

THEATRE / AUSTRALIA

# The Picture of Dorian Gray

By Oscar Wilde  
Sydney Theatre Company  
Adapted and directed by Kip Williams

# AF

ADELAIDE  
FESTIVAL

4 – 20 MAR 2022



## EDUCATION RESOURCE

Resource developed by Deanne Bullen 2022

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# The Picture of Dorian Gray

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# Show Overview

## WARNINGS

- Use of theatrical haze machine and herbal cigarettes
- Adult themes
- Drug use

Recommended for students 15+

Lockdown approximately 20 minutes into the show.

## SYNOPSIS

This reimagining of Oscar Wilde's *The Picture of Dorian Gray* by Kip Williams is a period drama. Williams has written and adapted Wilde's century-old fable of beauty and a deal with the devil that is a mirror to our times.

As a one-person show, we see actor Eryn Jean Norvill play all the shapeshifting 26 characters in a cascade of theatrical transformations.

The production uses a mix of cutting-edge contemporary theatre design, period drama, and live and pre-recorded video to allow Norvill to play all 26 characters simultaneously.

## THEMES

- Morality and corruption
- Appearance and identity
- Love and sexuality
- Life and art

## PRODUCTION

### Style and Conventions:

- Told in third person
- Live and pre-recorded video feed

### Music and Sound:

- Original music composed by Clemence Williams designed to create a soundscape that uses era-appropriate piano and dramatic chords. The music is pre-recorded.
- Donna Summer's *I Feel Love* has been remixed to underscore a montage sequence.
- Included is a lip sync to a number from 1966 Broadway musical *The Apple Tree*: <https://masterworksbroadway.com/music/the-apple-tree-1966/>

### Set and Costume Design:

- Staging designed to include the presence of the camera and operator and sets up the actor in various tableaux as to represent time, place, and character.
- Nick Schlieper's lighting design responds to the sounds and place as the story descends into murder and revenge.
- Costumes include an array of wigs and outfits that take Dorian from tousled youth to ageless predator and often change on the fly during the production.

# Australian Curriculum Links

This education resource has been developed with links to the South Australian Certificate of Education (SACE) Stage 1 and 2 – Drama, English and Media Studies.

## DRAMA – STAGE 1 SUBJECT OUTLINE

Students adopt roles from the dramatic fields of theatre and/or screen. They apply the dramatic process to create outcomes and take informed artistic risks to present the unique voices of individuals, communities, and cultures.

### Understanding and Responding to Drama

Students deepen their knowledge and understanding of contemporary dramatic practice, conventions, and traditions using live, online, and other resources.

### Drama and Technology

Students research and analyse contemporary drama that includes innovative technology. They explore possibilities and provide creative ideas ... in a hypothetical (or actual) dramatic product.

## DRAMA – STAGE 2 SUBJECT OUTLINE

Students draw links between theory and practice through exploration, taking informed artistic risks, and practical experimentation. They create drama from ideas and theoretical foundations, and by experimenting with concepts, processes, aesthetics, and the

application of skills.

### Exploration and Vision

- Exploring and analysing a dramatic text with a view to creating a director's or designer's vision for staging.
- Exploring and analysing drama as an avenue for social change with a view to conceiving a self-devised hypothetical performance.

## ENGLISH – STAGE 1 AND 2 SUBJECT DESCRIPTION

In English students analyse the interrelationship of author, text, and audience with an emphasis on how language and stylistic features shape ideas and perspectives in a range of contexts. They consider social, cultural, economic, historical, and/or political

## GENERAL CAPABILITIES

Specific learning activities are linked with the following icons:



Literacy



Numeracy



Critical and creative thinking



Ethical understanding



Personal and social capability

# Performance Literacy



As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

*... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts*

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there are a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

## Example of Glossary of Dramatic Terms

[https://www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary\\_of\\_drama\\_dramatic.pdf](https://www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf)

# Theatre Etiquette



The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th Century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

## WHOLE CLASS DISCUSSION:

### ***What makes going to a live performance different to going to the cinema?***

Many students have been to the movies but might not have experienced a theatre performance. Emphasise with them that the BIG difference is that the actors are live and in the moment.

Students to discuss and share accepted ways of showing appreciation. Reinforce with them that if it's funny, it's okay to laugh, if the actors invite responses, then it's okay to respond. Sometimes it can also be sad and many times challenging. Assure them there is no right or wrong response to a live performance.

## Why does it matter?

- Students talk about sharing the space and respecting other audience members attending the performance.
- As a group, students discuss the shared role of audience and performer, each being dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!

As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.

## THEATRE PROTOCOLS TO SHARE WITH STUDENTS

### When in the foyer they should:

- Go to the toilet before going into the auditorium.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

### When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

### Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.

### Five broad groups of children whose responses as audience are characterised as:

**Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

**Narrators** – children who talk through the performance, asking questions, commenting on actions.

**Dramatists** – children who immediately imitate what they see, participating through their own actions.

**Mystics** – children who are completely engrossed in the sensory aspects of the experience.

**Spectators** – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

**Ask your students which group they think they would be. Does their response match your observation?**

Weddell, C (2003) *The child audience*. In S. Wright (Ed.) *Children, meaning making and the arts*. Australia: Pearson Education.

## MORE INFO ON:

### Student Pathways in Creative Industries

[Download here](#)

# Before the show

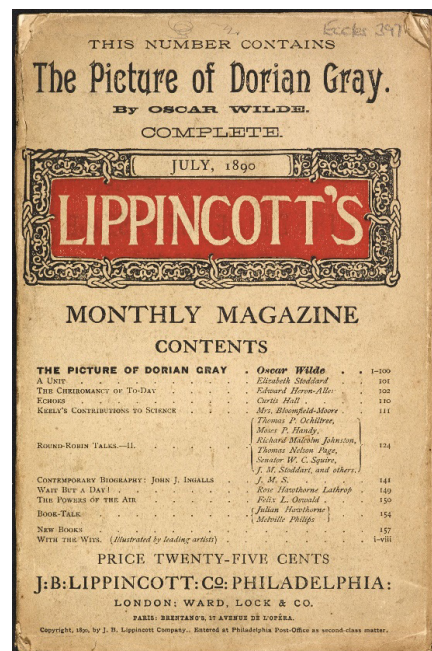
## SO, WHO WAS OSCAR WILDE?

Following is a snapshot of his life:

- Born **Oscar Fingal O'Flahertie Wills Wilde** in Dublin, Ireland, on 16 October 1854.
- Father was a leading ear and eye surgeon in Ireland and mother a revolutionary poet and authority on Celtic myth and folklore.
- Studied Latin and Greek (Classics) at Trinity College in Dublin, an outstanding student, winning academic awards.
- Went on to Oxford University and continued to study Classics.
- Became involved with the Aesthetic Movement while studying at Oxford.
- Appeared on the London scene 1880 as an art critic.
- 1882 went on American tour lecturing of aesthetic and design concepts.
- 1884 married Constance Lloyd – had two children Cyril and Vyvyan.
- 1887-1889 editor of *The Woman's World*.
- Began to achieve fame as author and playwright 1889.
- 1890 his only novel *The Picture of Dorian Gray* (published in *Lippincott's Magazine* and then in book form, revised and expanded by six chapters in 1891).
- 1894 wrote *The Importance of Being Earnest: A Trivial Comedy for Serious People* (said to be his greatest achievement; it exposed Victorian hypocrisies).
- 1895 first performance of *The Importance of Being Earnest*.
- Marquess of Queensberry accuses Wilde of being a sodomite, Wilde sues for libel. Case collapses but Wilde is arrested ordered to stand trial. Jury fails to reach a verdict. In a retrial Wilde found guilty and sentenced May 1895 two years hard labour.
- The death of Oscar Wilde in 1900 seen by many to mark the end of the Aesthetic Movement.



Oscar Wilde by Napoleon Sarony 118 by trials and errors is licensed under CC BY2.0



A picture of the cover of the July 1890 edition of Lippincott's Monthly Magazine, where "The Picture of Dorian Gray" was first published. Image: Wikimedia Commons

## Sydney Theatre Company – Timeline: The Life of Oscar Wilde

<https://www.sydneytheatre.com.au/magazine/posts/2020/november/oscar-wilde-life-timeline>

## PROVOCATIONS



Individually, students build a deeper understanding of the life and times of Oscar Wilde through researching one of the following provocations:

- How was Oscar Wilde influenced by the era he lived in and its values?
- How would you describe Wilde as both an artist and historical figure?
- What were the new worlds that Oscar Wilde imagined?
- What was the cultural and historical world that surrounded Oscar Wilde?
- What was the context within which Oscar Wilde's life and art took shape?
- How did Oscar Wilde's involvement in the Aesthetic Movement influence and shape his ideas?

## WHAT WAS THE AESTHETIC MOVEMENT?

The word *aesthetics* is from the Greek *aisthetikos* meaning *of sense perception*.

The Aesthetic Movement was a branch of philosophy concerned with the nature and appreciation of art, beauty, and good taste. It has also been defined as a critical reflection on art, culture, and nature.

It was in opposition to the Victorian era of Wilde's time and challenged the bourgeois thoughts and morality of the age.

### Undertaking research students to:

- Collect, organise, summarise, and synthesise information.
- Combine research in a digital form.
- Review and evaluate the research of each group.

**The Victorian Era** is the period of Queen Victoria of England's reign, from 1837 until her death in 1901. This era is marked by the values of this period where religion, morality, evangelicalism, industrial work ethic, and personal improvement took root.

### Interesting things you might not know about Oscar Wilde.

- More than 100 years after Wilde's death, Dublin finally accepted Wilde as one of its own by unveiling a collection of three statues in Merrion Square to commemorate the poet and playwright.
- His last words are reported to be: *"My wallpaper and I are fighting a duel to the death. One or other of us has got to go."*
- He only wrote one novel.
- Oscar Wilde was an advocate for socialism. He argued that capitalism crushes creativity because people are so busy focused on solving the social problems caused by capitalism.
- He was an accomplished children's book author – *The Happy Prince*, *The Nightingale and the Rose* and *The Selfish Giant*.

## SACE ENGLISH LITERARY STUDIES STAGE 2

### Learning requirements:

- Understand the relationship between author, text, and context.
- Analyse how ideas, perspectives and values are represented in texts and how they are received by audiences.

Read the book	Watch 1973 movie production
<p><i>The Picture of Dorian Gray</i>: PDF copy to print <a href="https://sites.ualberta.ca/~gifford/dorian/dorian.pdf">https://sites.ualberta.ca/~gifford/dorian/dorian.pdf</a></p>	<p><i>The Picture of Dorian Gray</i>: 1973 film <a href="https://www.youtube.com/watch?v=p5Khfvkw1IE">https://www.youtube.com/watch?v=p5Khfvkw1IE</a></p>



## APHORISMS

Oscar Wilde’s aphorisms were seen as his trademark and were used as a form of social notation. The aphorisms expressed difficult concepts using short but meaningful sentences.

### Etymology of aphorism

Early 16th Century: from French *aphorisme* or late Latin *aphorismus*, from Greek *aphorismos* ‘definition’, from *aphorizein* ‘define’.

### Definition of aphorism

A brief saying or phrase that expresses an opinion or makes a statement.

### To make sense of these aphorisms, students should work with a partner and:



- Start with the listed everyday aphorisms and rewrite them in their own words.
- Discuss and share with another pair – compare and contrast
- Continue with the Oscar Wilde aphorisms from *The Picture of Dorian Gray* and rewrite them in their own words.

As a whole class, discuss and share the interpretations of the Oscar Wilde aphorism.

## SACE ENGLISH STAGE 1

### Learning requirements:

- Identify ways in which ideas and perspectives are represented in texts.
- Analyse how language and stylistic features and conventions are used to convey ideas and perspectives in texts.

EVERYDAY APHORISMS	IN YOUR WORDS
Actions speak louder than words.	
All for one and one for all.	
Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime.	
If you lie down with dogs, you wake up with fleas.	
Laugh, and the world laughs with you; weep, and you weep alone.	
You can take the boy out of the country, but you can't take the country out of the boy.	

<b>OSCAR WILDE'S APHORISMS</b> <i>Taken from The Picture of Dorian Gray</i>	<b>IN YOUR WORDS</b>
To reveal art and conceal the artist is art's aim.	<b>Example</b> - <i>Art is something that can be bought and sold, but it reveals nothing of the artist whose sole function is to create beautiful things that people want to purchase and enjoy.</i>
There is only one thing in the world worse than being talked about, and that is not being talked about.	
The only way to get rid of a temptation is to yield to it.	
Experience is merely the name gave to their mistakes.	
And beauty is a form of genius – is higher, indeed, than genius, as it needs no explanation.... Beauty is the wonder of wonders. It is only shallow people who do not judge by appearances.	
There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.	
It is the spectator, and not life, that art really mirrors.	
Nowadays people know the price of everything, and the value of nothing.	
A man's good name is the most important thing he has.	
A man's destiny is written in the stars.	
What the gods give they take away.	

Oscar Wilde added a preface to *The Picture of Dorian Gray* to reply to the critical reviews of the time and provide a way to interpret the book.

## THE PREFACE

*The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things.*

*The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.*

*Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty.*

*There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.*

*The nineteenth century dislike of romanticism is the rage of Caliban not seeing his own face in a glass. The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything. Even things that are true can*

*be proved. No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style. No artist is ever morbid. The artist can express everything. Thought and language are to the artist instruments of an art. Vice and virtue are to the artist materials for an art. From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type. All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors. Diversity of opinion about a work of art shows that the work is new, complex, and vital. When critics disagree, the artist is in accord with himself. We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.*

*All art is quite useless.*

OSCAR WILDE

## SACE ENGLISH STAGE 1

### Learning requirements:

- Analyse relationships between purpose, audience, and context, and how these influence texts and their meaning.
- Identify ways in which ideas and perspectives are represented in texts.
- Analyse how language and stylistic features and conventions are used to convey ideas and perspectives in texts.

## THE ADAPTATIONS

130 years later and Oscar Wilde's story of a beautiful young man who trades his soul to retain his youthful looks while his portrait withers in his place still says much about our image-conscious society today.

There have been many dramatised versions of the novel on stage, radio, and film, including several musical versions.

The 1945 version of *The Picture of Dorian Gray* won an Academy Award for Best Cinematography (<https://vimeo.com/347286720>).

### The many adaptations of *The Picture of Dorian Gray*

[https://en.wikipedia.org/wiki/Adaptations\\_of\\_The\\_Picture\\_of\\_Dorian\\_Gray](https://en.wikipedia.org/wiki/Adaptations_of_The_Picture_of_Dorian_Gray)

## SYDNEY THEATRE COMPANY ADAPTATION

Director Kip Williams and Eryn Jean Norvill's long standing collaborative relationship is amplified by designers and technicians to deliver a highly inventive and technological production. In past productions Williams has used a mix of video and live performance, a style pioneered by the Belgian director Ivo van Hove.

### Productions include:

- Tennessee Williams' *Suddenly Last Summer*
- Bertolt Brecht's *The Resistible Rise of Arturo Ui*
- William Shakespeare's *Julius Caesar*

*"Video is an extra element that the twentieth century gave us, and it needs to be used carefully. We use it to bring the emotional life of the characters closer to the audience, but not to beautify the production or just to create effects... We also use video to show moments that could not otherwise be staged."*  
– Ivo van Hove

The multiple cameras allow Norvill to create the 26

characters as well as the world of Victorian-era England.

### As a whole class, watch the following short interviews with Kip Williams:

- Kip Williams discusses the making and creating of *Suddenly Last Summer*. In this short documentary Williams refers to the use of cameras and live video: <https://www.youtube.com/watch?v=VnxecSbMJTk>
- In another interview with Williams (at 3:26), he talks about what live video reveals: <https://www.youtube.com/watch?v=0OqaCnY21UA>
- Q&A with Artistic Director Kip Williams in which he talks about how he used video in *The Picture of Dorian Gray*: <https://www.sydneytheatre.com.au/magazine/posts/2019/august/q-and-a-kip-williams-dorian-gray>

### Working with a partner, students:



- Undertake research to find out about Ivo van Hove and the technique he pioneered.
- Watch and read interviews with Kip Williams where he discusses the use of live video.
- Research others who have used new technologies in the theatre.
- Work with another pair to share collective knowledge and discuss what resources could be used in the school environment.

### Working in small groups, students discuss the following:

- Director Kip Williams says the production looks at video as "a means by which we construct our sense of self-obsession". What do you think he means by this statement?

### As a whole class, students:

- Undertake research using the following keywords: self-obsession, youth and image.
- Share and discuss information with a focus on comparing and

contrasting discoveries and interpretations.

- Ask what was similar, different or a point of tension.

## SACE DRAMA STAGE 1

### Drama & Technology

Students research and analyse contemporary drama that includes innovative technology. They explore possibilities and provide creative ideas ... in a hypothetical (or actual) dramatic product.

## RESOURCES

[A practical introduction to the theories and methods of Robert Lepage](#)

[Towards a Rich Theatre: Where Does the Wooster Group Take Technology? Where Does Technology Take Theatre Performance?](#)

## RESOURCES TO GET STUDENTS THINKING ABOUT SELF-OBSESSION & IMAGE

[Looks aren't everything. Believe me, I'm a model – Cameron Russell](#)

[How the West became a self-obsessed culture](#)

[Me! Me! Me! Are we living through a narcissism epidemic?](#)

## STUDENT ACTIVITY



Provide students with a copy of two consecutive scenes from the adapted play by Heather Walton.

### Working in small creative teams (3-4 in each team), students:

- Table read their given scenes.
- Identify and discuss where they could include the use of images and film to support the telling of the story.
- Decide what time (era) their adaptation will take place – is it a period piece or contemporary? (This decision will influence the design of the costumes and set.)
- Decide on the roles they will take to produce their scenes (acting, technical, designer, directorial).

## FLOWERS

Flowers appear throughout. They symbolise beauty and how briefly it lasts. They are a constant reminder of Dorian's wish to remain young and beautiful forever.

The set design includes elements of 'junk' hidden amongst the flowers.

## PLAYING MULTIPLE ROLES

The use of live and pre-recorded video is instrumental in Eryn Jean Norvill playing all the

shapeshifting 26 characters in this production.

Playing multiple roles is technically and psychologically challenging.

When thinking about a character, students need to identify:

- What does the character want?
- Why does the character want what they want?
- How will the character get what they want? For example, how do they influence others, tactics, charm etc.?
- What does the character need to overcome to get what they want? For example, the obstacles or circumstances that get in the way, or an internal struggle.

**NOTE:** The size of each team will mean students will need to take on the role of more than one character or another production role (lighting, filming etc)..

### Two obvious challenges of playing multiple roles for students to consider:

1. Confusing the characters.

2. Overacting.

Overcoming the challenge

1. A change of costume.

2. A shift in body language.

3. A shift in pace.

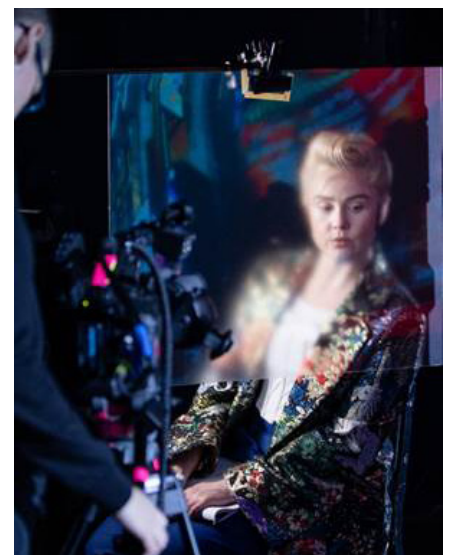
4. An iconic prop to evoke the right persona.

## Play Script

Adaptation of *The Picture of Dorian Gray* – Author Heather Walton

<https://silo.tips/download/the-picture-of-dorian-gray-4>

**A table read** (also known as a read-through) - an organised reading of the script in which the speaking parts, stage directions, and scene headings are read out loud.



# COSTUMES

Characters must look as though the items they wear are completely normal and natural for them. The more natural an actor looks in their costume, the easier it will be for them to become their character.

Costumes help tell the story, help actors get into character, and immediately tell the audience something about what's going on

## Costumes are part of the narrative.

When selecting their costumes student to consider:

### 1. Shoes

- Practice wearing them.
- Be aware of the noise they make when moving around on stage.

### 2. Skirts and dresses

- Large, long skirts can be a tripping hazard.
- Petticoats or bustles can make a lot of rustling noise as can additional accessories.

### 3. Upper body

- Shirts with tight sleeves can impede movement.
- Putting on and taking off jackets, coats, capes, or shawls can be problematic.
- Gloves make it challenging to grip props.
- Jewellery will need to have multiple backups as pieces can be easily lost or broken.

- Hats need to be secured properly, checked that brims on hats don't throw a shadow on faces.
- Wigs need to be well prepared and secured. They should never be shared.
- Masks can muffle the voice.
- Make-up need to suit the individual. Not all make-up will work for everyone, and some can cause allergic reactions.

Actor's rule: Become familiar with each part of the costume as soon as possible and practice wearing anything that is not familiar. For example, shoes, wigs, or period costumes.

### 4. Strategies for quick changes

- Layered costumes.
  - Have a team to assist.
- ### 5. Maintenance and storage of costumes
- Need a place to hang them.
  - No eating or drinking when in costume.
  - Have a process for maintaining and mending costumes.

## REHEARSE

Students to use music, images and video to support the storytelling. Share with another group for feedback.

***The peer feedback template will support students to frame their feedback for another creative team.***

## Integrating the feedback and preparing for performance or filming

Students discuss and consider feedback to:

- To makes changes.
- Rehearse and ensure the two scenes transitions smoothly from one to the next.
- Sustain tension and rhythm.

After feedback and any subsequent changes, do a full run of the two scenes with video and design elements. If videoing the scenes, watch it back as an ensemble and consider any further changes.



Mood board for *The Picture of Dorian Gray*: Designer Marg Horwell

## SACE DRAMA STAGE 1

### Learning requirements

Analyse and evaluate dramatic ideas, products and/or technologies.

<https://www.sace.sa.edu.au/web/drama/stage-1/subject-outline/learning-requirements>

**PEER FEEDBACK**



When completing peer feedback - think about the story, how the interviews were used, energy, style, dynamics, expressive skills, and the work completed by the creative team.

1. I liked the way the story started with .....

because .....

.....

2. An interesting part of the story was when .....

because .....

.....

.....

3. The use of video/multi-media enhanced the narrative by.....

.....

.....

.....

4. What was the main theme of the presentation? .....

.....

.....

.....

5. What did you learn from watching the performance? .....

.....

.....

.....

6. A question you have for the creative team: .....

.....

.....

7.If I was the director, the one thing I would like to change is .....

.....

.....

.....

# After the show



## Questions for students to consider, discuss and write about after the show:

- How did they feel at the end of the production?
- What moment in the production had the most impact on them and why?
- How did the production explore image and youth?
- How was the relationship between worth and appearance communicated?
- Why did the designer include an abundance of flowers on and across the set? What did they symbolise? Did you see the hidden elements amongst the flowers? Why do you think these elements were hidden? Why were they included?
- Preoccupation with beauty and youth and the obsession with the process of ageing, gender, and self-performance is this something that remains relevant to people today. How would you describe this to others?
- What was the relationship between art and life?
- How were corrupting effects of obsessive self-regard presented?
- How was the terror of not being able to know oneself spoken about?
- There was recurrent motif of the selfie as symbolic of as an easy representation of the millennial culture. What was your reaction? Did you relate to this motif?



## Refining their performance

Following the performance of *The Picture of Dorian Gray*, each creative team should discuss their own performance in relation to their experience of the theatre production. They should ask:

- What would they change?
- What will they keep the same?
- Is there anything they would like to add?
- What distracts from telling of the story? Can this be removed?

Based on this discussion, the creative teams should refine and rehearse their scenes from *The Picture of Dorian Gray* in preparation for the final performance.

## One last thing

Once the creative teams are ready to perform, they should complete a director's statement reflecting on the elements of the production, including the:

- Central idea of the production and the interpretation of their scenes.
- Use of different production techniques and technology.
- Ways in which the performance challenges the conventions of the selected text.



# Meet the Company

## **Kip Williams** - Director

Kip Williams is the Artistic Director of Sydney Theatre Company (STC).

While at STC he has directed *Julius Caesar*, *Playing Beatie Bow*, *The Picture of Dorian Gray*, *Lord of the Flies*, *Cat on a Hot Tin Roof*, *A Cheery Soul*, *The Harp in the South: Part One and Part Two*, *The Resistible Rise of Arturo Ui*, *Three Sisters*, *Cloud Nine*, *Chimerica*, *A Midsummer Night's Dream*, *All My Sons*, *The Golden Age*, *Love and Information* (a co-production with Malthouse), *Suddenly Last Summer*, *Children of the Sun*, *Macbeth*, *Romeo and Juliet* and *Under Milk Wood*, and was Associate Director on Andrew Upton's production of *Cyrano de Bergerac* and Dramaturg on Sarah Goodes' production of *Orlando*. In 2016, he directed a reading and short film of Daniel Keene's *The Hungry Mile*.

For Melbourne Theatre Company, Kip adapted and directed August Strindberg's *Miss Julie*. For Sydney Chamber Opera, he directed with Elizabeth Gadsby a gender-flipped production of *The Rape of Lucretia* (a co-production with Victorian Opera and Dark Mofo), *An Index of Metals*, *The Lighthouse*, and the double bill *Ich Habe Genug* and *Nunc Dimittis*. For Malthouse Helium and US-A-UM he directed an all-female production of *Lord of the Flies*, for Tamarama Rock Surfers he directed *Fallout* at the Old Fitz Theatre, and for the Sydney Writers' Festival he directed *1001 Nights*. For the 18th Biennale of Sydney, he directed *Through The Gates* (also for Sydney Chamber Opera). For Princeton Theatre, New Jersey, he directed *Fifth of July*, for National Theatre, Melbourne, he directed *One For the Road*, and for NIDA he directed productions of *Lord of the Flies* and Samuel Beckett's *Not I*.

Kip directed the short films *B, Bee and Mee* and *Walk*, as well as music videos for Guineafowl, including

*Little Fingers* and *Botanist*, which was listed in ABC's RAGE 50 list of the top music videos for 2009. In 2015, Kip won the Helpmann Award for Best Direction of a Play for his STC production of *Suddenly Last Summer*. In 2016, his production of *Miss Julie* won the Green Room Awards for Best Production, Best Direction, and Best Digital Media Design and Integration. He also won the 2018 Sydney Theatre Award for Best Director for *The Harp in the South: Part One and Part Two* which also won Best Production and Best New Work. At the 2021 Sydney Theatre Awards, Kip won Best Direction of a Mainstage Production for *The Picture of Dorian Gray* and the production won Best Mainstage Production.

He has completed a Master of Dramatic Art in Directing at NIDA and a Bachelor of Arts (Media and Communication) at University of Sydney. Kip now sits on NIDA's Board of Directors.

**Eryn Jean Norvill** - Performer, Dramaturg and Creative Associate  
Sydney Theatre Company: *The Picture of Dorian Gray*, *Three Sisters*, *All My Sons*, *King Lear*, *Suddenly Last Summer*, *Cyrano de Bergerac*, *Romeo and Juliet*. Other Theatre: Malthouse: *Melancholia*, *The Government Inspector*. Belvoir: *The Government Inspector*. MTC: *Hamlet*, *Top Girls*. Griffin Theatre Company: *The Boys*. Western Australian Symphony Orchestra: *Fidelio*. Performing Lines: *Anthem*. As Writer, Dramaturg and Theatre Maker: *A Tiny Chorus*, *NICHE*. TV: *PREPPERS*. Awards: Sydney Theatre Awards for *Suddenly Last Summer (2015)*, *The Boys (2012)*, *Truckstop (2012)*. Green Room Awards for *The Government Inspector (2014)*, *Top Girls (2012)* and Melbourne Fringe Festival People's Choice Award: *A Tiny Chorus (2009)*.

## **Marg Horwell** - Designer

Sydney Theatre Company: *The Picture of Dorian Gray*, *Avalanche* (with Barbican Theatre), *How to Rule the World*, *The Histrionic* (with Malthouse). As Costume Designer: *Lord of the Flies*, *The Resistible Rise of Arturo Ui*. Other Theatre: English National Opera: *Salome*. Malthouse: *Because the Night (interiors)*, *Blasted*, *Melancholia*, *Bliss*, *Caravan*, *The Testament of Mary*, *The Real and Imagined History of The Elephant Man*, *Revolt She Said Revolt Again*, *The Homosexuals Or 'Faggots'* (with Griffin Theatre Company), *Edward II*, *I Am A Miracle*, *The Good Person Of Szechuan*. MTC: *The House Of Bernarda Alba*, *Lilith The Jungle Girl*, *Birdland*, *I Call My Brothers*, *Peddling*, *Cock*, *Constellations*, *Marlin*, *The Dream Life of Butterflies*, *The Water Carriers*, *Circle Mirror Transformation*. Victorian Opera: *Lorelei*. Circa: *Leviathan*. Performing Lines: *Anthem*. Belvoir: *La Traviata*, *Nora*. Bell Shakespeare: *The School for Wives*. Griffin Theatre Company: *Eight Gigabytes of Hardcore Pornography*, *Summertime in the Garden Of Eden*. *Dee and Cornelius: Love, Big Heart, SHIT, Savages*. Angus Cerini Doubletap: *Resplendence*, *Save For Crying*, *Chapters From The Pandemic*, *Wretch*. *Chunky Move: Common Ground*. Awards: 2005, 2007, 2009, 2013, 2015, 2016, 2019 Green Room Awards, 2013 Sydney Theatre Awards.

## **Nick Schlieper** - Lighting Designer

Sydney Theatre Company: many productions including *Playing Beatie Bow*, *The Picture of Dorian Gray*, *Wonnangatta*, *The Deep Blue Sea*, *The Real Thing*, *Cat on a Hot Tin Roof*, *Mosquitoes*, *A Cheery Soul*, *The Harp in the South: Part One and Part Two*, *Saint Joan*, *The Resistible Rise of Arturo Ui*, *Three Sisters*, *Chimerica*, *All My Sons*, *King Lear*, *The Present*,

*Switzerland, Macbeth, Waiting for Godot, The Maids, Gross und Klein, Uncle Vanya, Hedda Gabler, A Streetcar Named Desire, The City.* As Set and Lighting Designer: *Endgame, Face to Face, Baal* (with Malthouse), *Death and the Maiden* (with MTC). Other Theatre: MTC: *Macbeth, Richard III, Hamlet, The Visit, The Tempest and Set and Lighting design for Photograph 51 and North By Northwest.* Malthouse: *Set and Lighting Design for Pompeii* L.A. Belvoir: *Packer and Sons, Ghosts, Twelfth Night, Measure for Measure* and Set and Lighting Design for *Once in Royal David's City*. Musicals: include *Love Never Dies* (Australia, Tokyo, Hamburg, USA), *Priscilla* (Australia, West End, Broadway). Other overseas work includes productions for The Royal Shakespeare Co, the State Theatre companies of Bavaria and Hamburg, Schillertheater Berlin, Theatre Clwyd Wales and the National Theatre of Norway. Opera: many productions for Opera Australia including *Tosca, Elixir of Love, Tannhäuser, Trovatore, Falstaff.* Salzburg Festival: *Lear, Médée.* Hamburg State Opera: *Billy Budd, A Midsummer Night's Dream.* SOSA: *Wagner's Ring Cycle.* Awards: Six Green Room Awards, 6 Sydney Theatre Awards for Best Lighting (*Chimerica, The Serpent's Teeth, The War of the Roses, Baal*) and Best Set Design (*Baal, Endgame*), and five Helpmann Awards (*Bennelong, Bush, The War of the Roses, Love Never Dies, Rosencrantz and Guildenstern Are Dead*).

**Clemence Williams** - Composer and Sound Designer

Sydney Theatre Company: *Death of a Salesman, Grand Horizons, The Picture of Dorian Gray, Banging Denmark, Lethal Indifference.* As Associate Director: *Fun Home* (with MTC). As Composer: *Playing Beatie Bow, A Cheery Soul.* As Assistant Director: *Saint Joan.* Other Theatre: MTC: *Heisenberg, Torch the Place, Arbus and West.* Bell Shakespeare: *Romeo and Juliet.* Belvoir: *The Wolves.* Ensemble: *A View from the Bridge.* Old Fitz: *Chorus, A View from the Bridge,*

*Wind in the Underground, Paper Doll, The Wolves.* KXT: *A Girl is a Half-Formed Thing.* Old 505: *Little Borders.* New Theatre: *Chapel Perilous.* New Fitz: *Wind in the Underground Paper Doll.* Periscope Productions: *Lemons Lemons Lemons Lemons.* As Director: Sydney Chamber Opera: *Breaking Glass* (Commute, The Invisible Bird). Red Line: *Chorus.* Seymour Centre: *Unfinished Works.* New Theatre: *The Cherry Orchard.* KXT: *Transience.* Edinburgh Fringe: *Chamber Pot Opera.* PACT: *The Threepenny Opera.* JackRabbit Theatre: *FINDR.* As Assistant Director: Sydney Chamber Opera: *La Passion de Simone, Notes from Underground.* Sydney Conservatorium: *La Calisto.* 2021 APRA AMCOS Art Music Award for Best Live Performance (*Commute*). Training: Sydney Conservatorium, NIDA.

**David Bergman** - Video Designer

Sydney Theatre Company: *Julius Caesar, The Picture of Dorian Gray, Muriel's Wedding: The Musical* (with Global Creatures), *The Hanging, The Effect* (with QT), *The Long Way Home.* As Video and Sound Designer: *A Cheery Soul, The Wharf Revue* (2009-2018). As Sound Designer: *Playing Beatie Bow.* Other Theatre: As Video and Sound Designer: Luckiest Productions/The Hayes: *Merrily We Roll Along.* As Composer and Sound Designer: National Theatre of Parramatta: *Zombie Thoughts.* Griffin Theatre Company: *Green Park, Superheroes, First Love is the Revolution.* Darlinghurst Theatre Company: *Maggie Stone.* STCSA: *The Gospel According to Paul.* Seymour Centre: *Made To Measure.* NIDA: *Salem, Another Country.* As Video Designer: *Bangarra: Sandsong, Spirit: A Retrospective.* Sydney Chamber Opera: *Breaking Glass.* Monkey Baa: *Possum Magic, The Peasant Prince.* Bangarra: *Knowledge Ground.* As Sound Designer: SOH: *RENT.* Belvoir: *Packer and Sons.* Monkey Baa: *Josephine Wants To Dance.* Curveball Creative: *Who's Your Baghdaddy.* Hayes Theatre: *The Rise and Disguise of Elizabeth R, Catch Me If You Can.* ATYP: *Spring*

*Awakening: A New Musical.* Awards: 2021 Sydney Theatre Award – Best Stage Design of a Mainstage Production for *The Picture of Dorian Gray*, 2021 Sydney Theatre Award – Best Sound Design of a Mainstage Production for *Green Park.* Training: NIDA.

**Paige Rattray** - Production Dramaturg

Sydney Theatre Company: *The Picture of Dorian Gray.* As Director: *Death of a Salesman, Triple X* (with QT), *The Deep Blue Sea, The Beauty Queen of Leenane, How to Rule the World, Black is the New White* (plus tours), *Australian Graffiti, Power Plays, Boys will be boys.* As Dramaturg: *The Golden Age.* Other Theatre: As Director: Belvoir: *Fangirls* (with QT, ATYP and Brisbane Festival). QT: *Hedda, Scenes from a Marriage, Switzerland.* ARTHUR: *Cut Snake, Bright World* (with Theatreworks), *Return to Earth* (with Griffin Independent), The Myth Project: *Twin* (with MTC NEON), *The Midlands* (with Mudlark), *The Sea Project* (with Griffin Independent, Mudlark), *Dirtyland* (with The Spare Room). Milkcrate: *This House is Mine.* Walkley Foundation: *Storyology After Dark.* Outback Theatre: *Beneath an Oxbow Lake* (with ATYP and Griffith Regional Theatre). Positions: Sydney Theatre Company: Associate Director (current), Richard Wherrett Fellow. Queensland Theatre: Associate Artistic Director. Griffin Theatre Company: Resident Director, Affiliate Director. Awards: Sydney Theatre Awards 2019 Best Direction of a Mainstage Production for *The Beauty Queen of Leenane*, 2019 Best Production of a Mainstage Musical for *Fangirls.* Matilda Awards 2019 Best Musical for *Fangirls*, Matilda Awards 2016 Best Mainstage Production for *Switzerland.* Recipient of a 2015 Glorias Fellowship and 2016 Mike Walsh Fellowship. Training: NIDA.

**Ian Michael** - Assistant Director  
Ian is a Wilman Noongar man. Sydney Theatre Company: *The 7 Stages of Grieving, The Picture of Dorian Gray.* Other Theatre: As Director: The Blue Room: *The Bleeding Tree.* As Actor: Black

Swan State Theatre Company: *City of Gold* (with STC), *Cloudstreet*, *Our Town*, *Let the Right One In*. Malthouse: *Cloudstreet*, *Blak Cabaret*. Yirra Yaakin: *The Noongar Shakespeare Project*. She Said Theatre: *HART*, *Laika and Wills*. MTC: *The Kid*. Ilbijerri Theatre Company: *Flashblaks*, *Northwest of Nowhere*. Mooghalin Performing Arts/Sydney Festival: *Yellamundie* First People's Playwriting Festival. As Assistant Director: Black Swan State Theatre Company: *The Cherry Orchard*. Black Swan State Theatre Company/Yirra Yaakin: *Skylab*. As Writer: Black Swan State Theatre Company: *York*. Critical Stages/Paines Plough: *Another Day in the Colony*. She Said Theatre: *HART*. Film: *Where are the Warriors?* Positions: Black Swan State Theatre Company: Artistic Associate (2021), Resident Artist (2018-2020), Sydney Theatre Company Richard Wherret Fellowship 2022. Other: Black Swan State Theatre Company: Maali Festival (Curator). Awards: 2019 and 2017 Best Actor PAWA Awards. 2019 CHASS Australia Prize for a Future Leader. 2019 Western Australian of the Year (Finalist - Youth Award). 2016 Best Emerging Artist Adelaide Fringe (HART). 2016 Best Production (Independent) Green Room Awards (Nominated – HART). 2013 and 2015 Most Outstanding Indigenous Performer Melbourne Fringe (HART and *Laika and Wills*). Training: WAAPA.

*of Abandonment*, *Gold*, *Children of the Corn*, *Judy and Punch*, *The Drover's Wife*, *Fantasy Island*, *Lego Ninjago Movie*, *Alien Covenant*, *Hacksaw Ridge*, *Crouching Tiger Hidden Dragon: The Green Legend*, *2:22*, *I am Mother*, *The Daughter*, *Stranger Land*, *Backtrack*, *Slow West*, *Adore*, *Lemon Tree Passage*, *Wolf Creek 2*, *Evil Dead*, *Careless Love*, *Killer Elite*, *Uninhabited*, *Not Suitable for Children*, *Lagaan*, *The Search for John Gissing*, *Best: His Mother's Son*, *Slaughter*, *Outcast*. TV: *Narcos: Mexico*, *Wakefield*, *The End*, *The Unlisted*, *Black Comedy*, *Easybeats*, *Doctor Doctor*, *Banished*, *Underbelly*, *My Kitchen Rules*, *The Scouting Book for Boys*, *Holby City*, *Eastenders*, *The Bill*. Positions: Teaching positions at NIDA, Actors' Centre, Central School of Speech and Drama, Drama Centre, Mountview Academy of Theatre Arts and Theatre Academy of Live and Recorded Arts. Training: Central School of Speech and Drama.

### **Danielle Roffe** - Voice and Text Coach

Sydney Theatre Company: *Home*, *I'm Darling*, *Appropriate*, *Playing Beatie Bow*, *The Picture of Dorian Gray*, *Rules for Living*, *Wonnangatta*, *Pygmalion*, *Tusk* (with ATYP), *Like a Fishbone* (with Griffin Theatre Company). Other Theatre: Belvoir: *The Cherry Orchard*, *Miss Julie*, *Gethsemane*, *That Face*, *The Power of Yes*, *Stories I Want to Tell You*, *In Person*, *Lonesome West*. Griffin Theatre Company: *Family Values*. Sydney Opera House: *South Pacific*, *The History Boys*. The Old Fitz: *Anatomy of a Suicide*. Darlinghurst Theatre Company: *The Pride*. Film: *Days*

# Additional Resources

## REVIEWS

Honi Soit – Sydney Theatre Company’s The Picture of Dorian Gray – by Nathaniel Gleeson 19 January 2021 - <http://honisoit.com/2021/01/review-sydney-theatre-companys-the-picture-of-dorian-gray/>

The Guardian – The Picture of Dorian Gray review – Eryn Jean Norvill dazzles in ambitious, whip-smart production. By Cassie Tongue 29 November 2020 - <https://www.theguardian.com/stage/2020/nov/29/the-picture-of-dorian-gray-review-eryn-jean-norvill-dazzles-in-ambitious-whip-smart-production>

Arts Hub Theatre Review: STC’s The Picture of Dorian Gray, Roslyn Packer Theatre by Judith Greenway 30 November 2020. <https://www.artshub.com.au/news/reviews/theatre-review-stcs-the-picture-of-dorian-gray-roslyn-packer-theatre-261537-2369293/>

The Queer Review – Theatre Review: The Picture of Dorian Gray (Sydney Theatre Company – by Chad Armstrong 12 December 2020 - <https://thequeerreview.com/2020/12/12/theatre-review-the-picture-of-dorian-gray-sydney-theatre-company/>

The Conversation – The Picture of Dorian Grey re view: Eryn Jean Norvill stuns in all 26 roles – by Huw Griffiths - <https://theconversation.com/the-picture-of-dorian-grey-review-eryn-jean-norvill-stuns-in-all-26-roles-150165>

Time Out – The Picture of Dorian Gray – by Maxim Boon 2 December 2020  
<https://www.timeout.com/sydney/theatre/the-picture-of-dorian-gray>

View – The Picture of Dorian Gray by Jason Blake 20 October 2021  
<https://www.audreyjournal.com.au/arts/the-picture-of-dorian-gray-review/>

Australian Book Review 30 November 2020  
Yielding to Temptation Kip William’s take on The Picture of Dorian Gray  
<https://www.australianbookreview.com.au/arts-update/101-arts-update/7171-the-picture-of-dorian-gray-sydney-theatre-company>

The Picture of Dorian Gray review – Eryn Jean Norvill dazzles in ambitious, whip-smart production  
<https://www.theguardian.com/stage/2020/nov/29/the-picture-of-dorian-gray-review-eryn-jean-norvill-dazzles-in-ambitious-whip-smart-production>

Audrey Journal  
[https://docs.google.com/document/d/1Df7lvPs5MlaU7Hg5un9B8b5xmRoMgNaSmdlo\\_NxBL48/edit](https://docs.google.com/document/d/1Df7lvPs5MlaU7Hg5un9B8b5xmRoMgNaSmdlo_NxBL48/edit)