

ROALD DAHL

THE TWITS

ADAPTED FOR THE STAGE
BY SHAKE & STIR



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ABOUT SHAKE & STIR

shake & stir is one of the country's leading contemporary theatre companies touring Australia and New Zealand since 2006. shake & stir produce an annual season of Mainstage and in-school productions.

Mainstage work includes: The Twits, Fourteen, Fourthcoming, Fantastic Mr Fox, A Christmas Carol, The Australian premiere of Green Day's American Idiot, George's Marvellous Medicine, Endgame, Roald Dahl's Revolting Rhymes & Dirty Beasts, Dracula, Wuthering Heights, 1984, Tequila Mockingbird, Out Damn Snot, Animal Farm and Statespeare. The company is widely acknowledged as a leading national touring theatre company, taking medium to large scale works to major metropolitan and regional centres in every state/territory of Australia, annually. shake & stir has been nominated for APACA'S Drover Award for Tour of the Year for every past national tour, collecting the Award consecutively in 2014 & 2015.

National Tours included: Jane Eyre, George's Marvellous Medicine, Green Day's American Idiot, Dracula, Wuthering Heights, Roald Dahl's Revolting Rhymes & Dirty Beasts, 1984, Animal Farm and Statespeare.



[instagram.com/shakeandstir](https://www.instagram.com/shakeandstir)



[youtube.com/shakeandstirtheatre](https://www.youtube.com/shakeandstirtheatre)



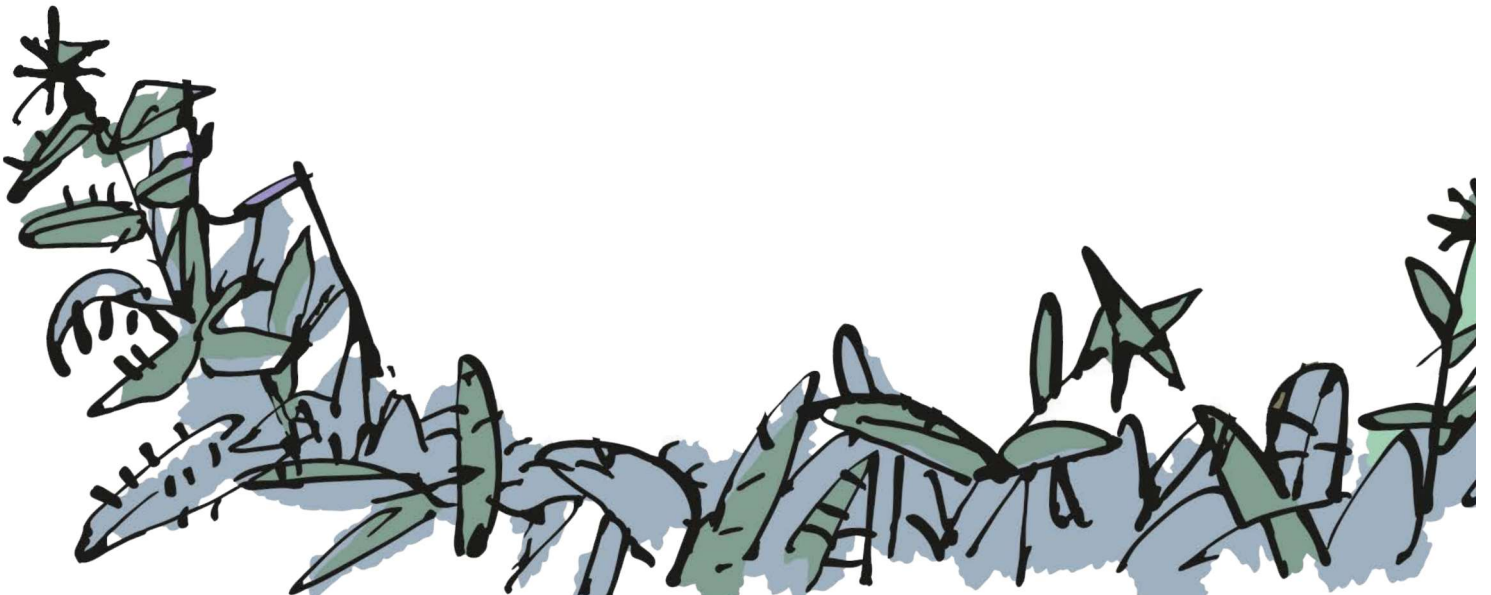
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SHAKEANDSTIR.COM.AU

shake & stir theatre co acknowledges the Turrbal and Jagera people who are the traditional custodians of the land on which the company gathers to rehearse, plan and dream. We pay our respects to Elders past and present.



ABOUT OUR SHOW

RUN TIME 55 mins

AGES: 5 to 105

WARNINGS Loud music and sound, strobe lighting, haze and two very nasty individuals.

Roald Dahl's gruesome twosome, the Twits, arrive on stage to delight and disgust, in equal measure.

Mr and Mrs Twit are the nastiest couple you could ever hope (not) to meet. Both are on a quest to be meaner than the other – but, is there someone out there who can out-twit the Twits? Full of trickery and wickedly-funny pranks, Dahl's adored classic encourages us to treat others with love and care and proves that if you have good thoughts, they will shine out of your face like sunbeams.

Packed with Dahlicious mischief, hilarious mayhem and big belly laughs, **The Twits** is unmissable theatre for all ages. You won't believe your (glass) eye!

PRODUCTION TEAM

ADAPTOR

Nelle Lee

DIRECTOR

Ross Balbuziente

CREATIVE PRODUCER

Nick Skubij

DESIGNER

Josh McIntosh

LIGHTING DESIGNER

Jason Glenwright

SOUND DESIGNER

Guy Webster

CURRICULUM LINKS:

PRIMARY

Story-telling, Poetry, Book Week
Imagination, Playbuilding

SECONDARY

Transformation of Text, Children's Theatre
Ensemble Theatre, Magical Realism, Poetry



Production Images: David Fell



ABOUT THE AUTHOR

ROALD DAHL

Visit the Official Roald Dahl Website, which is packed with information and up to date news from the World of Roald Dahl, by clicking through to www.roalddahl.com

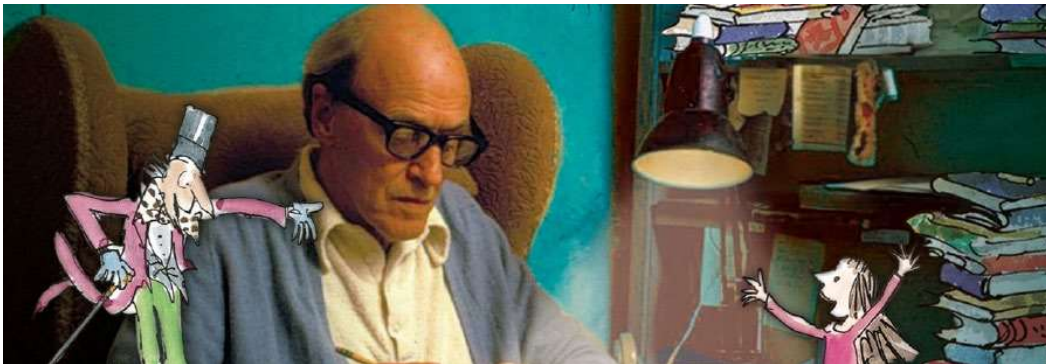
You can find out about Roald Dahl's real-life experiences and how they found their way into his stories at the Roald Dahl Museum and Story Centre in Great Missenden, Buckinghamshire (the author's home village).

Roald Dahl is famous for his stories and rhymes, but much less well known is how often he went out of his way to help seriously ill children. Today Roald Dahl's Marvellous Children's Charity helps children with the severest conditions and the greatest needs. The charity believes every child can have a more marvellous life, no matter how ill they are, or how short their life may be.

Why not find out more at www.roalddahlcharity.org

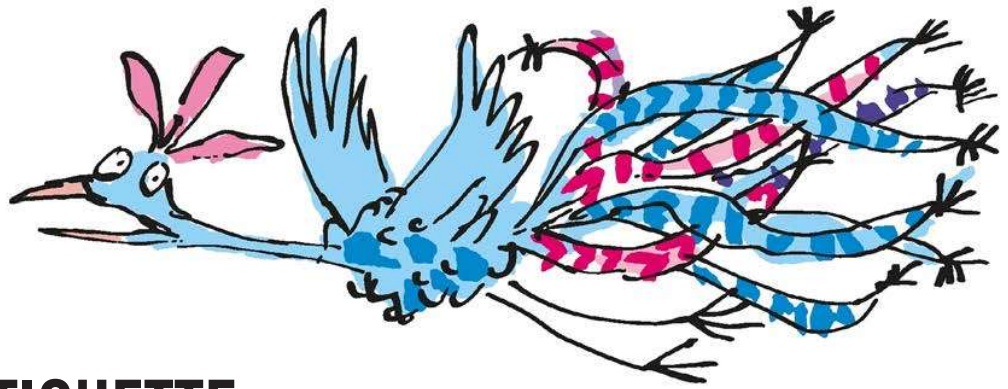
Additional information or resources about the original book can be found here:

www.roalddahl.com/roald-dahl/stories/p-t/the-twits



**ROALD DAHL WAS A SPY,
AN ACE FIGHTER PILOT,
A CHOCOLATE HISTORIAN AND
A MEDICAL INVENTOR.**





THEATRE ETIQUETTE

shake & stir is a live theatre company and some of your students may be unfamiliar with standards of behaviour for a live theatre audience. Below are some guidelines for your consideration. Please go over these points with your students prior to the performance:

- We encourage your students to actively participate in our performances by applauding and laughing.
- General chit chat, talking and moving around the theatre while the performance is underway is not allowed. Live theatre is different to Television or Film – the actors on stage can hear and see as well! If a student needs to leave the performance space for any reason during a performance, please ensure this is done quickly and quietly.
- Please ensure that you (and your students if applicable!) switch off all mobile phones and leave them in their bags before the performance begins.
- Strictly no photography or filming allowed.
- Finally - enjoy the show!



AUSTRALIAN CURRICULUM LINKS

GENERAL CAPABILITIES

Literacy, Critical & Creative Thinking, Personal & Social Capability, Ethical Understanding

PRIMARY - ENGLISH

YEAR 1

- * Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts (ACELT1584)

YEAR 2

- * Compare opinions about characters, events and settings in and between texts (ACELT1589)
- * Identify aspects of different types of literary texts that entertain, and give reasons for personal preferences (ACELT1590)
- * Discuss the characters and settings of different texts and explore how language is used to present these features in different ways (ACELT1591)
- * Identify, reproduce and experiment with rhythmic, sound and word patterns in poems, chants, rhymes and songs (ACELT1592)
- * Create events and characters using different media that develop key events and characters from literary texts (ACELT1593)

YEAR 3

- * Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)
- * Develop criteria for establishing personal preferences for literature (ACELT1598)
- * Discuss the nature and effects of some language devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose (ACELT1600)
- * Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)



AUSTRALIAN CURRICULUM LINKS



YEAR 4 - C2C UNIT 1

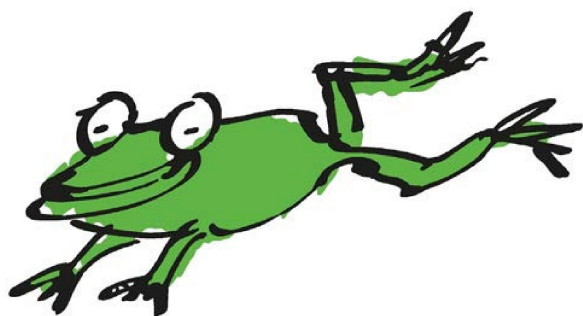
- * Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602)
- * Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)
- * Understand, interpret and experiment with a range of devices and deliberate word play in poetry and other literary texts, for example nonsense words, spoonerisms, neologisms and puns (ACELT1606)

YEAR 5

- * Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses (ACELT1610)
- * Understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes (ACELT1611)
- * Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced (ACELT1612)

YEAR 6

- * Analyse and evaluate similarities and differences in texts on similar topics, themes or plots (ACELT1614)
- * Identify and explain how choices in language, for example modality, emphasis, repetition and metaphor, influence personal response to different texts (ACELT1615)
- * Experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice (ACELT1800)



AUSTRALIAN CURRICULUM LINKS

PRIMARY - DRAMA

YEAR 1 AND 2

- * Explore role and dramatic action in dramatic play, improvisation and process drama [ACADRM027]
- * Use voice, facial expression, movement and space to imagine and establish role and situation [ACADRM028]
- * Respond to drama and consider where and why people make drama [ACADRRO30]

YEAR 3 AND 4

- * Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama [ACADRM031]
- * Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place [ACADRM032]
- * Shape and perform dramatic action using narrative structures and tension in devised and scripted drama [ACADRM033]
- * Identify intended purposes and meaning of drama, using the elements of drama to make comparisons [ACADRRO34]

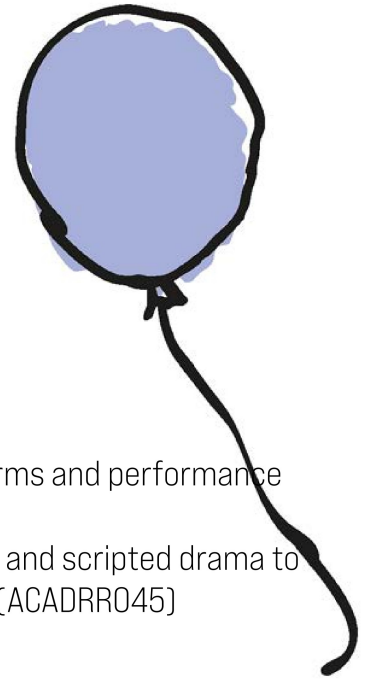
YEAR 5 AND 6

- * Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations [ACADRM035]
- * Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action [ACADRM036]
- * Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience [ACADRM037]
- * Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts [ACADRRO38]





AUSTRALIAN CURRICULUM LINKS



SECONDARY - DRAMA

YEAR 7 AND 8

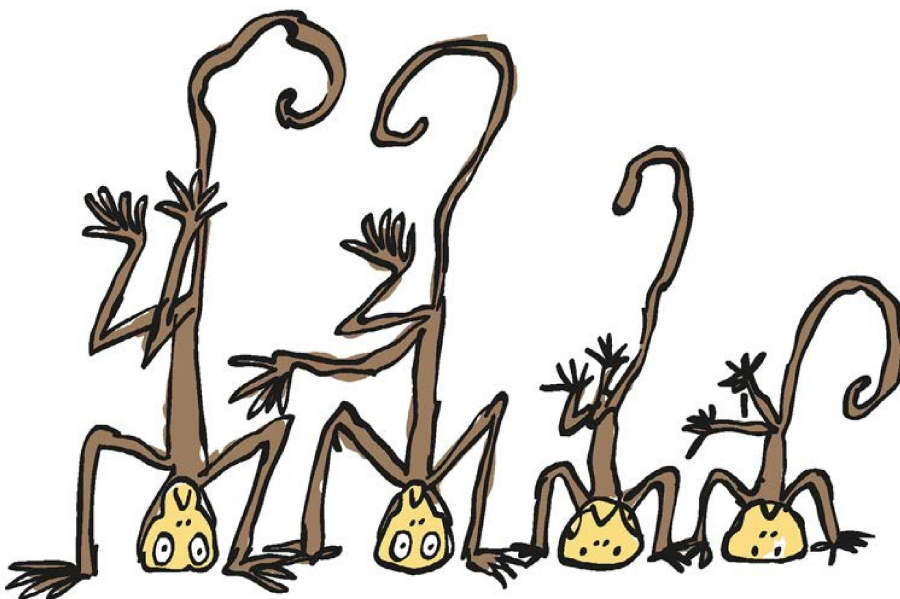
- * Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041)
- * Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045)

YEAR 9 AND 10

- * Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050)
- * Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052)

SENIOR

Through shake & stir's unique approach to storytelling, your students will witness a performance of Children's Theatre, Ensemble Theatre and Magical Realism helping to deepen their understanding and providing an excellent example of how a text can be transformed for the stage.



THE TWITS





**If a person has ugly thoughts,
it begins to show on the face ...**

**but if you have good thoughts
they will shine out of your face
like **sunbeams** and you will
always look lovely!**



WARM UP ACTIVITIES



MONKEY SEE – MONKEY DO!

A monkey version of 'Simon says'. Select a student to be 'Muggle-Wump'. The student calls out, and demonstrates an instruction saying "Monkey can.." clap hands, sit down, spin in circles... If they give the instruction without saying "Monkey can"... anyone who does that action is out. When you wish to change out the leading student say, "Monkey upside down." and a new student must be the first to run to the front. This could be a way for students who have previously been 'out' to re-enter the game.



HUGTIGHT TAG

Students stand in pairs, shoulders side by side, like they are stuck with Hugtight glue. One student is nominated as Mr Twit, and another a bird trying to escape being made into Bird Pie. Mr Twit chases the bird around trying to catch them. If they want to avoid being caught, they can stick themselves to another student and the partner of that student then becomes the bird and must fly away to avoid Mr Twit catching them.

EYE-SPY



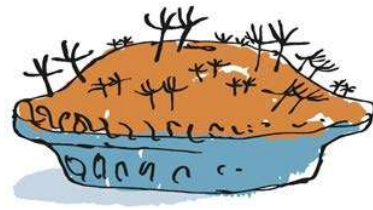
Find a suitable round object to be Mrs Twit's glass eye, a ping pong ball with a black center iris works fine, and pick a 'Mrs Twit' to begin the game. Have the rest of the class close their eyes while Mrs Twit hides the eye somewhere in the room. You can play either a seated version, where students raise their hand to guess where the eye is, or a version where they can move around the space. Encourage the student playing 'Mrs Twit' to get in role, and answer students' guessing with Mrs Twit like-answers, "You cheated, you measly maggot" or "I'm gonna eat you in your sleep!" The winner of each round becomes the next Mrs Twit.

WORM SPAGHETTI.



A modification on 'Sleeping Tigers'. Students assume a worm-like position on the floor. A selected 'Mr Twit' must walk around the room keeping a keen eye on the students. When Mr Twit's back is turned, students need to squirm towards the teacher in the room. If Mr Twit sees a moving spaghetti worm, then that student is out and must sit back in their chair. Students must try to get to the teacher (who can keep moving around the room) before Mr Twit gets all the worms out.

POST-SHOW REFLECTION



Answer the following questions to demonstrate your ability to reflect and respond to theatre.

Write down anything you can remember about the show:

Which part of the show did you like the best? Did you have a favourite event or moment?

Why did you like that part the best?

Who was your favourite character? Why?

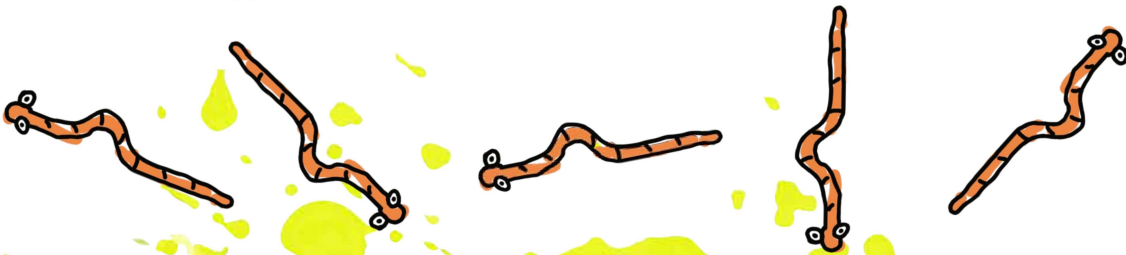
Draw the funniest part of the show and write underneath it why it made you laugh:

It made me laugh because:

If you could perform in the show, which character would you like to play?

Would you change anything about the show? If so, what?

Circle how many wiggly worms out of five would you give the show? (Five being the best!)



WORKING WITH THE CHARACTERS

THE TWITS' CIRCUS - FROM EYE-BALLS TO MONKEYS!



In shake & stir's production, the Twits run their own circus, hence the Muggle Wump Monkey Upside Down act. Think up other marvellous acts that could be a part of their show. They must be a little bit ridiculous and impossible.

Decide on:

- What is the act? What does it involve? Is it magic? Is an animal involved? An amazing human talent?
- What is the act called? Try to use alliteration, where the words start with the same letter - e.g. Maverick's Magic Mayhem
- Write the ringmaster's introduction explaining your act. Try to make it rhyme.

Perform these to the class, as either Mr or Mrs Twit! Extra fun to have some carnival music playing in the background to build the atmosphere. Students can build a scene of their act, which may or may not be possible!

DEAR MR AND MRS TWIT...

Within the story, a collection of curious and naughty children get stuck to the big dead tree in Mr and Mrs Twits' garden. They only escape by leaving their pants behind.

Write a letter from one of the children's parents after the kids arrive home. This is a great activity to explore perspective, tone and genre.

Consider:

- What would the parent be most concerned about, that the children were going to be made into pie or that their pants were missing?
- What else about the Twits might the parent have a complaint about?
- How does the parent view their child? Are they a precious angel or have they gotten into a spot of trouble before?
- What advice does the parent have for the Twits? A change of heart, perhaps gardening ideas or some tips on how to interact a little better with children.

To further the activity, you could instruct students to write a letter of apology from one of the children to Mr and Mrs Twit at their parents' insistence, despite the fearful experience. Consider each plot event and how the children may view the experience differently to their parents.



WORKING WITH THE CHARACTERS



THIS JUST IN! BREAKING NEWS.

Some pretty spectacular things happen throughout the show:

Choose one of the newsworthy events that happens and build a news report representing the facts (and the fiction).

Encourage the students to brainstorm their report using these questions to report the most important information:

WHO? WHAT? WHERE? WHEN? WHY? HOW?

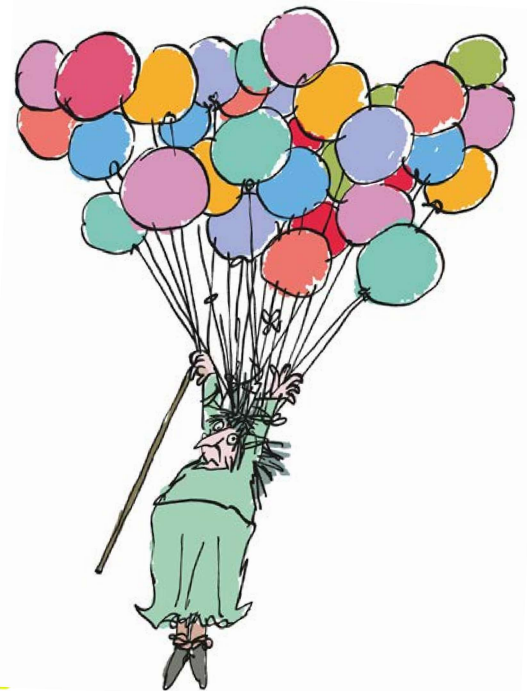
PRESENTING YOUR REPORTS

Print - Ensure you have an eye-catching headline, a by-line, an image and body text which explains what has happened with all the relevant details. This may include a quote from a witness or an expert.

Televised - Consider if you are a reporter in the studio or LIVE at the scene. Start the report with facts. Consider if there is a witness or expert that you could interview to bring insight to the situation. If possible, have students record their report with intro news bulletin music.

POSSIBLE REPORTS FROM THE STORY

- Mrs Twit flies through the air
- House turned upside down - thanks to Hughtight glue
- Upside-down Monkeys escape from cage
- Small children stuck to tree
- Deadly Dreaded Shrinks on the rise



WORKING WITH THE LANGUAGE

GOOD THOUGHTS LIKE SUNBEAMS!

This activity is helpful for encouraging students to build awareness of kind and positive thinking verses negative attitudes and ideas.

Using Mrs Twit as an example, find a list of 5 things she thinks throughout the story that are negative or 'bad'. Write these quotes around an illustration or students' own drawing of Mrs Twit.

Discuss the quote, "But if you have good thoughts... they will shine out of your face... like sunbeams!" Brainstorm as a class, and then allow the students to work individually creating a list of positive or good thoughts they've had in the past week.

Allow students to draw a self-portrait (or provide them with their school photo) and have them decorate the page with 'sunbeams' of good thoughts. A lovely addition to classroom displays.



BEARD BUFFET

Using paper as the base, have students trace a beard shape and cover it with strands of brown wool to mimic a beard. Instruct students to draw, colour and cut out of paper or card various food items that they can hide in Mr Twit's beard. Use as a writing prompt, by having students swap their beard creations and describe all the various food they find in their peer's beard. Encourage them to include two adjectives for each item of food they describe.

BRINGING THE BEARD TO LIFE

Have students use the script provided and their own food inventions to create a dramatic presentation of their own version of Mr Twit's beard!

MR TWIT'S BEARD

ADAPTED BY SHAKE & STIR

MAVERICK

And what's worse, was because Mr Twit had such a spikey, grabby beard – things would cling to his hairs.

REX

Things like food...

CLAUDETTE

There were always bits of old breakfasts

REX

and lunches

MAVERICK

and suppers

CLAUDETTE

sticking to the hairs around his face.

MAVERICK

They weren't big bits, mind you.

MR TWIT

Yeah, because I wipe them bits off easy with the back of me hand

REX

But! I've heard if you look closer –

MAVERICK

Hold your noses folks...

REX

If you peered deep into the moustachy-bristles sticking out over his upper lip...

CLAUDETTE

You would probably see some larger objects that had escaped the wipe of his hand....

MAVERICK

Relics of all the disgusting things Mr Twit liked to eat like...



ADD YOUR OWN LINES OF DIALOGUE DESCRIBING YOUR FOOD ITEMS FOUND IN MR TWIT'S BEARD! DECIDE WHO SAYS WHAT AND USE PRECISE ADJECTIVES!

WORKING WITH THE THEMES

HUGTIGHT GLUE FOR YOU!

Create an advertisement for Hugtight glue. The ad must go for at least 30 seconds and use as many different persuasive techniques as possible.

Your ad needs a clear target audience and must establish a fantasy message - the solution the product can provide for the consumer. Consider if the ad should be a narrative or showing cause and effect. Make sure you come up with your own convincing slogan.

“SPECIAL BIRD-LURING, BIRD-CATCHING, BIRD-KILLING GLUE FOR SMEARING ON TREES! THE STRONGEST GLUE IN THE WHOLE WIDE WORLD.”

Persuasive techniques: emotional appeal, facts and statistics, expert opinion, celebrity endorsement, strong adjectives and adverbs, jargon, testimonials, cause and effect, historical allusion.

MRS TWIT’S GHASTLY GARDEN

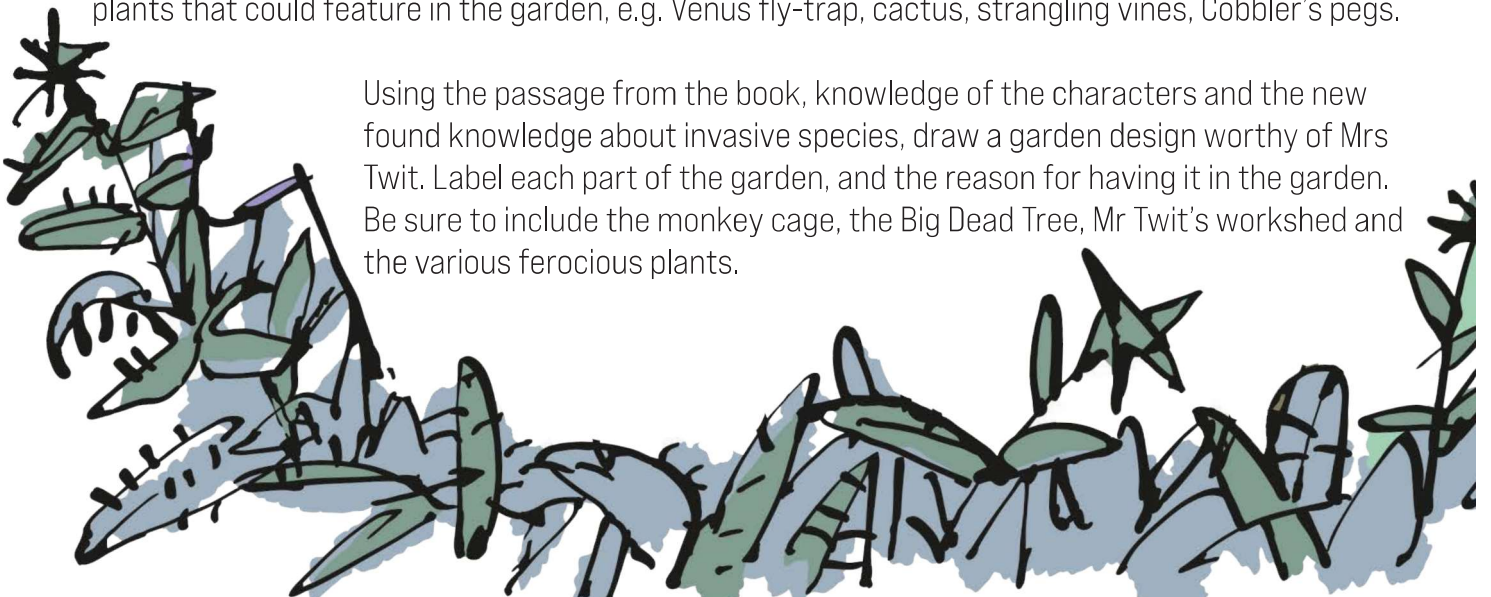
With a dead tree as the centre-piece, the Twits’ garden is representative of the nature of the two main characters.

“And what do you think of that ghastly garden? Mrs Twit was the gardener. She was very good at growing thistles and stinging-nettles.

“I always grow plenty of spiky thistles and plenty of stinging-nettles,” she used to say. “They keep out nasty nosey little children.” Near the house you can see Mr Twit’s workshed. To one side there is The Big Dead Tree. It never has any leaves on it because it’s dead.”

Research as a class what thistles and stinging-nettles look like. Discuss or investigate other ghastly plants that could feature in the garden, e.g. Venus fly-trap, cactus, strangling vines, Cobbler’s pegs.

Using the passage from the book, knowledge of the characters and the new found knowledge about invasive species, draw a garden design worthy of Mrs Twit. Label each part of the garden, and the reason for having it in the garden. Be sure to include the monkey cage, the Big Dead Tree, Mr Twit’s workshed and the various ferocious plants.



WORKING WITH THE THEMES

PARODY PRANKS

Throughout the show, parody is used to create humour and introduce some of the pranks Mr and Mrs Twit pull on each other.

Invent a new prank that Mr or Mrs Twit could conduct embodying their grotesque nature.

Present your prank in the form of parody.

Choose from these ideas: spy movie, horror film, rom-com, Children's TV show, cooking show, spaghetti western, game show, fairy-tale, sports commentary, etc..

EXAMPLE SCRIPTS

MRS TWIT

Oh hello, I didn't see you there – welcome to cooking with Nancy. Ladies' hands down if you've got an obnoxious, repulsive, beer drinking husband at home right now. Thought so. If he has played horrid tricks on you in the past – here is one recipe that is sure to return the favour.

You'll need one packet of spaghetti for yourself. One thing of sauce. Bunch of cheese. Bit of spit. Pinch of snot. One armpit hair. Skin from there. Prickly pair. And of course – the main ingredient – fresh, thick, juicy worms from the garden.

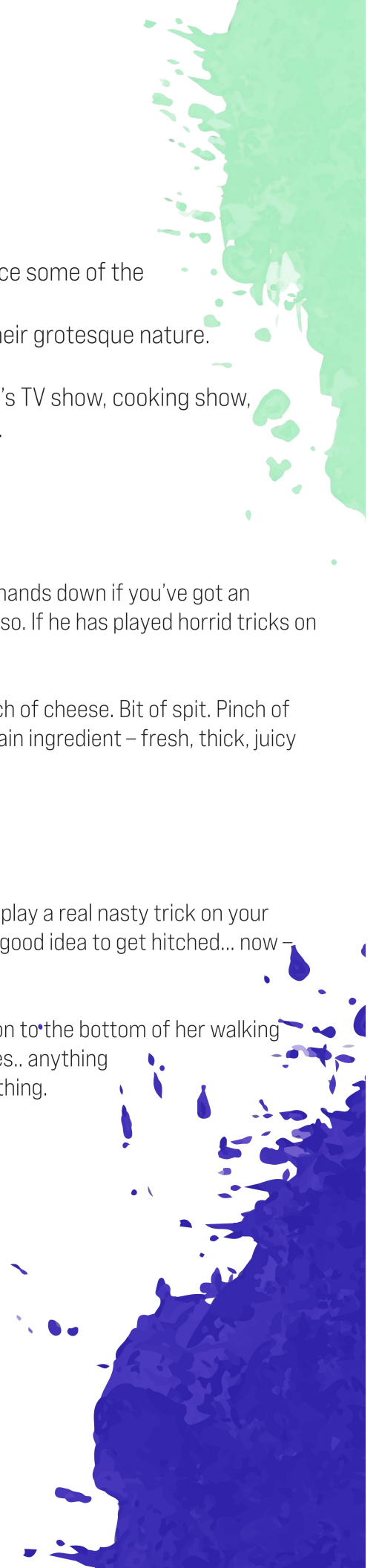
And there you have it. Wormy Spag Bog.

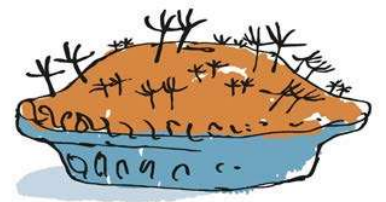
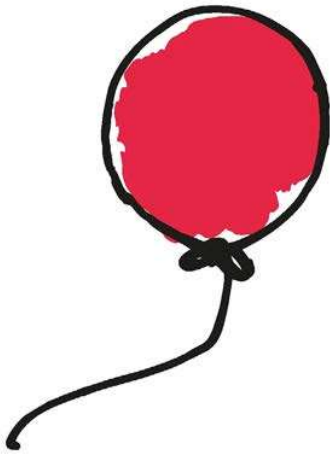
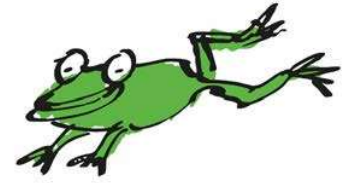
MR TWIT

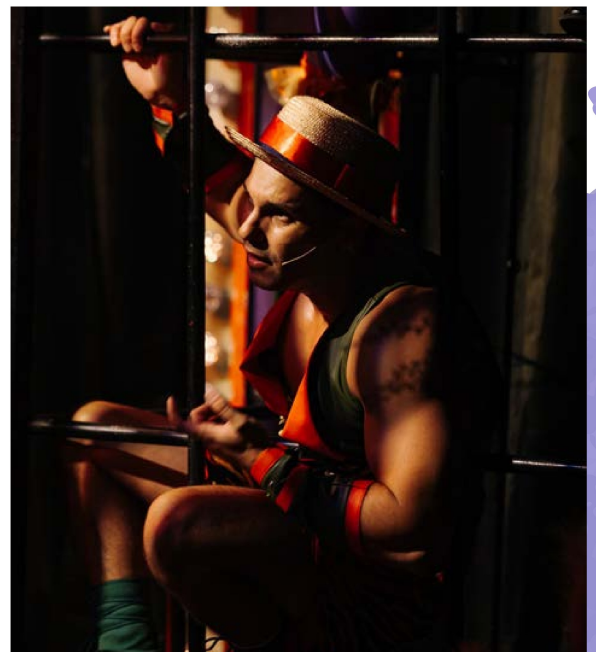
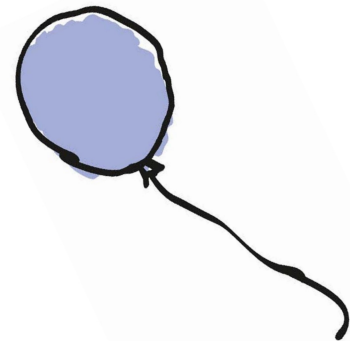
Howdy folks... Dennis here – and welcome to DIY With Dennis. Needing to play a real nasty trick on your Misso? If you're like me, and I know you is, you probably thought it was a good idea to get hitched... now – she just tells you what to do all day. Well – here's what you do.

Slice up bits of wood. No thicker than a penny, and you gonna stick that on to the bottom of her walking stick. Now, if she don't got no walking stick – you can do it to chairs, shoes.. anything really, but today we gonna use a walking stick. Every night, do the same thing.

And there you have it!





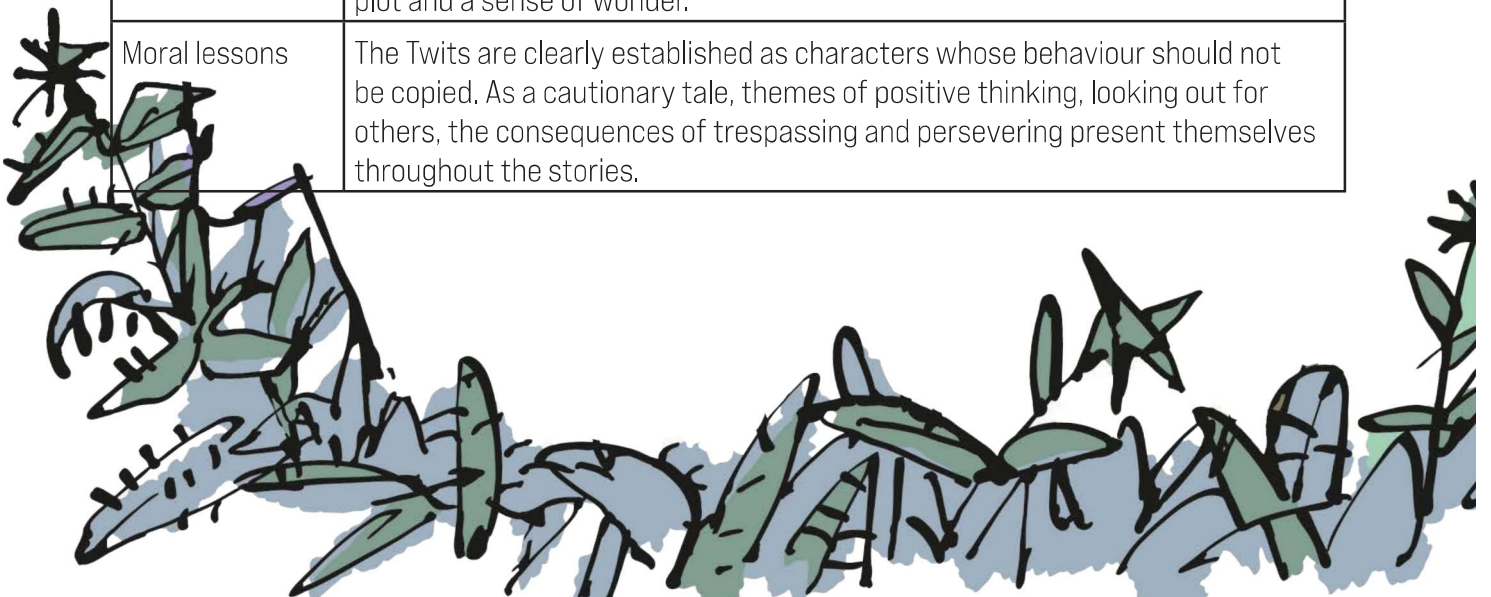


THEATRICAL STYLES - CHILDREN'S THEATRE

Children's theatre is a hybrid genre drawing upon elements of many different genres of theatre including, but not limited to: use of humour, audience participation, visual appeal, unrealistic elements, easy to follow narrative structure, stock characters, moral message or educational worth.

DRAMATIC CONVENTIONS

	IN THE SHOW
Comedy	Theatre for young people must engage them through humour, even if the tale is dark or unhappy in some way – your hook with children is always through laughter. This show is full of various types of comedy including slapstick, parody, black comedy, improvisational comedy, pop cultural references, puns and through Roald Dahl's fantastic characters and story of course.
Unrealistic Elements	Children's theatre has the ability to transcend genres of theatre, throwing non-realistic elements into the mix. Specific examples from the show include: magical elements, breaking the fourth wall, actors playing multiple roles, actors playing animals (that talk as well!). All these elements help to engage children – allowing them to suspend their disbelief and use their imaginations in a really fun way.
Easy to follow Narrative Structure	Each of the scenes begins with an introduction of the new scenario, the characters, the situation and the initial tension. Even though the story jumps back and forth in time, the narration and gradual building of tension enables younger minds to follow along. Each nasty trick is also numbered, like a chapter book.
Puppetry	Shadow puppetry is used to create fantastical elements of the show, whilst also reinforcing the circus elements to the narrative. Fans are puppeteered to portray the birds fleeing the Twits. These elements of stage craft communicate plot and a sense of wonder.
Moral lessons	The Twits are clearly established as characters whose behaviour should not be copied. As a cautionary tale, themes of positive thinking, looking out for others, the consequences of trespassing and persevering present themselves throughout the stories.

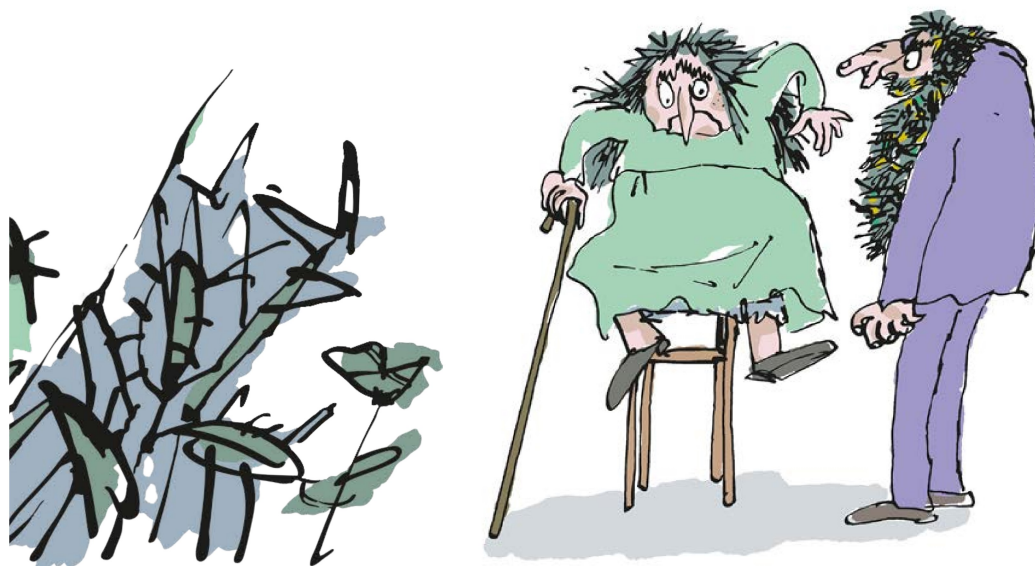


MAGICAL REALISM

Magical Realism is a genre or style of theatre which utilises fantastic or imaginary elements to communicate the action.

DRAMATIC CONVENTIONS

IN THE SHOW	
Non-Linear Structure	The show begins and ends with the demise of the Twits, starting with the narrators taking us back in time to learn of the events that lead to the miniature Twits. This builds suspense and intrigue for the audience.
Non-Human Characters	The Muggle Wump family and the appearance of the Roly-Poly Bird draw the action away from realism as the audience empathises with the animal characters in their plight against the Twits. Although the Twits themselves are in theory human, their portrayal verges on the side of monsters.
Time and Place shifts	The sense of time and space is morphed throughout the show, jumping from the abstract carnival setting to the more concrete location of the Twits' home. The revolving stage helps transition the use of the space in creative ways.
Other Worlds	While often grounded in a realistic setting, the dramatic action within the play follows its own rules of logic. Characters do not question the surreal situations they find themselves in, but embrace them. Of course, sticking all the furniture to the roof is possible!
Real becomes Unreal	Unusual events and actions of the characters go hand in hand with real life elements - the Twits learn their lesson by shrinking, and Mrs Twit floats into the sky, but slightly more plausible things also happen.



DRAMATIC MEANING AND PURPOSE

The elements of drama work together to convey dramatic meaning and purpose. Roald Dahl's quirky narratives and characters are used mostly to entertain and build the imagination, but beneath the fun are also ideas of right and wrong, the impact of revenge, persevering, caring for others, animal cruelty, adventure and different cultural attitudes and values.

DRAMATIC ELEMENTS

DRAMATIC ELEMENT	GENERAL QUESTIONS	APPLICATION IN THE SHOW
ROLE The characters established in the performance.	How were the roles used to help create the story? How were the roles established and maintained? What roles did each character have in the drama?	The narrators transition in and out of role as several other characters. Identify with students how they were changed by costume items, props, voice and movement. Consider the characterisation of the Twits. Although they are 'nasty' characters what makes them enjoyable to watch?
LANGUAGE The words that are spoken. It's the foundation of a text-based play. Subtext should also be analysed as well as stage directions when reading and interpreting a play.	How were words used to create power? What was the subtext behind some of the memorable lines? How did the language help to shape the drama? What was interesting about the language?	When creating the script, shake & stir broke the story up into character parts and rhyming narration, which manipulates the language for effect.
MOVEMENT The way an actor uses their body to show emotions/reactions. Blocking on stage. Movement can be literal or abstract, depending on the piece.	Was the movement symbolic in any way? How was movement contrasted by stillness? What effect did this have? How did the blocking change the way you interpreted the play? Was the movement direct or fluid? Why was it done this way?	This show utilised movement in a variety of ways. The carnival characters held themselves in a poised way while the monkeys used both human and animal physicality in their portrayal. Movement was used to create several of the illusions and trickery through eye-line and reaction.



DRAMATIC ELEMENT	GENERAL QUESTIONS	APPLICATION IN THE SHOW
<p>STATUS The power behind a role. Who has control in a scene and how the power shifts between characters. This can be determined through language, movement, gesture, voice, costuming, staging, lighting and A/V designs.</p>	<p>Who had the power in each scene? How could you tell? What techniques were used to create status on the stage? Does anyone challenge the status? Where does the power shift in the play? Why does it shift? Can you rank the characters in order of status?</p>	<p>Throughout the play, the Twits battle each other for supremacy, but towards the end, the Muggle Wumps and the Roly-Poly Bird gain the upper hand. Consider how these shifts in power are made clear to the audience through the staging and the actors' interactions.</p>
<p>FOCUS How attention is directed on stage to what is most worthy of attention. This also relates to an actor's focus.</p>	<p>What do we look at? How were you made to look at this? How did the characters create focus? How did the set help focus the action? What or who kept your focus on the stage?</p>	<p>Despite the complexity of the story, many of the plot moments are created using symbolic, fragmented sets or special effects. Consider how the audience is forced to focus on different moments of the action through the staging, lighting or acting.</p>
<p>MOOD The atmosphere created. It helps to focus the action and 'move' the audience into different feelings and emotions throughout the piece.</p>	<p>What did you feel throughout the drama? Do you think this was the intended reaction? How were elements used to help create and maintain the mood?</p>	<p>This is a light-hearted play aimed at children; therefore, the mood is generally very up-beat. There are times when it shifts quite dramatically with moments of fear, but this is quickly resolved.</p>
<p>SYMBOL The deeper or implied meaning of props, costumes, lighting, text, sound or movement.</p>	<p>What could the deeper meaning have been for things you saw on stage? Were props or costumes used in a symbolic way?</p>	<p>Consider the physical motifs repeated through the show which represent different ideas. Mrs Twit's eye conveys her grotesque nature, but also the difficult relationship she has with her husband. The monkeys' cage represents both their physical and mental captivity under the Twits.</p>
<p>TENSION The driving force of the dramatic action. It must be built, maintained or broken at various points in the dramatic action.</p>	<p>How did the tension engage you? What were you invested in? How was it built between characters? Why was the tension broken? How did it happen?</p>	<p>Think about the scenario in each scene and what the characters were trying to achieve. As the Twits seek revenge on each other, the tension builds as we wonder how this is going to end!!</p>



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