

The Secret Garden Show Resource Pack



SHOW RESOURCE PACK

Teacher's introduction

Dear Teacher,

Welcome to our **Secret Garden Show Resource Pack**! I hope you will find the following Expressive Arts material engaging for your pupils. We are very much looking forward to seeing you at the Festival Theatre soon when you will get to experience the magic of this story live on stage!

As with **The Secret Garden Resource Pack** for the novel, the information in this pack is written in a way that it can be read & used by your pupils, as opposed to being reworked before it's taught.

Please feel free to get in touch if you have queries at any point.

A handwritten signature in black ink, appearing to read 'Emma Robertson'.

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The Secret Garden Show Resource Pack

CIRRICULUM FOR EXCELLENCE LINKS FOR THIS PACK:

Topic	Experience / Outcome	Secret Garden Context
Expressive Arts (Participation in performances and presentations)	EXA 2-01a I have experienced the energy and excitement of presenting/ performing for audiences and being part of an audience for other people's presentations/ performances.	Through attending The Secret Garden at the Festival Theatre, young people can delight in the live theatre experience. Through the sharing exercises and activities they can present in school. Show Pack Section 4 (& Books Resource Chapter Pack 26)
Expressive Arts (Art and Design)	EXA 2-03a I can create and present work that shows developing skill in using visual elements and concepts.	By understanding creative tools, young people can implement them in their own art and design projects. (Advertising & programme making) Show Pack Section 6 (& Books Resource Chapter Pack 6)
Expressive Arts (Drama)	EXA 2-14a I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere.	Through in-depth familiarity with The Secret Garden story, the young people can look now to presenting it in a different genre. Show Pack Section 4
Expressive Arts (Drama)	EXA 2-15a I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others work.	Through sharing what is created in EXA 2-14a and exploring the role of the director, this outcome can be achieved. Show Pack Section 4 & 7
Expressive Arts (Music)	EXA 2-18a Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities.	By following the suggested composition activities, students will create unique music. Show Pack Section 5
Expressive Arts (Music)	EXA 2-19a I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.	Through suggested listening excerpts and sharing what's been created in EXA 2-18a this outcome is achieved. Show Pack Section 5

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Section 1.

The Festival Theatre



The Secret Garden is going to be performed on the largest stage in Scotland this Christmas. The stage at the Festival Theatre is about 400 square metres big!

The Festival Theatre on Nicolson Street in Edinburgh was opened in 1994. It has a glass front and modern foyers, but inside the auditorium it feels more old-fashioned. With red velvet seats and gold paint on the plaster work, the auditorium looks very grand and is decorated in an 'Art Deco Style' as it has been restored to look like it did when it opened as the Empire Theatre in 1928.



There has been a theatre on the site of the Festival Theatre since 1830 though it has gone through many changes, including ownership and name. We have been called: Dunedin Hall, the Royal Amphitheatre, Alhambra Music Hall, the Queen's Theatre, Newsome's Circus, Empire Palace Theatre, Empire Theatre and now the Edinburgh Festival Theatre.

There are 1915 seats in the Festival Theatre, so we can accommodate large audiences. The acoustics in the auditorium are fantastic, so the live orchestra and singing in **The Secret Garden** musical will sound extraordinary! There are 66 hidden speakers around the auditorium, so no matter where your seat is you will be able to hear wonderfully.

Apart from *musicals*, you can see; *Opera, Ballet, Comedy, Contemporary Dance, Music Gigs, Plays, Children's Shows* and more at the Festival Theatre. There are about 30 different productions on every year!

The theatre leads free backstage tours for school groups (up to 30 pupils). Please contact emma.robertson@eft.co.uk to enquire about availability (tours are fitted around technical work on stage and are not available immediately pre-show.)

QUICK QUIZ

1. When did the Festival Theatre open?
2. How big is the stage in square metres?
3. What year was the first theatre built on the Nicolson Street site?
4. How many seats does the Festival Theatre have?
5. How many hidden speakers are there?

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Section 2.

Putting on a show!

It takes a lot of time, money and hard work to put on a theatre show, but when it comes to opening night it's all worth it!

Each theatre production has what's called a **Creative Team**. The people in this team start planning and organising the show at least a year before the actors are on the scene! Here is a list of jobs in the **Creative Team** for our production of *The Secret Garden*, and a little bit about what their job involves.

Script & Lyrics Writer

Will write all of the dialogue for the show, both spoken and sung.

Composer

Will write all the music for the show which will drive the story forward and set the mood for each scene.

Director

Is in charge of guiding the creative process and making a show that will make sense and be entertaining. The whole Creative Team will have to communicate with the Director at all times and the show will very much be put together based on their ideas and wishes. The Director will of course give direction to the Actors when they're in rehearsal, but way before then, they have to spend time interpreting the script and music and deciding how they want the show to look, sound and feel. They will often have an **Assistant Director** to be present at performances and give constant feedback.

Choreographer

Will set out all movement. This can be dance, but also fight scenes or general advice to the director on how actors should move.

Designer

Will design the set/s, plot a storyboard and prepare a model-box to show the rest of the creative team, so they can have an idea of how things will look on stage.

Lighting Designer

Will design the lighting for the whole show, this involves speaking to the director to find out what type of mood they wish to create in each scene & where the actors will be on stage (i.e. where needs to be lit!)

Sound Designer

Will work with the Musical Director to make sure that the levels of the instruments and singing voices are well balanced with the use of microphones. They will also add in any pre-recorded sounds (like the sound of a train, or a kettle boiling etc).

Orchestrator

Working from Lucy Simon's original music compositions, the Orchestrator will work with her to arrange the parts and instruments and make sure they fit together for this production.

Casting Director

Along with the Director the Casting Director will audition and cast the performing company. They have to have a good idea of who will look and sound right together on stage.

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Musical Director

Will usually play piano and conduct during rehearsals and during the performances. The Musical Director will also hire the **Musicians** that they want to have in the Orchestra.

Props Supervisor

Will design all of the props for the show with input from the Designer & Director. They will also hire a **Prop Maker** to construct everything.

Wardrobe Supervisor

Will design and make all of the costumes and hire a **Costume Mistress** to look after and wash all of the costumes during the show. The Costume Mistress will also be on hand to help with quick changes during the performances.

Producer

The producer is the person who oversees the project of putting on a show. They will hire the Creative Team and make sure that they have the best possible people working on the project. Importantly, they also have to find money to pay for all of the staff and the theatre hire, marketing, technical equipment etc.

General Manager

Will advise the Producer on costs for putting the production together and also touring it (**The Secret Garden** will go to Toronto, Canada after it ends in Edinburgh). The General Manager will make sure that everyone involved in the project has valid contracts and agreements for services and employment. They will organise logistics like travel & accommodation for people working on the show (as not everyone is based in Edinburgh).

Production Manager

Is in charge of everything technical i.e. Stage, Set, Lights & Sound. They will hire their Stage Managers & Crew to work in the theatre so that when the time comes to set up everything on stage everyone knows what they're doing. They must also hire all of the technical equipment needed for the show based on what the requirements of the Sound & Lighting Designers.

Marketing Department

Will try and let everyone know about the show! They will organise brochures, flyers, posters, websites, emails, TV & Radio adverts etc along with special events for guests including sneak previews!

Education Department

Will prepare any accompanying resources for the show (like this pack!) they may also organise workshops, talks and tours to deepen the audience's experience of the production.

Press Department

Will hire photographers to take photos of the show so that they can be placed in the newspapers and online. They will also set up interviews for TV, radio, newspapers and magazines. Often there will be special competitions set up so people can win tickets to see the show and raise awareness that it's coming up!

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Other Important Roles

Closer to the production date, the **Actors** will be auditioned and cast by the **Casting Director**. The **Production Manager** will interview and hire his **Crew**; the Crew are the people who will operate the lights, sound and scenery during each of our 39 performances.

The **Actors** will go into rehearsals just 3-4 weeks before the show opens! In **The Secret Garden** we have 22 Actors and 2 **Understudy**'s for the parts of Mary and Colin. An understudy is an actor who has to learn a part so that if the person playing the part gets sick there will be someone else to fill in. It is very important that they are just as good at the 'real' actor playing the part.

As you can see from all of these jobs; there are many people involved when putting on a show, sometimes it's hard to remember this when you're watching a performance and all you can see are the actors!

What job do you think would suit you? Do you have great drawing & design skills? Could you design a theatre set? Maybe you are a great musician and you'd make the perfect Musical Director!

Choose one person in the Creative Team and consider the skills you think they would need to do their job. Some skills may be knowledge based, and some may be based on experience or physical/ technical skills. Use the space below to write down the skills around the worker's head.

Job Title: _____



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Section 3.

The Secret Garden

In the story of ***The Secret Garden*** a girl called Mary Lennox becomes orphaned in India when her parents (who are English) die in a Cholera epidemic. She gets sent to Yorkshire to live with her Uncle - Archibald Craven - whom she's never met, in an old house with over 100 rooms. The house is called Misselthwaite Manor. Archibald Craven is mourning the death of his wife, who died 10 years ago and because he is so sad and depressed there is a strange atmosphere in the house.

Mary is a very unhappy and spoilt girl, but during the story she becomes a better person because of the people she meets and the experiences she has. A big part of her learning comes from spending time in a special garden which has been locked up for many years. Mary works very hard to bring the garden back to life, along with some help from a local boy called Dickon. It is really the only project in her life so far that she has cared about.

The Secret Garden is a story about finding out what family means and opening yourself up to health and happiness by learning from others.

There are very many characters in ***The Secret Garden***. Some of them are from Mary's life in India and some she meets in her new life in England. Here is a description of the ones that will appear in ***The Secret Garden*** musical.



Mary Lennox is the main character and we follow her story from India to England.

Sophie Kavanagh - who is 11 years old and from Edinburgh - will play Mary Lennox.

Characters in India:

Rose Lennox	Mary's Mother
Albert Lennox	Mary's Father
Alice	Rose Lennox's Friend
Lieutenant Wright	An Officer who finds Mary when she's left alone after her parents die
Lieutenant Shaw	An Officer who finds Mary when she's left alone after her parents die
Major Holmes	An Officer who finds Mary when she's left alone after her parents die
Claire Holmes	Major Holmes' Wife
Major Shelly	An Officer who takes Mary to England
Mrs Shelly	Major Shelly's Wife
Fakir	A holy man in India
Ayah	Mary's Nanny in India

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Characters in Yorkshire, England:

Archibald Craven	Mary's Uncle
Neville Craven	Archibald Craven's Brother
Colin Craven	Archibald's Son & Mary's Cousin
Lily	Colin's Mother, Mary's Aunt,
Ben Weatherstaff	Misselthwaite Manor's Head Gardener
Mrs Medlock	Misselthwaite Manor's Housekeeper
Martha	Misselthwaite Manor's Chambermaid
Dickon	Martha's younger brother
Mrs Winthrop	Headmistress from a School Mary is to attend
Jane	Misselthwaite Manor's Housemaid

If you've read the book of *The Secret Garden*, you'll notice that some of the characters are a bit different. This is because what will work on stage is often different from what makes a good book. It's exactly the same when films get made from stories that were originally books; they often change a little.

The main things that are a little different in the musical from *The Secret Garden* book are:

Neville Craven: In the book, the Doctor has quite a small part and is Archibald's cousin. In the musical however, we see a lot more of Neville. He is cast as Archibald's brother. We also find out that he loved Lily (Colin's Mother) too, so there is the added sadness of two men being in love with the same woman.

The Officers and their wives: In the novel, when Mary leaves India, we never see or hear from any of the characters that Mary knew there again. In the musical however, the people who were part of Mary's life in India appear throughout the play in Mary's thoughts and dreams. This is called a 'dramatic convention' and is used to show that not all is well in Mary's life. She's still affected by what happened to her in India.

Dickon's Animals: In the play we won't be able to have crows and lambs and foxes following Dickon around! It wouldn't be fair to make animals be in a show everyday – it's a lot of work & it gets very hot under the theatre lights. Also, it would be extremely hard to get the animals to behave themselves!



The Actors playing;

Neville Craven: Graham Bickley (top left),

Archibald Craven: Caspar Phillipson (top right),

Mrs Medlock: Siobhan Redmond (bottom left),

Mary Lennox: Sophie Kavanagh

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Section 4.

The Drama

Let's find out what our Director and some of the Cast have to say about being involved in staging **The Secret Garden** this Christmas...

The Secret Garden's Director **Anna Linstrum**:



"The Secret Garden is a story about a child who has no family at the start, who finds a family at the end. There's something about the story that still appeals to both children & adults today. I re-read the book as part of my research for the show & it captured my imagination just like it did when I was 12."

"The difficult thing about casting the show was trying to find children with enough talent & confidence to play the parts of Mary & Colin. They're as demanding roles as any adult music theatre parts I've known. It was very hard to find our child actors, but I'm thrilled with them - I think the audiences are going to love them!"

*"I've never worked at the Festival Theatre before, but I'm very excited to be directing **The Secret Garden** in this beautiful theatre with its stunning auditorium and gorgeous front of house – this for me is a really big thrill, I'm so looking forward to it."*

Actor **Caspar Phillipson** who plays Archibald Craven



"Archibald's journey is, in a way, very dramatic. He starts the play off having shut off all the rooms in his big country house, completely shattered by grief over losing his wife. Then Mary (the main character) brings love and life, and joy of life into the house and that transforms Archibald as well – so it's a big journey for him!"

*"What makes **The Secret Garden** a fantastic musical is that it's absolutely amazing music, fabulous lyrics and a wonderful story! It's extremely moving and I'd say it has an appeal for all ages."*

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Actress **Shiobhan Redmond** who plays Mrs Medlock:



*“I’ve just been introduced to **The Secret Garden** book fairly recently. It’s not a book that I read when I was a wee girl; I’m not sure why as I was a real book worm! One of the lovely things about this project is the fact that the book is being given to so many school children. Reading enriched my life enormously as a child, and I can’t imagine what it would have been like not to have a constant supply of books”.*

“Live performance is my favourite thing because it’s particular to all the people who are in the room – of course it can be a very big room – like the auditorium at the Festival theatre! But it’s the script, the director, the actors, the musicians and most importantly the audience and the kind of chemistry that you have between all those different people combines to make each performance slightly different and that’s what’s exciting about it, and so magical.”

Drama Games

Actors and performers use lots of games when preparing to rehearse and perform. There are a few reasons...

Performers need to:

- Warm up their voices and bodies so they don’t get injured when they’re performing (it’s like playing sport!)
- Clear their mind of their ‘real life’ and focus on being in character
- Connect with their fellow cast members
- Have fun and remember that acting is all about playing – no matter what age you are!

Here are some games for you to try:



1. Busy Bees

This game is great for increasing your lung capacity - you need strong lungs if you are going to be able to perform nice & loudly!

Split into 2 teams (of equal numbers) and stand in 2 lines facing each other. The object of the game is to ‘steal’ bees from the other team. Starting at the top of one of the lines the 1st bee must take a big breath and start to ‘buzz’ like a bee. Without breathing, they have to touch the head, shoulders, knees and toes of as many people as they can from the opposite team AND get back to their place before their breath runs out. If they do it all the bees they’ve ‘stolen’ will join their team. If the 1st bee breathes before they’re back at their place then they have to join the other team. The game should continue; one side at a time taking turns until the winning team has all the bees!

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2. Zip, Zap, Boing!

This game is such good fun and is great for improving your coordination and response speed!

Standing in a circle, one person starts by passing a 'Zip' around the circle in one direction. (This is saying 'Zip' while pointing both index fingers at the person beside you.) Once everyone can pass the 'Zip' around enthusiastically then you can add in 'Zap'. (A 'Zap' is saying 'Zap' while holding your hands together outstretched like a gun.) Zaps can go to anyone except your neighbours - i.e. those directly on your left & right. So, if you get a 'Zip' and don't want to pass it to your neighbour you can 'Zap' it across the circle. The person that gets your Zap can choose to pass it on as a Zip to one of their neighbours or Zap someone else (who's not their neighbour!).

Once you have all of this mastered you can add in a 'Boing'. (A 'Boing' is saying 'Boing' while putting both hands up (palms front) and acting like the Zip or Zap has just bounced off you). If you Boing a Zip or Zap back to someone they have to try and Zip or Zap someone else in the circle as quickly as possible.

As people do the wrong action, say the wrong word or take too long to react, they have to sit down where they are in the circle. The people either side of them then become neighbours and can 'Zip' each other, this is when things get difficult!

Rules:

You can't Zip a Zip.

You can't Zap a Zap.

You can't Boing a Boing!



3. Counting Game

This is a good one to do before you start to perform a scene. It will check that all of the actors are 'in tune' with each other.

Standing in a circle, but facing outwards (so you can't see anyone's face), try to count to 10. Sound easy? It's not! You must count one person at a time, not in the order of where you're standing and if two people speak at the same time, you must go back to 1. How many attempts does it take you to get to 10?! If you are really good at it – try and get to 20!



4. Wink Murder

Everyone's probably played this game before, but most people love it as it involves working as a team on a conspiracy!

Everyone should sit in a circle on the floor. Pick one person to be the Detective; then send them out of the room so they can't see or hear while you pick a Murderer. Once you've decided who the Murderer is, everyone should say "Help, Help Detective, there's been a murder!"

The Detective will come and sit in the centre of the circle as they try and solve the 'crimes'. The Murderer 'kills' people in the circle by winking at them when the Detective isn't looking. The 'deaths' should be very dramatic! The Detective gets 3 guesses at who the Murderer is before they have to give up (or if everyone is dead before they guess they lose too!). If the Murderer isn't caught they become the Detective in the next round.

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Improvisation Work

What is Improvisation?

Improvisation means making it up on the spot! It's all about reacting and quick thinking – it's not easy. Some performers think improvisation is harder than performing something that they've had time to rehearse. The most important thing about improvisation is to 'go with it' don't try to steer the scene in your direction; it's all about working together.

Performers use their voices, but also their **bodies**. You can tell a lot about a character just by how they move...



1. At the Art Gallery

Imagine your whole class is in an art gallery. Everyone is walking around looking at the art in silence (they have all visited alone). Use all of the space you have. Each person should imagine who they are: Start with how old you are and what do you do as a job. Try to think how these things impact on how you move. For example; if you are very old you're not going to be running around the room, and you may have to peer closely at the art because of your eyesight!

When your teacher (who will direct the mime scene) instructs you, you should all stop where you are and watch the person your teacher has selected to show what they've been doing. Everyone can then have a guess at what kind of person they are acting as. You'll be surprised how much you can tell even without words!



2. Crack the Statue

This game is to be played in pairs. One person should be the statue. The statue should be very serious – think a Greek God or a President looking all tall and important.

The other person has to try and crack their expression by making them laugh (needless to say the statue does not want to laugh!). The performer cannot touch the statue or speak at all. They should try and make them laugh by miming something funny. It could be an impression or a very elaborate & dramatic version of an everyday task like making toast! When the statue is cracked the pair should swap roles.



3. Welcome!

This improvisation should be done in groups of 4 or 5. One person plays the 'visitor'. The others are the hosts. The scene should play from the entrance of the visitor, which may be a surprise, or the hosts could be waiting impatiently. When the guest arrives, the hosts should mime out all the things that they would do to welcome the guest (or not!) they cannot use speech! It's up to each performer to create a character and a role within the group dynamic. For example, the hosts may be family, some excited to see the visitor, some not! The visitor may be returning after years, from an adventure of just from popping out to get some milk.

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A performer's **voice** is very important. Your voice is unique to you and can be used to provide so many emotions and clues to the type of character you're playing...



1. Rhubarb or Broccoli

It's amazing how much you can tell about a character from their voice, even when you can't understand what they're saying...

Thinking about: *Volume, Speed, Tone (high or low), Accent & Emphasis...*

Try to play the following characters making a speech that is important to them. You can use only **1** word: Rhubarb OR Broccoli!

The Queen

A Wizard

An Italian Footballer

A Radio DJ

A Monster

A Baby

When you're acting, you are combining how you look with how you sound to create characters and tell stories. You can try out these skills by improvising short scenes...

Creating Scenes

*Most plays or films or books start with an idea – an object or an interesting person or an interesting sentence or question. These things are called '**Stimulus**'. They stimulate the scene, drama or story to form.*



1. A Question

In pairs, try using one of these questions as a stimulus to start off some short improvised scenes. Remember just to 'go with it', see where the story goes – nothing is impossible!

- *"Are you really a ghost?"*
- *"How did you manage to escape after 50 years?"*
- *"What is it like being famous?"*
- *"Do you like living on the moon?"*
- *"Why did you buy 100 pairs of woolly socks?!"*
- *"What kind of things do you get up to when you're invisible?"*

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2. An Object

In *The Secret Garden*, the key is very important. The Robin helps Mary find it – which is magical – and it allows her access into a special place where wonderful things happen.

As a whole class exercise, stand in a circle. Your teacher should choose an object to place in the centre of the circle. This object can be something very plain & boring like an umbrella or a coffee mug. The object is magic though, because it can be anything that you want it to be. One by one each person can take turns in going into the circle and using the object in the way they think they should. For example; someone might think that the umbrella is a hairbrush & start brushing their hair with it. Another class member will have to enter the circle and convince the person that the umbrella is not a hairbrush, but indeed their i-pod! A conversation will have to take place where both actors use their imagination to the fullest to imagine the object as what they think it is and use their bodies and voices to persuade the other person to give the object to them (no violence please!). The scenes should last no more than a couple of minutes and of course, each actor should be careful not to 'block' the persuasion – they have to give it up in the end! The game can continue until everyone has had a turn.



3. Environment

Where a story takes place is really important. In *The Secret Garden*, Misselthwaite Manor is interesting because of all the locked up rooms, the moors are mysterious because of the size of them and the wildlife that they keep, the walled garden is enticing as it is supposed to be forbidden. Even the weather in the story plays a part as the wind is 'Wuthering' on the moor – as if it were a character of its own! Above all, the environment of the story is interesting – because it is all new to Mary. She's not used to this place and everything is strange to her.

In groups of 4 or 5 make a scene about a person going to a new place. It can be somewhere close, like an island off the coast of Edinburgh, or somewhere far away like the moon. But it must somewhere that is new to you so that everything about it is unfamiliar.

Have a quick discussion in your group to decide:

- Where the new place is
- Who is the 'newcomer'
- What will everyone's character be i.e. host family, aliens, doctors etc

Try to consider:

- How it might feel to be new or isolated (scary or exciting?!)
- How the characters relate to one another – does everyone except the newcomer know each other, or have they all got together for a special occasion?
- Is it better or worse that 'home' in this new place?

Each group should have 10 minutes to practice their scene before sharing it with the class.

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Script Work

When a writer has in their head the way that they imagine each of their characters to talk & move and can see what the environment is like that they will live in and how the objects and clothes that they have are used and worn, then they can put pen to paper and record the story for others to read and perform....

Now that you have done so much work on improvisation, you can see what it is like to act words that are written by someone else. Don't forget though that you should still act 'in the moment' like you don't know what the other characters are going to say next – just like when you are improvising. You should also think about how your character would use their body & voice.

You should split into groups of 4 to act out the following scene. You can read in the 'stage directions' (the advice from the written on what the actors should be doing) lots of clues as to how the scene should be played – give it a go!

(Notice that Martha & Dickon's dialogue is written in a Yorkshire dialect.)

THE SECRET GARDEN ACT II SCENE 6 IN THE MAZE – THE GARDEN

By lantern light, DICKON and MARTHA are seen moving through the gardens.

MARTHA. Oh, I shouldn't be doin' this. I'm like to be sent back to the scullery for this, and I don't like the scullery, Dickon. I don't know anyone who does.

DICKON. No one'll be missin' you at this hour.

MARTHA. But if it's so dark, I can't even see where I'm goin', how'm I to hope to see what it is once I get there?

DICKON. I can't say. Perhaps it's only somethin' you're meant to hear.

MARTHA. But all I can hear is me own self talkin',

DICKON. Then perhaps, y'd best be still.

MARY appears, pushing COLIN in his wheelchair.

MARY. Dickon, is that you?

DICKON. Aye, it is, Mary. And Martha, too.

MARTHA is overcome, seeing COLIN outside.

MARTHA. Ay' dear lad.

COLIN. Martha, are you surprised to see me outside in the middle of the night?

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MARTHA. That I am, Master Colin, but just now, you looked so much like your mother, it made my heart jump.

MARY. Dickon, this is my cousin, Colin Craven. Colin, this is my friend – Dickon.

COLIN. (*Like a rajah*) I am pleased to meet you, Dickon. You may push me now.

MARY. Martha, come look!

And with that, DICKON takes over from MARY and wheels COLIN into:

THE WALLED GARDEN

COLIN. It's my mother's garden. It is.

MARY. It's a secret garden. And we're the only ones in the world that want it to be alive.

DICKON. Ay, Colin. We'll have you walkin' about and diggin' same as other folk before long.

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Section 5. The Music



Lucy Simon composed the music for ***The Secret Garden*** in 1991 for the Broadway production of the show. Here, she tells us about how she makes music.

In the Beginning

*“I started piano lessons when I was about six years old, but piano was not my first musical instrument — it was voice. **I came from a family that loved to sing.** My sisters and I often would sing conversation to each other: “It’s your turn to wash the dishes,” or “Please pass the bread” would come out with some melody that seemed to work for the phrase. It was a fun child’s game, but it also laid the groundwork for how I would eventually write my songs. I rely on my voice to translate words and emotion into music. Emotional honesty rather than musical theory is my key to unlocking the composition. That isn’t to say that learning the discipline of music through study is not important. Music comes alive when you take what you have learned technically, and bring in to your own experience.”*

“I loved leaning to play piano, but as I am dyslexic, I never learned to sight-read. Following notes and rhythms on two staves at once was frustrating, so I memorised instead. My dyslexia led me to write my first song. When I was twelve or so, a school assignment was to recite a poem in class. My poem was ‘Wynken, Blinken and Nod’ by Eugene Field. To help me memorise it, I wrote a melody for it. Years later, my sister (Lucy Simon) and I recorded it on an album, and the song became a chart hit!”

1. Do you ever sing things instead of speaking them?! The examples Lucy gave were very simple sentences like “It’s your turn to wash the dishes”. Songs don’t always have to have ‘deep & meaningful’ lyrics!

What would happen if you couldn’t speak at all – just sing? In pairs you’re going to improvise a scene, but you have to sing everything you say...

Here are the rules:

- Your characters should be strangers
- There should be a reason why your characters cannot leave the place that they’re in (i.e. it’s an enclosed space (like a lift, or a bus), they are waiting for someone or something, or they are stranded)
- You should both try to use; lots of different pitches, volumes, and lengths of notes to make your scene interesting to listen to
- The first line that is to be sung is *“How can you just stand there?”*

Good Luck!

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Creating Music

Lucy Says: “My starting point for writing a song can start with a lyric. The first song I wrote for **The Secret Garden** was “I Heard Someone Crying.” Marsha Norman (the writer) had written this beautiful first verse for Mary:

I heard someone crying.
Who, tho', could it be?
Maybe it was Mother,
Calling out, come see.
Maybe it was father,
All alone and lost and cold.
I heard someone crying.
Maybe it was me

This lyric was so simply that of a child who feels alone and frightened as she tries to identify the sound of wailing she hears on her first night at Misslethwaite Manor. The melody came almost as I read the lyric.”

2. Working in groups of 3 or 4: Try firstly to speak this verse, and then when the words feel familiar, try to sing it. Remember to use the punctuation to help you shape a tune and try to think about how Mary is feeling when she says these words.

Listen to the tunes from some of the other groups in your class. Are any of them similar, or are they all completely different?

If you want to hear how the music Lucy wrote to this verse sounds you can buy the song from i-tunes. It's called 'I Heard Someone Crying' and it is Track 6 on **The Secret Garden: Original Broadway Cast Album from 1991. **



What happens when you've got the 'tune' Lucy?

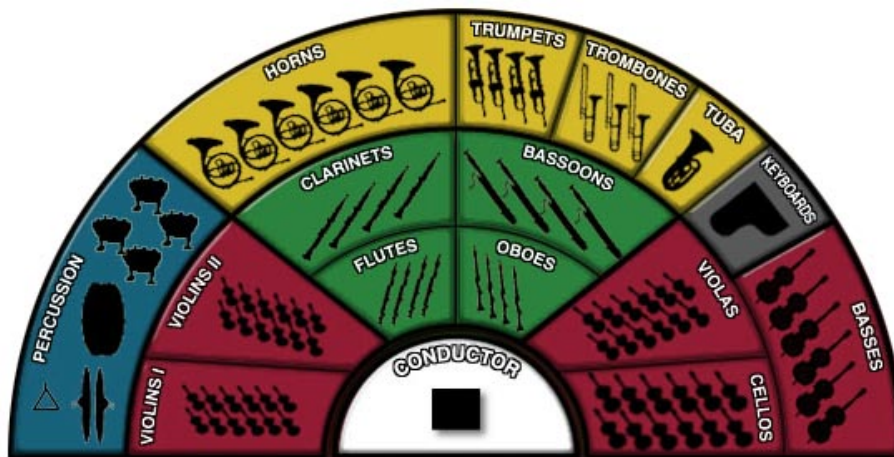
*“The Orchestrator is the one to find the instruments to best surround the song. We talk about it together, but that is where the genius and craft of Chris Walker comes in. **The Secret Garden** has a lot of folk music, so we carefully chose instruments to convey that tonality and still work with the more classical numbers.”*

Chris Walker, Orchestrator

At the Festival Theatre, there is a very big Orchestra Pit for all the musicians. When you come to the Theatre, take a look, it's down at the front of the stage. The musicians come into it before the show starts to get ready and warm up their instruments. The pit actually goes under the stage, so the musicians can go from their dressing rooms straight through a door under the stage and into the pit.

Most orchestra's sit in the standard positions, with other instruments from the same 'family' as them. Each section has a 'leader'. This musician will be the most skilled in the 'family' and will often have to play the hardest parts of the music. Here's a drawing of where all the musicians should sit.

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Percussion Strings Woodwind Brass Keyboard/ piano

3. If you have a chance to listen to *'I Heard Someone Crying'* try to write down all of the different instruments that you can hear.

There may be... some String Instruments like Violin and Cello
 some Percussion, like Xylophone
 some wind instruments like the Flute and Oboe
 even a harp?!

And how many singing voices can you hear? _____

****If there is more than one voice singing at a time, they may not be singing the same notes. When two voices sing different notes (that sound nice together) at one time it is called 'harmony'. ****

4. Try to think of the character of each instrument and the sounds that they can make. Think whether they sound loud or quiet, sort of sharp, confident or shy, hot or cold etc.

Which instrument/s would you choose to represent the sound of:

...the Robin? _____

...the Wuthering Wind? _____

... the atmosphere in Misselthwaite Manor? _____

... the moment when Mary discovers the key to the garden? _____

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Section 6. The Design



Francis O'Connor is the Designer for **The Secret Garden**. Here he gives us an inside view on how the designs are coming along!

“As a starting point for my designs I read the script through and listen to the music. Then, when I have some inspiration and ideas in my head discuss these with the director. I do a story board; which is a series of drawings, almost like a comic strip, that shows the order of the scenes.

*In a show like **The Secret Garden** with so many scenes (18) and with lots of moving scenery it's important to plan ahead. I then share this with the director; so far, we've spent many days working on this. We've been hunched over a miniature model-box of the set for hours on end, moving pieces of wall and furniture around and imagining how the scene changes might go. You have to try things out in miniature before you know whether it's achievable on a large scale.”*

*“The trick with **The Secret Garden** is to make it spectacular because of course it's a Christmas show! It is also important to keep the story moving through all its different scenes. It is difficult do a garden on stage – that's true! The strongest idea I had was to use stained glass to show the garden. I like it because when it isn't lit the leading on the panes looks like the veins of a leaf and when it is lit it bursts into colour. So this is one of the ways in which we'll convey the garden. I also want to create the house with all its rooms inside and out...in all its gothic glory.”*

Design Tasks

1. Try to draw a set design image that represents how you think the stage should look for a setting in the story.

You can choose from:

Mary's bedroom at Misselthwaite Manor; The Secret Garden; Archibald Craven's Study; Colin's Bedroom; A train Station in Yorkshire or The outside of Misselthwaite Manor.

Try to consider:

- | | |
|--|------------|
| *The walls or edge of the space | *Furniture |
| *Layout (doesn't always have to be realistic) | *Colour/s |
| *Props and Set dressings (including curtains, pictures etc.) | *Texture |
| *Time period (remember, the play is set in 1906) | *Scale |
| *The audience's point of view – you do not have to build 4 sides to things if they can only see 2! | |

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You can use a blank piece of A4 paper, on to which you should draw a large rectangle to represent the proscenium arch. The proscenium arch is the stage's frame. The audience can only see what goes on inside this frame, and not for example what goes on off stage in the 'wings'. You should do the drawing in 3D so others can imagine how the design would look when it's built.

Please include arrows with the names of items of set and also any notes on what the items should be made of (wood/ material/ papier-mâché/ metal etc.). The design shouldn't cost too much money, so if you'd like a gold frame in your design, it should be a wooden frame painted gold, not a real gold one!

Here is an example of a simple set design:



Here is a more detailed set design:



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While one designer is working on the show itself – crafting the sets and the look of the show, the Marketing Department at the Festival Theatre are working with other designers to create image design that can be used to advertise and sell the show. Below is an example of one of our online adverts. When you click on it, you get directed to the show website.



2. Could you create a poster to advertise *The Secret Garden*?

You should include:

- The Show title
- An image
- Which theatre it's playing at
- A 'tagline' (examples of taglines are: Red Bull Gives you Wings! L'Oreal – Because you're worth it!) For ***The Secret Garden*** we're using: Promise you won't tell? and A Magical Adventure for Christmas.
- The Show Website: www.secretgardenmusical.co.uk
- Box Office Number: 0131 529 6000
- Any other info you think will make people want to come & see the show!

Think about creating a poster that lets people know a little about the show – it's magic, it's a musical, and it's about a little girl finding a key to a long forgotten garden.

Try not to copy the example – really think about what you think should be in the poster.

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Section 7. The Reviews

On the opening night of *The Secret Garden* we'll invite the 'Press' to see the show. The 'Press' are the people who work for the newspapers. There are journalists who specialise in writing about theatre. Sometimes they're also called 'Critics' as they critique things. They go and see lots of shows and write reviews about their opinions. These reviews are important for theatres as lots of people will go and see a show based on reading a good review, likewise, they may choose not to see a show based on a bad review! We're sure that we're going to get fantastic reviews for *The Secret Garden*!

Once you have seen the show it would be great if you could write a review for us, we'd love to know what you thought. A theatre review will usually include the following things:

- The name of the show, where it is on and on which dates
- The reviewer's name & the paper (or school) they are writing for
- A little bit about the story of the show
- Comments on: the acting, the singing, the movement, the set, the lighting, the sound, the music & orchestra
- Special named mention to performers who stood out
- Best bits or things that worked well in the show
- Things that the reviewer thinks weren't so good
- Observations on how the rest of the audience seemed to enjoy the show
- An image from the show (you could do a small drawing of a character or scene that you mention in your review)

You can email your reviews to education@eft.co.uk or post them to:

Emma Robertson
Education & Audience Development Officer
Festival Theatre
13/29 Nicolson Street
Edinburgh
EH8 9FT

We look forward to finding out what you thought!