's Artistic Director, Marcus Romer, will be going to Sydney to direct Patricia Cornelius' play in July 2015 and ATYP's Artistic Director, Fraser Corfield, will be coming over to York to direct Emteaz Hussain's play in September 2015. Both productions will be supported by participation projects for young people and be connected digitally to allow audiences the the opportunity to see both shows whichever continent they live on!

There is plenty more information about our partner company on their website - **www.atyp.com.au**

1a. Meet the Director | Fraser Corfield

Australian Theatre for Young People's Artistic Director, Fraser Corfield, has come over to York to direct Emteaz Hussain's play. Here, he talks to us about the project. Fraser is a passionate advocate for new work, commissioning and producing over twenty new plays and productions.



1. When you're directing a new piece of work, like *Outsiders*, what kind of approach do you take?

It depends at what point I enter the process. With this, there's still a little bit of development to do. So we're beginning this rehearsal process a bit like a script development workshop. I'm supporting Emteaz by looking at different ideas – ways of refining the tension that drives the play. Once that redraft has happened we'll sit down and start the rehearsal process. For me it's very much about making sure that we're honouring what the playwright sees as the essential relationships and tensions. It's important to identify what's going to drive the play and hold an audience.

2. In terms of this being an international collaboration, is that a process which you're used to or have you found things slightly different over here?

One of the things that's fascinating is there's very little difference between how we make drama in Australia and the way it is made in the UK. That's probably for a number of reasons: we've all grown up on English texts – Shakespeare, I've been talking in the last few days about Pinter and Stoppard – and they are the kind of things we study at school. If you look at a lot of Australia's leading theatre companies and playwriting organisations they're actually headed up, at the moment, by English people. So there is a real synergy between how we look at texts and dramaturgy and script development in Australia too and the way it's done in the UK.

3. A dramaturg is someone who helps writers, and others, make their plays. What's the role of the dramaturg over there?

It's really similar. The dramaturg acts as the foil to support the writer, a channel and feedback, a single supportive point. I think the process of creating new work is most effective when there's a writer, director and a dramaturg in the room. There has been resurgence in dramaturgy in the last five years in Australia but I think, unfortunately, a lot of

it is linked to the financial state of the companies and projects. Generally when wages are cut, the first position that seems to get cut so often is the dramaturg and then the director takes on that responsibility.

4. What excites you most about Emteaz's adaptation?

One of the things that is fascinating about the play is taking something that's based on a text that feels dated. If you look at the novel and its original significance, then you look at the world that we're living in now and think about someone killing an Arab and the repercussions of that. One of the things that I think is going to be fascinating is looking at the way the themes of the play spiral to something much greater in a modern context.

5. What do you think the biggest challenge of the play is?

One of the most difficult things with a project like this is going to be the fact that you've got a novel which has a structure, but a play that you're creating is a reimagining and inspired by that original novel. So how does the work that you're creating have integrity and a structure that exists separate to the original? That's the great thing to wrestle with and, to be honest; we'll probably wrestle with it right up until it goes on.

6. What new insights do you think the stage adaptation offers?

The key has been that it's not just about the staging of the story. It's about revisiting the story and looking at it through a modern lens. Now what's interesting with that is some of the things which were of lesser important in the original. For example, the character of the Arab who I think in the original was just intended to be incidental but you look at that through a modern lens and notice that he's only ever referred to as "The Arab". He's the person that gets killed. He is the catalyst for this chain of events. There's no depth, there's no depth or humanity in how that character is being drafted. It's an offensive, colonial tone. So what's interesting about this, as much as transferring it from novel to stage, is also transporting a classic story and looking at it through the eyes of 2015 and seeing how differently we view the world. How differently do we weight our actions? How differently do we view tragedy and loss?

7. What do you hope an audience will take away from seeing this play?

I hope it raises questions around a certain kind of perpetual injustice. The fact that are we learning from the past or are we continuing to make the same mistakes over and over again? What hopefully the piece will do is raise the question of what choices do we need to make individually in order to move forward to some sort of reconciliation. That's really interesting and it's an interesting approach that Emteaz is taking when creating this story.

8. Can you give us a flavour of your working relationship with Emteaz?

Yeah, sure! It started with Skype discussions, very early on. So far, it's been very much still interpreting the script because we both have had the strong feeling that the script that we are starting with is not a rehearsal draft. So there's more work to be done. We're feeding in different views and looking forward to a rehearsal draft. Once we get there, once we have the story that we're going to tell, and know how that story is going to develop, it's about honouring the vision that she has for the writing.

9. What advice would you give a young person who wants to pursue a career as a theatre director?

I would suggest pick stories that you really care about. Don't try and pick stories that you think are clever or you think will make you look clever by doing them. Actually pick a story that you're really interested in telling.

10. Finally, can you describe what you hope the vision for *Outsiders* will be in five words?

Unsettling. Political. Feminist. Drama – Four words, there you go!

1b. Tour Dates

Pilot Theatre Present

OUTSIDERS

by Emteaz Hussain, inspired by Albert Camus' *L'Étranger*

23-26 Sept - CAST, Doncaster
Box Office: 01302 303959
castindoncaster.com

29 Sept-3 Oct - York University
Box Office: 01904 623568
yorktheatreroyal.co.uk

7 Oct - Barnsley Civic
Box Office: 01226 327000
barnsleycivic.co.uk

9 Oct - Derby Theatre
Box Office: 01332 593939
derbytheatre.co.uk

12-16 Oct - Liverpool Playhouse
Box Office: 01517 094776
everymenplayhouse.com

10-11 Nov - Canada Water, London
Box Office: 02086 924446
thealbany.org.uk

17-18 Nov - Hull Truck
Box Office: 01482 323638
hulltruck.co.uk

19 Nov - Lawrence Batley Theatre
Box Office: 01484 430528
thelbt.org

24-28 Nov - Tobacco Factory, Bristol
Box Office: 01179 020344
tobaccofactorytheatres.com

Autumn Tour 2015

@pilot_theatre
pilot-theatre.com
01904 635755

Full education pack available.

Arts Council ENGLAND
Culture

2. About the Book | Albert Camus



Outsiders is based on a classic book called *L'Étranger* (*The Outsider*) by French author Albert Camus (it's pronounced "Alber' Camoo"). The title of the book has, in the past, been translated in lots of different ways: "outsider", "stranger" and even "foreigner" because a single word in one language often has more than one meaning in another.

Camus was a Nobel Prize winning author, journalist and philosopher. His views contributed to the rise of the philosophy known as **Absurdism**. **Absurdists, basically, think that humans are absurd because we're always looking for meaning.**

Camus may well be France's greatest writer. He was born in Algiers in 1915 (where most of *The Outsider* is set) and studied philosophy at the University there. Once he'd finished studying he became a journalist and also set up an experimental theatre group. After a short time working in Paris he returned to Algiers where his play *Caligula* appeared in 1939.

Camus' first two important books, one of which was *The Outsider* (1942) were published when he returned to Paris. During World War 2 Camus was an intellectual leader in the French Resistance. This included him starting an underground newspaper called *Combat*.

After the war he got international recognition as a writer, for books such as *The Plague* (1947), *The Just* (1949) and *The Fall* (1956). He was awarded the Nobel Prize for Literature in 1957. Three years later, tragically, he was killed in a road accident.

"The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion."

— Albert Camus

3. Themes in the Book

Camus' novel can be interpreted in many different ways. Here are some of its more common themes:

The Irrationality of the Universe

The Outsider is a fiction book but it contains a strong resonance of Camus' philosophical notion of absurdity. Camus says that individual lives, and human existence in general, have no rational meaning or order. However, because people have difficulty accepting this notion, they constantly attempt to identify or create meaning in their lives. The term "absurdity" describes humanity's futile attempt to find rational order where none exists. Camus does not explicitly refer to the notion of absurdity but the beliefs appear in the novel. Meursault's external world, plus his thoughts and attitudes, has no rational order. There's no clear reason for his actions, such as his decision to marry Marie and his decision to kill the Arab.

Disconnection and the Meaninglessness of Human Life

A second big idea in absurdist philosophy is the idea that human life has no redeeming meaning or purpose. Camus argues that the only certain thing in life is the inevitability of death. All humans will eventually meet death so all lives are meaningless. Meursault moves toward this realization throughout the novel, but he does not grasp it until after his argument with the chaplain in the final chapter. Meursault realizes that, just as he is indifferent to much of the universe, so is the universe indifferent to him. Like all people, Meursault has been born, will die, and will have no further importance.

The Importance of the Physical World

Meursault is more interested in the physical world than social or emotional issues. This focus on the real world results from the novel's assertion that there exists no higher meaning to life. Throughout *The Outsider*, Meursault's attention centres on his body, his physical relationship with Marie, the weather and on physical elements of his surroundings. For example, the heat during the funeral procession causes Meursault far more pain than the thought of burying his mother. The sun on the beach torments Meursault and during his trial Meursault even identifies his suffering under the sun as the reason he killed the Arab. The style of Meursault's narration also reflects his interest in the physical. He offers terse,

plain descriptions when glossing over emotional or social situations but his descriptions become vivid and rich when he talks about nature and the weather.

Decay and Death

Different characters in *The Outsider* hold widely varying attitudes toward decay and death. Salamano loves his decaying, scab-covered dog and he values its companionship, even though most people find it disgusting. Meursault does not show much emotion in response to his mother's death, but the society in which he lives believes that he should be distraught with grief. Additionally, while Meursault is content to believe that physical death represents the complete and final end of life, the chaplain holds fast to the idea of an afterlife. An essential part of Meursault's character development in the novel is his coming to terms with his own attitudes about death. At the end of the novel, he has finally embraced the idea that death is the one inevitable fact of human life, and is able to accept the reality of his impending execution without despair.

Otherness, Watching and Observation

There are instances of characters watching Meursault, or of his watching them. Constant watching in *The Outsider* suggests humanity's endless search for purpose. It shows the importance of the tangible, visible details of the physical world in a universe where there is no grander meaning. When Meursault watches people on the street from his balcony, he does so passively, absorbing details but not judging what he sees. By contrast, the people in the courtroom watch Meursault as part of the process of judgment and condemnation. In the courtroom, we learn that many of Meursault's previous actions were being watched without his—or our—knowledge. The Arabs watch Raymond and his friends with implicit antagonism as they walk to the bus. Raymond's neighbours act as spectators to his dispute with his mistress and the police officer, watching with concern or petty curiosity. At times, watching is a mysterious activity, such as when Meursault watches the woman at Celeste's, and later when she watches him in court. The novel's moments of watching and observation reflect humanity's endless search for meaning, which Camus found absurd.

Discussion Point

If you read these notes before seeing the play, or if you have read the whole novel (it's not very long) compare the different way the story has been told in Pilot's production.

What is the effect of these choices? | What new meanings do they create? |
What new ideas can an adaptation bring to a classic text?

3a. Meet the Actors | Lou Broadbent and Sara Sadeghi



Lou Broadbent – Playing Marie



Sara Sadeghi – Playing Sumaya

1. Tell us a little bit about your characters...

LOU | I play Marie, who is the fiancé of the central character in the original novel. So she's a young woman living in French colonised Algeria.

SARA | Likewise Sumaya is a character in the book but the women don't really get a voice in the book. Sumaya is the sister of a character in the book who is shot by Marie's fiancé, Marceau, on a hot day on a beach in Algeria. That's why we find our two characters in this play.

2. Were you both familiar with the original novel before you started the project?

SARA | Funnily enough I'd read the book two weeks before the casting because I'm a member of a small book group. That happened to be the book that we read. When I got the casting through I was like "Oh that's great because I already know this book!"

LOU | I studied it for French A Level. I thought I knew it really well but then you have to go back don't you.

3. Is there a difference between working on a response play like this, as opposed to a brand new piece?

LOU | It's very interesting because ordinarily you have a script set in stone with no playwright involved and as the actors you get to make decisions about the background and about things that perhaps haven't been put in the script. Whereas, we've kind of got quite a lot of the decisions from the original novel and we've got fluidity in quite a lot of big decisions at the moment, particularly with Emteaz still being with us.

SARA | It's a luxury which you don't get with a text which is known or written a specific way. We've had chance to talk to her about these characters and what they really want and why they're here.

4. What insights has Emteaz given you?

LOU | She said yesterday that she had a really visceral reactions to the fact that these women are left out of the book. It made her very angry. Once you start approaching the idea and a reaction to that novel, giving the women a voice, you just start thinking about the far reaching consequences of the original action for all involved.

5. The original novel is split into two sections. Does the play follow a similar structure?

LOU | Actually, no. It doesn't mimic the structure and it doesn't mimic the linear storytelling aspect. A large element of how Emteaz has approached it is the fact that these women could be caught telling this story. So it's not, necessarily, action from a moment of meeting but a retelling from a certain point within the story. It's definitely not going to be in a linear fashion.

SARA | We also have to work out whether there's any history between us. Is this the first encounter? Have we told this story a hundred times before? These are things we have to work out. We think we know the answers but need to make sure!

6. How do you respond to Mersault, the central character in the book?

SARA | When I read the book with my book group we had a really interesting discussion about him. Half of the group found him really interesting because his social skills are poor. Is he autistic? If you look at the way he approaches things, there's something really intriguing going on there. They wanted to no more. The other half of the group just hated the book. They hated that he could be so cold and blinkered towards everything. I was in the half that was really fascinated by how he could do what he does, so to get this job was a brilliant opportunity to investigate that.

LOU | It's a really important question for Marie's character. She's engaged to be married to him and he is an outsider in society. She met him the day after his mother's funeral. They ended up starting a relationship. So who is the woman that would be with a man like that? What's her state of mind? What's her self-esteem like? Does she genuinely love him or is she clutching onto whoever will give her the kind of attention he offers? I'm slightly of the opinion that if she has any empathy, if she desires to be a part of society she's clutching onto him as the only raft that she can have?

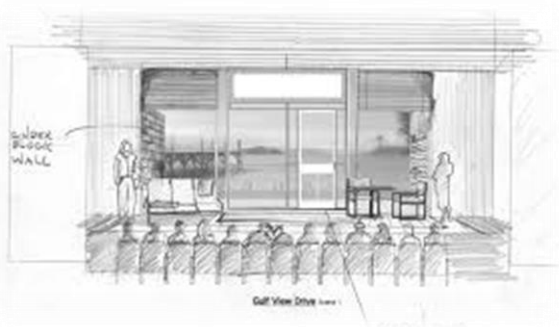
SARA | That sort of decision also changes whether we as an audience like her or not. It's something really important we need to find.

7. What do you think this new piece can reveal about the original novel?

LOU | There's a point where it stops being about these women in this story and start becoming about reconciliation. There's also something about the schism in society: be it Arab/White, Man/Woman, any couple which has that kind of rift. This is very simplistic but even in the news today – "I'm a migrant seeking help and you're a third generation European dweller". Can that friction ever be resolved? Can they tell this story to a conclusion or will they just keep going around in circles.

SARA | Emteaz has touched more on the relationship between our characters. Do we connect with each other and how do we sympathise with each other's situation? Whether or not there's guilt as well.

4. Insight #1 | Design Process



Ever wondered about how a theatre goes about hiring designers? Let's take a look at some of the steps involved when choosing one of the most important members of the production team.

What does a designer do?

A designer is in charge of creating the sets and costumes that appear on the stage. Experienced designers are usually self-employed. A director will probably have a designer in mind before they begin work on a show. They will make the initial approach to the designer(s) but a theatre or production department will talk to the designer when it comes to things like wages and production dates.

Model Box

A designer starts by building a model of the theatre to show the measurements of a building. This is done using black card or polyboard sprayed black. Theatres often have existing, empty model boxes ready to use. It is a good idea to also have model pieces for seating blocks, so designers can see possible seating layouts quickly and easily.



A designer will work together with a director on a show's **concept**: what it looks like, ideas relating to its themes and any ideas which particularly excite or influence them. In some cases, they will also discuss who they would like to light the show. Directors, designers and lighting designers often have long-standing working relationships. "Creative Teams" are used to working in many different theatres. Each will work in a slightly different way.

Discussion Point

Have a look at the book's theme, as discussed on pages 5 and 6 of this pack.

Which themes do you think the designer was most influenced by? | How have they got them across in Pilot's production?

4a. Meet the Designer | Lydia Denno

1. What was your initial designing process for *Outsiders*?

Since the play was a new commission, the script was still in process when I began the design. This meant that my starting point for the visual world of the play was the atmosphere, the symbolism and the mood of the play, rather than a strict location or locations. It was a non-conventional and interesting approach to designing. Equally, my initial research revolved around the historical backdrop of Camus' book, and of the play, and delved into the political and social landscape of 1940s French occupied Algeria.

2. Where you familiar with the works of Albert Camus before working on this project?

I knew something of Camus' philosophy but had never read any of his novels or short stories. I loved reading the book at the start of this project though and read it in English and French!

3. Obviously, this is an international collaboration. How did this influence your working process with the director, Fraser Corfield?

It meant that all design meetings were conducted via Skype and email. By the power of the internet, we made it work!

4. How did you become a designer?

I did my undergraduate degree in Theatre Design at Nottingham Trent University. I decided to study such a specific subject, not because I felt it was my obvious path but because it encompassed so many topics that I was passionate about – history, literature, storytelling, spatial design and fashion. It probably wasn't until I was given my first job though and saw the process on the ground that I really became a designer.

5. What advice would you give aspiring designers? What piece of advice do you wish you'd been given when starting out?

I'd encourage emerging designers to assist established designers for as long as possible! There's nothing like learning from others even if you decide their process doesn't work for you. The danger of not assisting for very long is that it's easy to become stuck in your one way of doing something. I always wished I'd been given more advice in the early days in the running of a small business! As a freelancer, you are your own administrator, accountant, and agent on top of being a designer. Finally, it's an incredible job so make sure you enjoy it! It's easy to become over-busy and over-stressed with the demands of time, small budgets and responsibilities. But it's important to hold on to the love of storytelling, the level of collaboration and the dialogue with the audience.

5. Workshop #1 | First Person POV

Subject: Drama and Theatre Studies, English, History, Philosophy

Level: Key Stages 3, 4

Objectives: 1) To explore how one storyteller tells a story. 2) To demonstrate a “First Person” narrative viewpoint.

Time: 2-3 hours (Adaptable to suit)

Preparation: 1) In advance of this session, ask the participants to be prepared to tell a short story. It should be a story which everyone knows. **Fairy tales are a good place to start.**

2) This work can be done either before or after students have seen Pilot’s production of *Outsiders*. Students should be familiar with Camus’ novel *The Outsider*.

Resources: None are required



Context: *The Outsider* is written from Meursault’s point of view. He narrates in the **first person** and limits his account to his own thoughts and perceptions. His description of the other characters is entirely subjective—that is, he does not attempt to portray them in a neutral light or to understand their thoughts and feelings.

This workshop sets out to explore how one storyteller tells a story.

Part One:

One Storyteller Tells a Story

For this exercise, everyone should sit on the floor. The listeners should be at a comfortable distance, in a semi-circle, around the storyteller.

1. One person tells their story.
2. When they’ve finished, the group comments on:
 - How the story was told.
 - The nature of the story itself. Things such as:
 - What means did the storyteller use to tell story? (eye contact, humour, gestures etc.)
 - Did the storyteller attempt to make contact with the audience?
 - Did the storyteller tell the story confidently or apologetically?
 - Did the storyteller use direct speech?
 - What kind of language did the storyteller use? (informal, old-fashioned, storybook.)
 - What happened when the person tried to remember parts of the story, did it send them off on different directions?

3. Once the discussion is underway storytellers can, if they want to, tell the group what they thought they were doing, what they thought they'd achieved and what they found difficult.

4. Invite another person to tell the same story but in their own way and in their own words.

5. Raise the same points as in 2. Repeat 4 and 5 at least one more time.

7. **Plenary:** Ask the group to compare and evaluate the differences in the ways of telling. These are some additional points that might be raised.

- How much had the second/third/forth storytellers benefitted from the observations made about the first storyteller's rendition?
- Which elements, vocal or physical, seemed most appropriate for the story?
- Was there a difference in the type of language used? If so, which seemed most appropriate for the story?

A BREAK CAN BE TAKEN HERE (If required.)

Part Two:

Variations and Elaborations

1. Get somebody who hasn't already spoken to tell the story of *The Outsider*. Everyone should be seated on the floor as before but, this time, get them to close their eyes.

2. The listeners then comment on the storyteller's verbal clarity, music, logic and expressiveness. Some areas for comment might be:

- Was the storyteller fun to listen to?
- Was there vocal variety?
- Did the story make sense?
- Did the story make you think of any images?

3. The same storyteller then tells the story again, this time with the audience watching.

4. **Plenary:** Get the group to then discuss in what ways the physical life of a storyteller adds to or subtracts from the impact of a story. As starting points, use some of the questions listed in 2. After this, or any of these sequences, the storyteller could be asked to tell the story again, but taking on board as many of the observations as possible.

6. Workshop #2 | Being Outsiders

Subject: Drama and Theatre Studies, English, History, Philosophy

Level: Key Stages 3, 4

Objectives: To explore ideas of community and personal identity not only as they are displayed in *Outsiders*, but also as they enacted by contemporary young people in the theatre of their everyday lives.

Time: 2-3 hours (Adaptable to suit)

Preparation: This work can be done either before or after students have seen Pilot's production of *Outsiders*. Students should be familiar with Camus' novel *The Outsider*.

Resources: None are required



Context: In *The Outsider*, Meursault claims that nothing in life matters since we will all inevitably die. He believes that “[a] person’s identity does not exist in anything except that person’s actions.” As such, Meursault is outside of the bounds of social order. There are also instances of characters watching Meursault, or of his watching them. Constant watching in *The Outsider* suggests humanity’s endless search for purpose.

This workshop investigates what it is to “inside” and “outside” of a group. It also explores how we are observed and how we observe other people.

Warm Up – Welcome Brother, Welcome Sister

This is a fun (and useful) exercise because it helps create focus and concentration and involves the whole group.

1. Begin by having everyone standing in a circle facing inwards.
2. At a signal from you one person starts the game by walking solemnly across the circle to face another person whom s/he greets by bowing and saying the words “Welcome brother (or sister)” and then giving that person a funny name – any name – e.g. “I bless you Sister Longlegs” or “I bless you Brother Brown Eyes.
3. **Plenary:** The object of the game is to play it without laughing; any player who does laugh is ‘out’ and has to sit down. Continue until just two players remain.

Part One:

Looking at one another

Ask the students to walk around the space and as they do so to look carefully at what people in the group are wearing (including jewellery) and how they are wearing it.

1. After a few seconds ask them to freeze, shut their eyes, and try to visualise the one individual in the group whose clothes and how they are worn have made the most impression.
2. Re-Start the exercise again walking freely and as this develops ask the students to think about how individuals use clothes to make statements about themselves. For example, even if during the day they must wear school uniform, uniform is rarely what it is.
3. Ask them to devise an adjustment to their clothing that will subtly signal their difference from the group (this can be as simple as leaving the laces of one shoe untied, or rolling up only one sleeve of a shirt to the wrist).
4. They should then continue to move around the room trying to spot the changes signalled by their peers.
5. **Plenary:** Gather the participants together and ask them what changes they noticed.

A BREAK CAN BE TAKEN HERE (if required.)

Part Two:

Pocket Sculpture

This exercise also focuses on personal identity.

1. Ask all the students to take a maximum of five objects from their pocket and/or their bag, take them to a place in the room, and there arrange them on the floor in such a way that they make a statement about the identity of their owner.
2. Give them two or three minutes to complete this task and then get the group to walk around and look at what each member has made.
3. **Plenary:** Single out two or three pocket sculptures and ask the group to comment on what they see. Then ask whoever made the sculpture to say what they hoped to signal.

Group Identity

1. In groups of 4 or 5 people ask them to create a group identity by means of both the way in which their clothes are worn and also a gesture or sign that they use as a greeting.
2. Then ask one group to observe whilst the others move as individuals around the space using their sign-language to greet one another.
3. **Plenary:** Ask the observers if they can tell who is a member of which group?

Group Power

Being part of a group can make an individual feel powerful and can lead them into behaviour that they might not consider when alone. Explore this by dividing the group into two.

1. Set them in opposite corners of the room, as far apart as space permits.
2. Ask for a volunteer from each group and ask s/he to teach the group a simple rhythm that they can clap to and that helps them move as one in a forward motion.
3. Give them time to practice moving as one, keeping the shape of the group as far as possible. Ask them to begin the movement and the sounds accompanying it (e.g. stamping their feet and clapping their hands) quietly at first and then gradually build the volume.
4. Once they can do this as a group at a signal from you have both groups begin the exercise by establishing eye contact with the group on the diagonal opposite and then, start to move towards one another – maintaining the shape – but increasing the volume and making their movement and gesture as threatening and intimidating as they can.
5. When the two groups are literally inches away get them to pass through each other (without touching) until they reach the opposite corner of the room.
6. As they pass through the sound of the competing rhythms will be at its height and intensity, and as they pass it should gradually diminish until almost a whisper when the corner is reached.
7. **Plenary:** Repeat this exercise several times and ask what it felt like to participate.



7. Evaluating a Performance

First Impressions

- What impression do you get entering the space?
- What size is it?
- How close is the audience to the action?

Language

- What kind of vocabulary is being used? Is it simple or complex? Natural or artificial?
- Do any words or phrases stay with you?
- How much language belongs to another period of history or another culture?

Non-Verbal Communication

- Think about the history, or backstory, of the characters, the underlying power relations,
- How does this affect how they move in the space in relation to one another?
- What gestures do they use at different stages in the play and how do they change?

Voice

- Listen for changes in tone and pitch. How does strong emotion change the tone or pitch of the actors' voices?
- What level of vocal projection is needed in the venue?

Visual/Aural/Spatial

- How do the actors relate to the set and what could be imagined to be beyond it?
- How do the props, furniture and set dressing create a sense of the space in which the story unfolds?
- What impression do the colours of the set and costumes give you?
- What impression do the textures of the set give you?
- What do you hear? Are you aware of the sound or does it act on your subconscious?
- What lighting effects are being used and what impression do they give?
- How do all the visual and aural and spatial elements work together to communicate the themes and emotional effect of the piece?

Interpretation

- All the elements above are brought together by the director, Fraser Corfield, in his interpretation of the text of the play. After seeing the show, do you feel he has been successful?

Writing

- The play was inspired by Camus' novel, *The Outsider*. If you have read the novel, in what ways do you think the play reflects the themes and intentions of the book and in what ways is it different?
- Do you think that Emteaz Hussain has created a successful version of the story?

8. Further Information | Extra Bits

The Book

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The Albert Camus Society UK

www.camus-society.com

The Boomerang Project

The Boomerang Project

www.boomerang-project.com

Pilot Theatre

www.pilot-theatre.net

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Peter Dean, 2002. *Production Management: Making Shows Happen – A Practical Guide*. Crowood Press.

Christine A. White, 2001. *Technical Theatre: A Practical Introduction*. Hodder Education

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Mike Alfreds, 2014. *Then What Happens?: Storytelling and Adapting for the Theatre*. Nick Hern Books.