

VCE

THEATRE

STUDIES

BREAK OF DAY

BY STEVE RODGERS



PROMPT PACK B

MALTHOUSE EDUCATION

MALTHOUSE THEATRE
ACKNOWLEDGES THE
UNCEDDED LANDS OF
THE KULIN NATION.
WE ACKNOWLEDGE
THEIR SOVEREIGNTY
AND THEIR SONGLINES.
WE PAY RESPECT TO
THEIR ELDERS AND THEIR
CHILDREN. WE EMBRACE
AND CELEBRATE THE
OLDEST CULTURE IN
THE WORLD.

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MALTHOUSE THEATRE PRESENTS *BREAK OF DAY*.

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DESIGN / Hours After

Prompt Pack written and compiled by Lyall Brooks,
Malthouse Education Coordinator

INTRODUCTION

I hope you enjoyed our Malthouse production of *Break of Day*, and that it's given you plenty to think, discuss and debate.

This Prompt Pack B picks up where Prompt Pack A left off, offering a post-show collection of provocations, questions, observations and resources designed to support your analysis and evaluation of this stage interpretation, and your journey towards the VCE Theatre Studies examinations.

This pack is divided into four main chapters.

Putting It Together brings together interviews, reflections and insights from members of the creative team. **Page to Stage** revisits the contexts and themes explored in Prompt Pack A, encouraging you to consider how they were realised in performance and supporting Unit 3's focus on analysing an interpretation from page to stage. **How Did They Do It?** shifts the focus to Unit 4, inviting you to examine the interrelationship between acting, direction and design, and evaluate how these production areas combined to create a cohesive theatrical experience. Finally, **Resources** offers a collection of articles, interviews and extension materials for those who would like to continue exploring the ideas, themes and theatrical practices raised by the production.

Although these chapters align broadly with Units 3 and 4, I encourage teachers and students to explore the entire Prompt Pack regardless of which Playlist they are studying. The more perspectives you bring to your analysis, the richer your understanding of the production is likely to become. I also encourage classes to book into one of Malthouse Education's **Revisit the Play** sessions later in the year as part of your exam preparation.

As always, these Prompt Packs are intended as a starting point rather than a set of definitive answers. Use them to challenge your thinking, test your interpretations and spark further discussion with your classmates and teachers.

Finally, while VCE can be an exciting and rewarding year, it can also be demanding. Please continue to look after yourselves and those around you, and remember the support services listed in Prompt Pack A if you or someone you know needs them.

One final note from me. This will be my final Prompt Pack as Malthouse Education Coordinator, as I move on to a new chapter after four and a half wonderful years with the company. It has been an absolute privilege to work alongside so many passionate teachers, students and artists, and to play a small part in your Theatre Studies journeys. Thank you for welcoming me into your classrooms with such generosity, curiosity and enthusiasm over the years, and I hope these Prompt Packs have encouraged your students to look a little more closely, think a little more deeply, and discover just how exciting theatre can be.

If you have any questions, concerns, queries or quandaries, please keep sending them through to lbrooks@malthousetheatre.com.au, as this will be monitored until my successor begins (make them feel welcome when they do!).

All the very best, and I hope to see you in a theatre again soon.



Lyall Brooks
Malthouse Theatre Education Coordinator

PUTTING IT TOGETHER



CAST AND CREATIVE TEAM



KAT STEWART
PAMELA

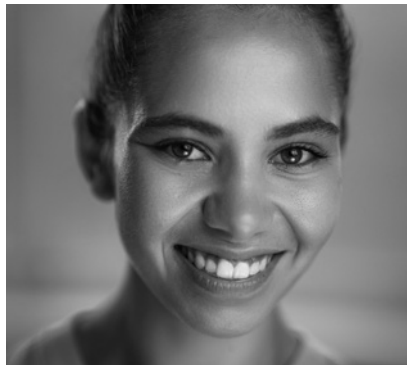
(she/her)

Malthouse Theatre: Debut.

Other Theatre: *Who's Afraid of Virginia Woolf* (Red Stitch Actors Theatre/Sydney Theatre Company); *Admissions*, *Heisenberg*, *Disgraced*, *The Speechmaker*, *Frost/Nixon*, *Festen* (Melbourne Theatre Company); *Creditors*, *The Little Dog Laughed*, *Rabbit Hole*, *Bug*, *The Shape of Things*, *I Am Yours*, *Year of the Family*, *Loyal Women*, *Dirty Butterfly*, *Push Up*, *The House of Bernarda Alba*, *Down the Road*, *By the Sea – Day*, *Where's My Money* and *A Play About a Baby* (Red Stitch Actors' Theatre) and *White Rabbit*, *Red Rabbit* (Arts Centre Melbourne).

Film: *Rex* (dir. Stu Mannion); *My Melbourne – Jules* (dir. Imtiaz Ali); *Little Monsters* (dir. Abe Forsythe); *West of Sunshine* (dir. Jason Raftopolous); *Macbeth* (dir. Geoffrey Wright); *Em 4 Jay* (dir. Alkinos Tsilimidos).

Television: *Fortitude Valley*, *Black Snow* (series 2), *One Night, Five Bedrooms* (series 1-4), *Offspring* (series 1-7), *Mr & Mrs Murder*, *Tangle* (series 1-3), *30 Seconds*, *Underbelly* (original series), *Newstopia* (series 1-3), *Kick*, *Supernova* (series 1-2), Television Guest Roles: *Orange is the New Brown*, *True Story with Hamish & Andy*, *Get Krack!n*, *No Activity*, *It's a Date*, *Jack Irish*, *Dead Point*, *Camp*, *Miss Fisher's Murder Mysteries*, *City Homicide*, *Last Man Standing*, *Blue Heelers*, *Stingers*, *Something in the Air* and *The Secret Life of Us*.



SHERRY-LEE WATSON
RAE

Sherry-Lee Watson (she/her) is a proud Arrernte woman from Alice Springs, Northern Territory. Best known for her breakthrough screen role as Missy in three seasons of the AACTA award-winning international hit-series, *Heartbreak High*, Sherry-Lee will next appear as Nell Kirby in the series re-vamp of the iconic Australian classic, *My Brilliant Career*, as well as starring as Astrid in the upcoming surf-drama series, *Breakers*, both for Netflix.

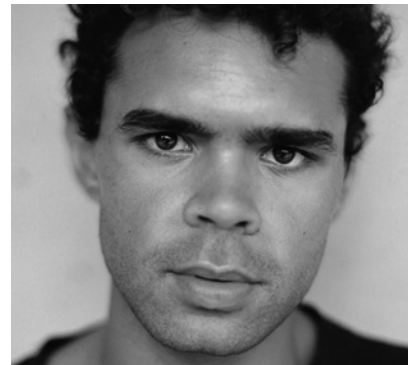
Malthouse Theatre: Debut.

Television: *Thou Shalt Not Steal* and *Heartbreak High*.

Other: *Facing the Numbers* and *Space Nova*.

Training: Victorian College of the Arts (Music Theatre).

@sherryleewatson



THEO CLARKE
JEDEDIAH

Theo Clarke (he/him) grew up in Lismore on Bundjalung country and is a descendant of the Ngemba people from Brewarrina. When he's not acting, Theo loves making music, playing the guitar and getting out in nature. Theo is committed to telling real stories and creating work that reflects and questions what's going on in the world and in his own community. *Break of Day* is Theo's professional theatre debut.

Malthouse Theatre: Debut.

Training: NIDA (Acting); WAAPA (Aboriginal Performance).

@theoclarke



CHUM EHELEPOLA
SANJEEVA

Chum Ehelepola (he/him) is an actor, filmmaker and teacher. He is best known for his role as Denis on ABC's award-winning television drama, *The Newsreader*.

Malthouse Theatre: Debut.

Other Theatre: *Between Two Waves* (Griffin Theatre Company); *Romeo & Juliet* (Alchemy); *Lulu* (Emu Productions); *Doggs Hamlet Cahoots Macbeth*, *West Side Story* (Pandoras Box).

Film: *Place to Be* (dir. Kornél Mundruczó); *Spa Weekend* (dir. Jon Lucas/Scott Moore); *Mulan* (dir. Niki Caro); *Super Awesome* (dir. Matt Zeremes/Guy Edmonds); *Felony* (dir. Matthew Saville); *Cross Life* (dir. Claire McArthy); *Lovely Scary Wolves* (dir. Rowan Hoole) and *Playing with Piranhas* (dir. Michelle Meade).

Television: *The Artful Dodger*, *Sunny Nights*, *The Newsreader*, *One Night*, *Nautilus*, *Preppers*, *Stateless*, *Lodge 49*, *Lady Dynamite*, *Throwing Shade*, *Doctor Doctor*, *No Activity*, *Rake*, *Sequestered*, *How to Talk Australians*, *Courtside*, *Bones*, *Redfern Now*, *A Moody Christmas*, *The Straits*, *Sea Patrol*, *Laid*, *Double Take*, *All Saints*, *Comedy Inc*, *The Surgeon*, and *Devi*.

@chumelepola



RICHARD PIPER
POP

Richard Piper (he/him) has spent forty-four years of his career on stage. Trained in London, he was soon performing on the West End in *Grease* and *Elvis*, before moving to Australia in 1987 with cult cabaret band 'The Bouncing Czecks'.

Malthouse Theatre: *The Black Rider: The Casting of the Magic Bullets* (2017), *'Tis Pity She's a Whore* (2011), *Competitive Tenderness* (1996), *Picasso at the Lapin Agile* (1994) and *A Happy and Holy Occasion* (1993).

Other Theatre: highlights include *A Midsummer Night's Dream*, *The War of the Roses*, *Henry V*, *Henry IV* (Bell Shakespeare); *Death of a Salesman* (GWB Entertainment/Red Line Productions); *Billy Elliot* (Louise Withers & Associates); *King Kong* (Global Creatures); *Seventeen*, *As You Like It*, *The Lady in the Van*, *Twelfth Night*, *Born Yesterday*, *Double Indemnity*, *Ghosts*, *Music*, *The Gift*, *Drowsy Chaperone*, *The Daylight Atheist* (Melbourne Theatre Company); *Come From Away* (Newtheatricals); *Moby Dick*, *Marat Sade*, *Restoration* (State Theatre Company South Australia); *The Secret River*, *Gross and Klein*, *Great Expectations*, *Moby Dick* (Sydney Theatre Company) and *Pirates of Penzance* (Victorian Opera).

Film: *Locusts* (dir. Heath Davis) and *Pirates of the Caribbean: Dead Men Tell No Tales* (dir. Espen Sandberg).

Television: *The Family Next Door*, *The Newsreader*, *Gold Diggers*, *Savage River*, *Spreadsheet*, *Reckoning* and *Wentworth*.



STEVE RODGERS
WRITER

Steve Rodgers (he/him) was born in Newcastle, and raised in Launceston, Tasmania and Belconnen, Canberra.

Steve most recently won the Australian Writers Guild Shane & Cathryn Brennan Prize for Playwriting, The Rodney Seaborn Playwriting Award, and was a finalist in the Queensland Premier's Drama Award for *Break of Day*.

Steve's other recent play *The Pool* premiered at Black Swan State Theatre Company in 2024 and will tour regionally in Western Australia in 2026. Steve's other plays include *Ray's Tempest* (Belvoir Street Theatre and Melbourne Theatre Company), *Savage River* (Griffin and Melbourne Theatre Company) and *Food* (Belvoir Street Theatre / Force Majeure) which Steve co-directed with Kate Champion and toured Australia. Steve adapted Peter Goldsworthy's novel *Jesus Wants Me for a Sunbeam* (National Theatre of Parramatta/Belvoir Street Theatre) and his play *King of Pigs* (The Old Fitz) toured NSW with Critical Stages in 2022.

Steve co-wrote the feature film *Sweet As*, with Jub Clerc, the independent feature *The Land*, and on the serial television show *Rush*, produced by John Edwards.

A graduate of Western Sydney University, Theatre Nepean, Steve's practice is grounded in collaboration and community, and his work is often shaped by immersion in real environments. As well as writing for the theatre, Steve has worked as an actor for over thirty years.

CAST AND CREATIVE TEAM



SARAH GOODES
DIRECTOR

Sarah Goodes (she/her) is an Award-winning Australian theatre director. She was the Associate Artistic Director for Melbourne Theatre Company for five years, following four years as Resident Director for Sydney Theatre Company. In 2025, she co-founded Jacaranda Productions with Diana Glenn, a company that focuses on developing multi medium stories.

Malthouse Theatre: Debut.

Other Theatre: Co-Creator & Director: *Amplified* (Jacaranda Productions). Director: *Sunday*, *Cyrano*, *The Sound Inside*, *Golden Shield*, *Home*, *I'm Darling*, *Così*, *Arbus and West*, *Astroman*, *A Doll's House Part 2*, *Three Little Words*, *John* (Melbourne Theatre Company); *The Children* (Melbourne Theatre Company/Sydney Theatre Company); *Who's Afraid of Virginia Woolf*, *Grace* (Red Stitch Actors' Theatre); *The Weekend*, *The Sugar House* (Belvoir); *The Talented Mr Ripley*, *Julia*, *The Battle of Waterloo*, *Orlando*, *Switzerland*, *The Hanging*, *Disgraced*, *The Effect*, *Vere* (Faith), *The Splinter* and *Edward Grant's Amazing Feats of Loneliness* (Sydney Theatre Company). Theatre Consultant: *Big Name No Blankets* (ILBIJERRI Theatre Company)

sarahgoodes.com



ANNA CORDINGLEY
SET & COSTUME DESIGNER

Anna Cordingley is an award-winning set and costume designer for theatre, opera, dance, musical theatre and cabaret. She was former Designer in Residence for Malthouse Theatre (2009-2011) and is currently Associate Professor and Head of Design and Production at the Victorian College of the Arts (VCA).

Malthouse Theatre: Recent credits include *Multiple Bad Things* (2024); *Hour of the Wolf* (2023); *Anna K* (2022); *Meow Meow's The Little Mermaid* (2016); *The Bloody Chamber* (2013); *Meow Meow's Little Match Girl*, *The Story of Mary MacLane By Herself*, *The Threepenny Opera*, *A Golem Story*, *Connected*, *Tis Pity She's a Whore* (2011).

Other Theatre: *Anthony and Cleopatra*, *Richard III*, *Romeo & Juliet*, *Tartuffe*, *Phedre*, *Macbeth*, *Julius Caesar* (Bell Shakespeare); *Masquerade* (Griffin Theatre Company/State Theatre Company South Australia); *Peter and the Starcatcher* (Dead Puppet Society); *Holding Achilles* (Legs on the Wall/Dead Puppet Society); *M + M*, *The Black Arm Band's Hidden Republic* (Melbourne Festival); *Much Ado About Nothing*, *Sunday*, *Storm Boy*, *Abigail's Party*, *Jasper Jones*, *Death and the Maiden* (Melbourne Theatre Company); *Amadeus* (Red Line Productions/Sydney Opera House); *Rapture* (Turning World/Sydney Festival) and *Sunday in the Park with George* (Victorian Opera).

Opera: *Idomeneo*, *The Magic Flute*, *Carmen*, *Aida*, *Opera on the Beach* (Opera Australia); *Don Giovanni* (Opera Queensland); Richter/Meinhof Opera (Melbourne Festival); *Cassandra*, *Echo & Narcissus* and *Salome* (Victorian Opera).



PAUL JACKSON
LIGHTING DESIGNER

Malthouse Theatre: Recent credits include *Troy*, *Truth* (2025); *This Is Living*, *Nosferatu* (2023); *Monsters*, *Anna K*, *The Return* (2022); *Apocalypse Meow: Crisis is Born*, *Solaris*, *Cloudstreet*, *Common Ground* (2019); *Blasted*, *Melancholia*, *Bliss* (2018); *The Testament of Mary*, *The Black Rider: The Casting of the Magic Bullets*, *The Real and Imagined History of the Elephant Man*, *Away*, *Anti-Gravity* (2017); *Blaque Showgirls*, *Edward II*, *Picnic at Hanging Rock*, *Meow Meow's Little Mermaid* (2016).

Other Theatre: Recent credits include *The Spare Room*, *Stop Girl*, *Escaped Alone*, *Life of Galileo* (Belvoir); *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett* (Jacaranda Productions); *Uncle Vanya*, *Rebecca*, *Seventeen*, *Escaped Alone & What If Only*, *Sunday*, *Cyrano*, *The Sound Inside*, *The Truth*, *Home*, *I'm Darling*, *Arbus and West*, *The Children*, *Gloria*, *Hay Fever*, *Di Viv and Rose*, *Three Little Words*, *Endgame*, *Miss Julie*, *Dead Man's Cell Phone*, *Double Indemnity*, *The Ghost Writer*, *Ghosts*, *Dinner*, *Frozen*, *The Speechmaker*, *Enlightenment*, *Madagascar*, *Private Lives* (Melbourne Theatre Company); *Steel Magnolias*, *Shirley Valentine* (Neil Gooding Productions/Woodward Productions); *Gaslight* (Queensland Theatre/Newtheatricals); *Art* (State Theatre Company South Australia/Marriner Group); *Oil*, *Do Not Go Gentle*, *Lifespan of a Fact*, *Death of a Salesman* and *No Pay? No Way!* (Sydney Theatre Company).



JETHRO WOODWARD
COMPOSER & SOUND DESIGNER

Jethro Woodward is a Melbourne-based composer, musical director, arranger, musician, and sound designer recognised for his expansive and highly layered film, theatre, and dance scores. He is currently a lecturer in Design & Production (Sound) for the Victorian College of the Arts (VCA).

Malthouse Theatre: *Meow Meow's The Red Shoes* (with Belvoir & Black Swan State Theatre Company) (2025/26); *Macbeth (An Undoing)* (2024); *Hour of The Wolf* (2023); *The Return* (2022); *Apocalypse Meow: Crisis Is Born*, *Solaris*, *Common Ground* (with Chunky Move) (2019); *Trustees*, *Blasted* (2018); *The Black Rider: The Casting of the Magic Bullets*, *The Real and Imagined History of the Elephant Man*, *Antigravity* (with Chunky Move & Asia TOPA) (2017); *Meow Meow's The Little Mermaid* (2016); *They Saw a Thylacine*, *Timeshare*, *Antigone* (2015).

Other Theatre: Select credits include *The Deb* (ATYP); *Henry 5* (Bell Shakespeare); *Life of Galileo*, *Sami In Paradise*, *Back at the Dojo*, *Antigone*, *The Pillowman*, *Black Medea* (Belvoir); *Retrograde*, *Cost of Living*, *Sunday*, *Escaped Alone & What If Only*, *The Truth*, *Home I'm Darling*, *Astroman*, *House of Bernarda Alba*, *The Seed*, *The Heretic*, *Clybourne Park*, *Life Without Me* (Melbourne Theatre Company) and *Lazarus* (The Production Company).

Film: *Mystic Pines* (dir. Zoe Pepper); *Van Diemen's Land* and *The Turning* (dir. Jonathan auf der Heide).



KEITH BROCKETT
ASSISTANT DIRECTOR

Keith Brockett (he/him) is a director, actor and voice-over artist of Chinese-Malaysian and English descent based in Naarm (Melbourne). He is a co-founder of the Green Room Award-nominated theatre company, The KIN Collective. Alongside his creative work, Keith teaches across the Bachelor of Fine Arts (Acting) and Bachelor of Fine Arts (Theatre) programs at the Victorian College of the Arts (VCA). Keith is part of Malthouse Theatre's 2026 Artist Development Program, for Directing.

Malthouse Theatre: Debut.

Other Theatre: As Director: *Rabbit & Watson* (Darebin Speakeasy); *Footfalls* (fortyfivedownstairs); *Tales from the Arabian Nights*, *Titus Andronicus* (VCA). As Assistant Director: *Lucia di Lammermoor* (Melbourne Opera). As Cast: *The Happy Ending* (Melbourne Theatre Company); *Puffs, or: Seven Increasingly Eventful Years at a Certain School of Magic and Magic* (TEG Live); *Title and Deed* (The KIN Collective) and *The Yellow Wave* (15 Minutes from Anywhere).

Television: *Aunty Donna's Coffee Café*, *Turn Up the Volume*, *Metro Sexual*, *New Gold Mountain*, *The Newsreader*, *Five Bedrooms*, *Bad Mothers*, *Bloom*, *How to Stay Married*, *Ronny Chieng: International Student*, *True Story with Hamish & Andy*, *Seven Types of Ambiguity*, *The Future is Expensive*, *Jack Irish*, *Open Slather*, *The Time of Our Lives*, *The Librarians* and *Rush*.

Training: Victorian College of the Arts (Directing); National Theatre Drama School (Acting).

@keithbrockett



KATERINA STATHIS
ASSISTANT COMPOSER & SOUND DESIGNER

Katerina Stathis (she/her) is a multi-instrumentalist and composer. Her synthesiser sound palate draws from her extensive interest and appreciation for acoustic instrumental timbres combined with highly visceral electronic evocations. Katerina is one third of the composer collective STATHIS/DAVEY/KIM and one sixth of the electro acoustic ensemble Golden Sands. Katerina is part of Malthouse Theatre's 2026 Artist Development Program, for Composition and Sound Design.

Malthouse Theatre: Debut.

Other: Recent solo works include *Opus MESS* (Melbourne Electronic Sound Studio); *Ecdysis: A work for Solo Modular Synthesiser* (Tangles: New Modular Music) and various collaborations with Melbourne Electronic Sound Studio (MESS), Robin Fox, Lucy Guerin, Madeleine Flynn and Tim Humphrey.

@_katerinastathis

CAST AND CREATIVE TEAM



MARGOT FENLEY
INTIMACY COORDINATOR

Margot Fenley (she/her) is an intimacy director, educator, actor and director. Alongside thirty years as an actor in mainstage and independent theatre and television, Margot has had an extensive teaching career, including at the VCA, University of Melbourne, and in the USA at Tisch School of the Arts, NYU, the University of Michigan and Howard University. Margot serves on the certification panel for Intimacy Professionals Education Collective (IPEC), USA.

Malthouse Theatre: Debut.

Other Theatre: As Intimacy Coordinator: *Grease* (Crossroads Live); *Heathers* (GMG Productions/Stoddart Entertainment); *Anna X*, *The Doll Trilogy*, *Romeo & Julie*, *Blackout Songs* (Red Stitch Actors' Theatre); *Rabbit & Watson* (Darebin Speakeasy); *Gag Reflex* (La Mama). As Director: *Orlando* (Antipodes Theatre Company); *A Guide to Being Immortal* (Melbourne Fringe Festival); *Stuck* (Midsumma Festival).

Television: As Intimacy Coordinator: *Neighbours* (Amazon Prime).



LYNDALL GRANT
FIGHT CHOREOGRAPHER & MOVEMENT CONSULTANT

Lyndall Grant is a fight and movement director, actor, and motion capture specialist, with a career spanning 20 years in Australia and internationally. She is the founding director of Captivate Action in the U.K. and Australia.

Malthouse Theatre: *Game. Set. Match.* (2026); *Troy, Truth* (2025); *Macbeth* (an undoing) (2024); *Nosferatu* (2023); *The Return, Atlantis, Looking for Alibrandi* (2022); *Because the Night* (2021) and *Cloudstreet* (2019).

Other Theatre: Fight & Movement: select credits include *Oscar, An American in Paris* (The Australian Ballet); *Beauty and the Beast* (Disney Australia); *Heathers the Musical* (GMG Productions); *Groundhog Day the Musical, Who's Afraid Of Virginia Woolf, Death of a Salesman* (GWB Entertainment); *West Gate, Much Ado About Nothing, Rebecca, Destiny, 37, Never Have I Ever, Destiny, The Robot Dog, The Almighty Sometimes, Is God Is, My Sister Jill, A Very Jewish Christmas Carol, Sunday* (Melbourne Theatre Company); *MJ the Musical* (Michael Cassel Group); *Rusalka* (Opera Australia / West Australian Opera); *The Doll Trilogy, Blackout Songs, The Way Things Are* (Red Stitch Actors Theatre); *Back to Te Maunga* (Antipodes Theatre Company); *Milked, Two Remain, Punk Rock* (fortyfivedownstairs); *The Wind in the Willows, The Lion The Witch and The Wardrobe* (Rose Theatre Kingston, U.K.); *Henry IV Part 1* (St. James Theatre, U.K.) and *The Importance of Being Earnest* (Theatre Royal Haymarket, U.K.).

Training: ArtsEd School of Acting (UK)



HARRY DOWLING
STAGE MANAGER

Harry Dowling (he/him) is a freelance production and stage manager for live performance based in Melbourne, specialising in new work and experimental performance. He co-founded independent theatre company, Fever103 Theatre, where he has been the Company's creative producer across its various productions and community-based programs since 2021.

Malthouse Theatre: *Game. Set. Match.* (2026); *Apologia, Yentl* (2024); *Atlantis, Grey Arias, Nosferatu* (2023); and *Looking for Alibrandi* (2022).

Other Theatre: Production Manager: *Crisis Actor* (ArtsHouse); *Converted!* and *Saplings* (ATYP/Sydney Festival); *In Shadows* (Darebin Speakeasy); *LEGENDS* (of the Golden Arches) (Performing Lines/Melbourne Theatre Company/Perth Festival); *UNWOMAN (the protest)* (The Rabble); *ECLIPSE* (RISING) and *A Nighttime Travesty* (YIRRAMBOI, Kia Mau).

Training: Monash University

@harry__dowling



ROSEMARY OSMOND
ASSISTANT STAGE MANAGER

Rosemary Osmond (she/her) is a Melbourne based stage manager with a background in education and dance. She holds an interest in collaborative and movement led processes and developing accessible work environments.

Malthouse Theatre: *Black Light* (2026); *Who No Kno Go Kno, The Birds, Truth* (2025); *F Christmas, Macbeth (an undoing)*, *Yentl* (2024) and *Hour of the Wolf* (2023).

Other Theatre: Stage Manager: *Technique* (Elbow Room); *June* (Fabricated Rooms); *Bromance, Pinocchio* (Make A Scene); *I Hope this Means Something* (Patrick Livesy) and *The Paper Escaper* (Terrapin, Australian Tour). Assistant Stage Manager: *Harry Potter and the Cursed Child* (Michael Cassel Group).

Other: Production Assistant for Melbourne Symphony Orchestra.

Training: Victorian College of the Arts (VCA).

IN THEIR WORDS

SARAH GOODES (DIRECTOR)



Click on the above image to watch the whole interview, or head to vimeo.com/malthouse/BODDirector. You can use the links to specific questions below.

- What inspired you to take on this work?  [Link](#)
- For you, what are the main themes and ideas underpinning the play?  [Link](#)
- How do you work with the actors in rehearsals?  [Link](#)
- How do you prepare for the production before coming into rehearsals?  [Link](#)
- How did you approach the physical staging of this work?  [Link](#)
- How do you collaborate with the designers when creating this production?  [Link](#)
- What has been the most challenging aspect of interpreting this play for the stage?  [Link](#)
- For you, what's the most exciting part of this production?  [Link](#)
- What do you want the audiences to take away from this work?  [Link](#)

ANNA CORDINGLEY (SET & COSTUME DESIGNER)



Click on the above image to watch the whole interview, or head to vimeo.com/malthouse/BODSetCostume. You can use the links to specific questions below.

- Can you describe your inspiration and development process for the set and costume design of *Break of Day*?  [Link](#)
- How does your design support the many locations and characters of the play?  [Link](#)
- What part of your design process have you found the most challenging?  [Link](#)
- What would you like the audience to take away from this work?  [Link](#)

IN THEIR WORDS

JETHRO WOODWARD (COMPOSER & SOUND DESIGNER)



Click on the above image to watch the whole interview, or head to vimeo.com/malthouse/BODSetCostume. You can use the links to specific questions below.

- What drew you to *Break of Day*? [Link](#)
- What role does sound and music play in the production? [Link](#)
- Could you give us some examples of some of the atmospheres you have to create? [Link](#)
- How can sound play more than one purpose in the production? [Link](#)
- What sort of technologies have you utilised in this production? [Link](#)
- Where did you capture your field recordings for *Break of Day*? [Link](#)
- Is *Break of Day* underscored? [Link](#)
- What would you like the audience to take away from this work? [Link](#)

THEO CLARKE & SHERRY-LEE WATSON (ACTORS)



Click on the above image to watch the whole interview, or head to vimeo.com/malthouse/BODActors1. You can use the links to specific questions below.

- How did you prepare for the play? [Link](#)
- How did you build your character and their arc across the play? [Link](#)
- How are you supported in your acting work by the director, designers, and/or other production elements? [Link](#)
- How do you see your relationship with the audience? [Link](#)
- What part of the production most resonates with you? [Link](#)
- What do you want the audience to remember? [Link](#)

IN THEIR WORDS

CHUM EHELEPOLA & RICHARD PIPER (ACTORS)



Click on the above image to watch the whole interview, or head to vimeo.com/malthouse/BODActors2. You can use the links to specific questions below.

- How did you prepare for the play? [Link](#)
- How did you build your character and their arc across the play? [Link](#)
- How are you supported in your acting work by the director, designers, and/or other production elements? [Link](#)
- Are there sound/costume/set elements that make you feel 'in it'? [Link](#)
- How do you see your relationship with the audience? [Link](#)
- What do you want the audience to remember? [Link](#)



PAGE TO STAGE



This chapter aims to support you to recollect your experience of the production, structure your analysis, and begin to articulate your evaluation of how effectively the contexts and themes implied in the written script (as highlighted in Prompt Pack A, as well as how you understand them) were interpreted on stage.

Consider how each **production role** contributed to the creative and imaginative interpretation of these contexts and themes, and remember to keep these **key questions** in mind:

- HOW DID IT HAPPEN?
- WHY DID IT HAPPEN?
- WHAT DID I THINK OF THAT CHOICE?
- WHAT EFFECT DID THE CHOICE HAVE ON THE AUDIENCE?
- WAS THE EFFECT POSITIVE OR NEGATIVE?

In evaluating this production, try to move beyond statements such as ‘it was emotional’ or ‘it was powerful’. Instead, consider:

- Was there a clear and coherent interpretation?
- Did the directorial vision feel unified?
- Were cultural contexts handled with integrity?
- How effectively did acting, direction and design integrate?
- How were you positioned as an audience member?

Following are some of the contexts and themes of *Break of Day* you may have researched prior to seeing the show, together with a small selection of simple provocations to get you going.



CONTEXTS

TIME

Time in *Break of Day* unfolds over the course of a single night, yet the story reaches far beyond these few hours. The creative team needed to communicate both the chronological progression towards dawn as well as the repetitive routines, long shifts, memories and hopes that shape the characters' lives.

As you reflect on the production, think about how theatrical choices helped bring these different experiences of time to life.

- How did the production establish the time of day and communicate the progression towards dawn?
- Which design choices (lighting, sound, set or costume) were most effective in communicating both the passage of time and the changing atmosphere throughout the night?
- Did the actors physically and/or vocally convey the effects of long shifts, fatigue or repetitive work?
- In Prompt Pack A, we explored the idea of 'A Threshold of Morning'. How did the production communicate hope, anticipation or the possibility of change as dawn approached?
- How were scene transitions handled? What role did movement play in maintaining the flow, rhythm and momentum of the performance?
- Were there moments where time seemed to slow down, speed up or stand still? How were these achieved?
- Did the pacing and rhythm of the performance influence your own experience of time as an audience member?



PLACE

In Prompt Pack A, we explored the idea of the play spanning several locations across the course of a single night. Now you've seen the production, consider how the creative team established each environment and revealed what those places meant to the people who inhabited them.

From The Warehouse to the characters' homes and the spaces in between, consider how the acting, direction and design shaped your understanding of place.

- How did the production establish the different locations within the story? Which theatrical choices were most effective in distinguishing one place from another?
- How did the actors physically and vocally respond to each environment? Did their behaviour change depending on where they were?
- How did the direction use the performance space to reinforce the relationships between characters and their surroundings?
- Were there locations that felt particularly oppressive, welcoming or symbolic? How did the production create these impressions?
- How did movement between locations contribute to the rhythm and momentum of the performance?



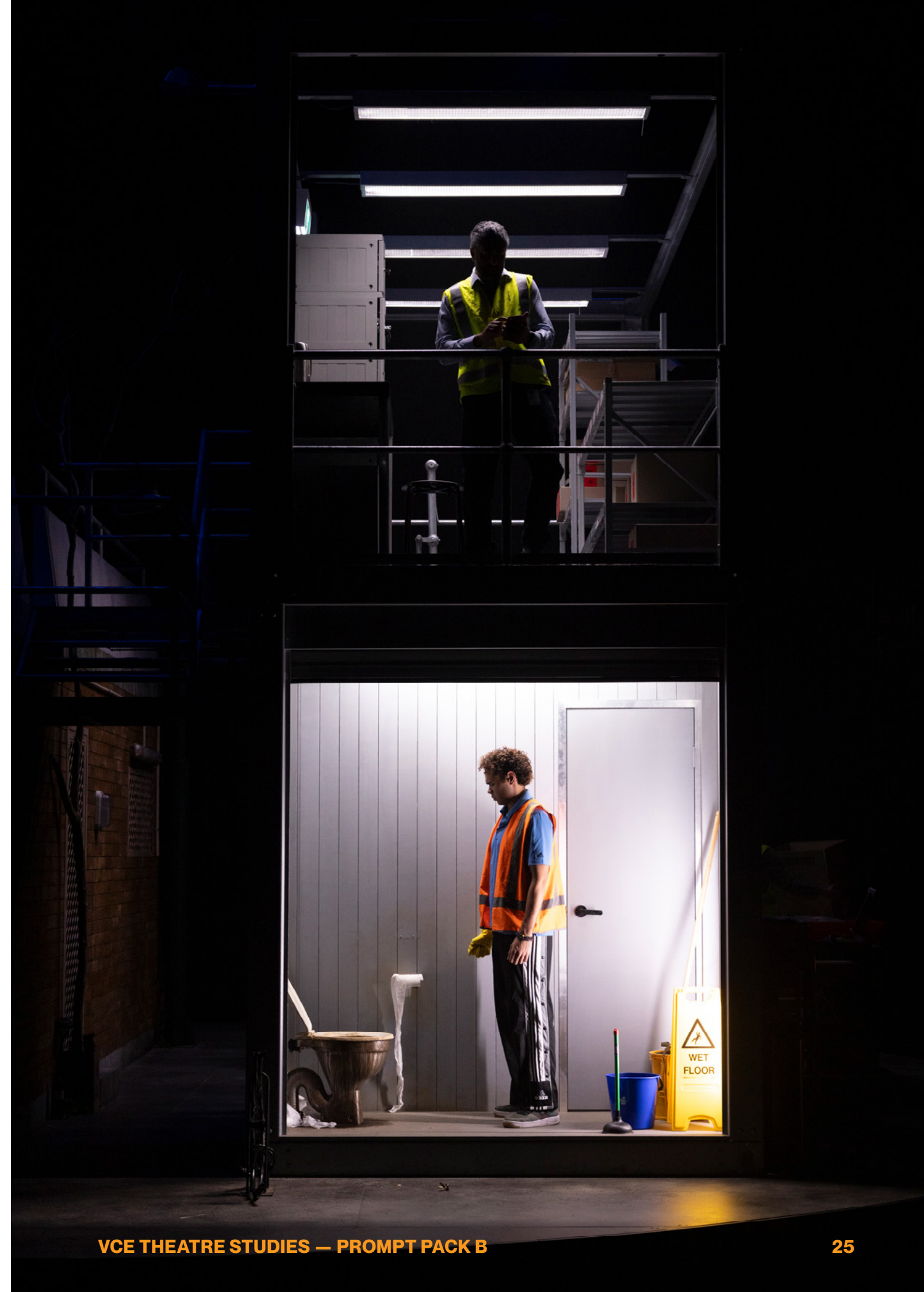
CONTEXTS

SOCIETY, POLITICS & CULTURE

Previously we've looked at the social, political and cultural ideas that underpin *Break of Day*, including labour, economic insecurity, regional life and the changing nature of work. Having now seen the performance, consider how the production interpreted these ideas.

Which theatrical choices encouraged you to reflect on the society in which the characters live – and your own?

- Which aspects of contemporary Australian society were most clearly communicated in the performance? How were they conveyed?
- In Prompt Pack A, we discussed the idea of workers becoming invisible within systems like The Warehouse. How did the production communicate Pamela's invisibility (or that of other characters) through acting, direction or design?
- Did the production also suggest that Pamela's invisibility extended beyond her workplace? How was this communicated through acting, direction or design?
- Which theatrical choices most effectively communicated the pressures of modern work and economic insecurity?
- Which moments best captured the relationships between individuals, families and the wider community?
- Were there moments that prompted you to reflect on broader social or political issues beyond the story itself? What theatrical choices contributed to this response?



CONTEXTS

LANGUAGE

In Prompt Pack A, we explored the many different forms of language used throughout *Break of Day* – from everyday Australian speech and workplace banter to literary discussion, direct address and moments of heightened lyricism.

Having now seen the performance, consider how the actors and creative team brought these different languages to life.

- How did the actors capture the rhythms of everyday Australian conversation? Did the dialogue feel natural, spontaneous and believable?
- We explored the idea of 'Burra Creek and Literature' in Prompt Pack A. How did the production distinguish the language of home and work from Rae's literary studies and Jedediah's theatrical ambition?
- How did the production handle Pamela's direct address and more lyrical moments? Did these moments feel distinct from the surrounding dialogue, and what effect did they have on your relationship with her?
- Were there moments where silence, pauses or unfinished thoughts communicated more than the dialogue itself? How were these achieved?
- In Prompt Pack A, we also investigated 'Language Beyond Words'. How did movement, gesture, music, objects or other theatrical elements communicate meaning alongside (or instead of) spoken dialogue?



THEATRE STYLES

In Prompt Pack A, we explored several theatre style lenses through which *Break of Day* could be interpreted, including realism, social realism, heightened theatricality, political theatre and eclectic theatre.

Having now seen the performance, consider how the creative team combined these styles and conventions to shape the audience's experience.

- Did the performances feel truthful and believable? Which acting choices best supported the play's realistic style?
- In Prompt Pack A we introduced the theatrical style of social realism. Did the production communicate the social conditions shaping the characters' lives through ordinary actions, relationships and routines?
- We also considered how heightened theatricality might make invisibility, memory or imagination visible on stage. Were there moments where the production moved beyond everyday realism? How were these achieved?
- How did lighting, sound, movement or symbolic design contribute to the production's theatrical language?
- Eclectic Theatre combines conventions from different styles rather than belonging to one tradition. Which theatrical conventions or styles worked most effectively together throughout the performance?



THEMES

MODERN LABOUR

Throughout *Break of Day*, work shapes the characters' daily lives, relationships and sense of self. The production had the opportunity to communicate not only the practical demands of labour, but also its emotional and physical cost.

- How did the production communicate the pace, pressure or repetition of work at The Warehouse?
- In Prompt Pack A we explored the distinction between being useful and being valued. How did the production communicate this idea through Pamela, or through other characters?
- Were there moments where the production highlighted the contrast between visible and invisible forms of work or care? How were these achieved?
- How did acting, direction or design communicate the ways work affected the characters beyond the workplace itself?
- Which theatrical choices most effectively communicated the idea that workers can feel monitored, temporary or replaceable?



THEMES

CLASS & WORTH

Success means different things to different people. For some characters in *Break of Day* it lies beyond Burra Creek; for others it is found in family, community or simply making it through another day. As you reflect on the production, consider how the creative team explored ideas of class, aspiration and self-worth.

- How did the production communicate the different hopes Pamela, Rae and Jedediah held for their futures?
- The idea that class can produce both shame and pride was studied in Prompt Pack A. Were there moments where the actors or creative team highlighted these contrasting experiences? How were they achieved?
- Did the production encourage you to see Burra Creek as a place to leave, a place to protect, or something more complex? Which theatrical choices shaped this impression?
- How did the production communicate the emotional weight of Pamela's hopes for Rae?
- We also explored the idea that *Break of Day* treats working-class life with dignity rather than judgement. Which moments most effectively communicated this idea?

HOPE & ESCAPE

Every character in *Break of Day* imagines a different future. For some, hope lies beyond Burra Creek; for others, it is found in the possibility of changing life where they already are. As you reflect on the performance, consider how the production communicated these different visions of hope.

- How did the production communicate Pamela's hopes for Rae's future?
- In Prompt Pack A we asked whether hope can also carry pressure. Did the production communicate the weight Rae carried as the family's imagined future? How?
- How did the actors distinguish Pamela's, Rae's and Jedediah's different understandings of escape?
- Did the production encourage you to see staying in Burra Creek as a failure, an opportunity, or something more complex? Which theatrical choices shaped this impression?
- Which moments most effectively communicated the emotional cost of hope?



THEMES

CARE & SACRIFICE

Some of the most significant moments in *Break of Day* are acts of care. They are rarely grand gestures; instead, they appear in ordinary routines, responsibilities and quiet acts of endurance. Consider how the production revealed both the tenderness and the complexity of caring for others.

- Which moments most effectively communicated care through action rather than words?
- How did the production communicate the sacrifices Pamela had made for Rae?
- In Prompt Pack A we explored the idea that care can become pressure. Were there moments where love and burden seemed inseparable? How were these communicated?
- How did the production explore the complicated relationship between Pamela and Pop? Which theatrical choices highlighted the tension between care, obligation and past harm?
- Did the production encourage empathy for the characters' responsibilities, or ask you to question the expectations placed upon them?

GENDER, POWER & VIOLENCE

Power is not always loud or obvious. In *Break of Day*, it often appears in everyday interactions, family relationships and unspoken expectations. As you reflect on the performance, consider how the production revealed the ways gender and power influenced the characters' lives.

- How did the production communicate the expectations placed on Pamela as a worker, mother and daughter?
- We discussed the idea in Prompt Pack A that violence can exist beyond physical acts. How did the production communicate harm through silence, control, dismissal or other everyday behaviours?
- Were there moments where Rae challenged the roles or expectations placed upon her? How were these moments performed?
- How did the production present Pop's influence within the family? Which theatrical choices shaped your understanding of his power?
- Which moments most effectively encouraged the audience to reflect on the ways harm can be inherited, resisted or interrupted?

CHOICES

When crafting your own responses to specific images, scenes, ideas or creative choices you notice in the production, remember that describing what happened is only the first step. Your task is to analyse how the choice functioned within the overall interpretation and evaluate how effectively it contributed to meaning. Try to utilise and incorporate all the relevant **elements of theatre composition** and continue to use your toolkit of theatrical **terminology and expressions** you have learned in Theatre Studies.

A few of my own observations and ideas as an audience member are given below, with the aim to get you started in analysing and evaluating how (and how effectively) those moments were interpreted from the script and/or integrated onstage. Remember these are neither exhaustive offers nor definitive answers, simply out-loud thoughts shared by a fellow traveller!



PRESHOW & OPENING SEQUENCE

Cohesion, Contrast, Motion (Arrangement, Pattern, Position, Spatial Flow), Rhythm (Pace, Tempo), Variation (Energy, Intensity, Tension, Use of Space), Theatre Technologies, Actor-Audience Relationship)

What did you notice as you walked into the theatre and waited for the production to begin? There are so many clues to the themes, locations and even story elements to come – whether the audience has read the script (like you have) or not.

A dim blue light (is it nighttime?) illuminates the set, creating dark corners, outlines and intrigue. Yet a bright green EXIT light pierces the gloom – a symbolic beacon, perhaps, of what the characters want. Even though no actors are present, the sounds of humming and industry and radio-distorted snatches of music let us know we are in an active space – or perhaps a haunted one.

The production starts with energy and dynamism as the revolve springs into action, providing almost filmic tracking shots of a town and its characters going about their lives, using all the levels and depths and doorways and thoroughfares of the stage available to them. The music, with both its driving beat and laconic slide guitar sounds, suggested a town on the threshold of metropolitan and country, a place of both bustle and boredom.

In the midst of it: one woman's voice, barely rising above the noise, talking about her place in this environment – and the invisibility she feels both afforded and inflicted with. The idea of feeling isolated and separate, even in a crowd, is reinforced by the sound seemingly shifting to what Jedediah is hearing through his headphones – like everyone here has their own individual soundtrack.



CHOICES

LIGHTING AS BOTH NATURALISM & SYMBOLISM

Contrast, Emphasis, Motion (Arrangement, Pattern, Position), Variation (Intensity, Tension, Use of Space)

Three particular moments of meaningful lighting application stood out to me in this production.

SCENE 2:

The light of this scene is layered orange-red, like the last light of day. But further analysis shows a more distinct delineation of where the lights are shining from and to, and how they create an (almost) traffic light pattern. Red lights are on the top level of the rig, and shine mostly on the second floor of the set where the Warehouse locker room is located. Red. Stop. Do not move. Amber lights below shine onto the ground level where Jed and Rae are literally talking about escape and moving away, but without any clear idea how. Amber. Wait. Prepare to stop, or prepare to go, depending. But there is no green light. No clear signal to release these characters and let them move forward.

PAMELA'S FLAT:

There were some lovely, targeted LX specials beamed into both the bathroom and kitchen windows of Pam and Rae's home, cool and direct enough to suggest moonlight. But beaming in from opposite ends of the flat, they create a slightly discombobulating atmosphere – suggesting at least for me an element of insidious outside surveillance.

SCENE 13:

As Rae tenderly cleans up Pop in the bathroom, there are four main sources of prac lighting on the set, creating four small worlds and meanings. The first is the fluorescent bar above the bathroom mirror (why does the only place in the home to look at yourself have the harshest and most unflattering lighting?). The second is the small warm lamp in the kitchen (like a fire left on for weary arrivals, turning the kitchen into a contemporary hearth). Above that is the light on in the window of the so-far unused structure on the second level (as if to suggest there are neighbours always present, disconnected, with their own lives and stories – indeed, Sunny will appear in this window in just a moment, recording his daily YouTube video). And finally, there is the small, faded billboard that says, “No Win No Fee” (typically an advertisement for a legal firm, the words can also be applied as descriptions of some of the characters' lives: “You'll never win”; “You'll never be paid enough”).

CONFLICT, CHARACTER & SPACE

Contrast, Emphasis, Motion (Arrangement, Pattern, Position, Proportion, Spatial Flow), Variation (Conflict, Energy, Intensity, Tension, Use of Space)

Scene 6 establishes the relationship (and tensions) between Pamela and Sanjeeva. Their interactions are like a dynamic dance, their exchanges of power in turns playful, authoritative, combative and connecting. Did you notice how the actors were supported in this interaction by the levels and (especially) lines of the set design? The step from the packing space to the main floor, the structural pillars, the struts of the shelving units, the diagonal slash of the stair railing, and the yellow painted lines on the floor (and more) all created spaces the actors could claim, retreat to and/or encroach on with various purposes and intentions – and borders and thresholds to separate each other or cross. The structures allowed the actors (and director) to establish, lean into or play against the varying moments of conflict and alliance offered in the text to create a colourful and energetic scene.

By contrast, Scene 11 saw the revolve placed at a slightly different angle and the floor level providing a larger playing space downstage that gave this (equally dynamic) conflict an openness and heightened volatility – almost like a boxing ring or similar space where there is to be a clear winner and vanquished loser. What a powerful way to kick off a scene that is ostensibly about someone getting fired and has such a distinct starting imbalance of power! With ‘nowhere to hide’, it is up to the actors to deploy some serious skills to navigate the scene and tell the story.

Kat Stewart's Pam cycles through powerlessness (with gestures such as stooping her shoulders), nervousness (jiggling legs and pacing), defensiveness and threatening behaviour (playing with distance, leaning forward, widening arms to increase size), comforting and motherliness (relaxing and opening body, cocking head), and even seduction (using proximity and touch, slow, smooth movement, and softening the voice).

Chum Ehelepola must also track Sunny's journey through this interaction, in turns combative (leaning forward, clenching fists), lost and empathic (opening body, palms facing outwards), emotional (squatting with face in hands, voice breaking), and back again.

HOW DID THEY DO IT?



This chapter focuses on Unit 4 Theatre Studies' exploration of the **interrelationship between acting, direction and design** in creating a cohesive theatrical interpretation.

As you work through the following sections, remember:

- Your task is not simply to describe what you saw.
- You must analyse how each production role contributed to meaning.
- You must evaluate how effectively those roles integrated to create a unified interpretation.

Where possible, provide specific examples from the performance.



DIRECTION

SPACE & COMPOSITION

How did director Sarah Goodes manipulate the acting space to support:

- A) Specific locations within the script; and
- B) The broader thematic concerns of the play?

Consider:

- Blocking and levels
- Use of the rocks and horizon
- Framing through architecture (stairs, walls, shelving, the 'container' units)
- Entrances and exits

Were spatial arrangements symbolic, naturalistic or both?

Did direction encourage fluidity between time periods or clearly delineate them?

How did scene transitions contribute to the storytelling, atmosphere or emotional rhythm of the production?

How did the direction and design work together to create a believable and cohesive world for the characters?

DYNAMICS

Identify three significant shifts in dynamics – energy, tension, conflict, stillness – across the performance.

How were these shifts constructed?

Through:

- Lighting changes?
- Sound?
- Blocking?
- Vocal rhythm?
- Silence?

Were these shifts gradual or abrupt? Did they feel organic?

Evaluate how effectively dynamic contrast sustained audience engagement.

THEMATIC FRAMING

How did the director shape the interpretation of themes such as:

- Modern labour
- Class and worth
- Hope and escape
- Care and sacrifice
- Gender, power and violence

Did the direction avoid didacticism while maintaining clarity?

How were social, political or cultural tensions staged: through confrontation, ritual, humour and/or stillness?

Did the interpretation feel unified from pre-show state to final image?



DESIGN

You may wish to refer back to interviews in the **IN THEIR WORDS** chapter for insight into the designers' intentions.

SET & SPATIAL DESIGN

How did Anna Cordingley's design establish:

- Place
- Perspective
- Symbolism
- Scale
- Tension

Did the set invite multiple interpretations?

Did the design encourage you to view Burra Creek from different perspectives?
How was this achieved?

How did design support contemporary realism, heightened theatricality and/or symbolic imagery?

Evaluate how effectively the set or costume design integrated with direction and acting.

In what ways did the revolving set support the creation and establishment of the different spaces and worlds of the play?

How were the set elements and props used to portray different characters' statuses, functions, emotional states, and/or objectives?

What elements of the physical set design supported or offered opportunities for the directors and actors to manipulate dynamics – energy, conflict and/or tension – or the actor-audience relationship?

LIGHTING

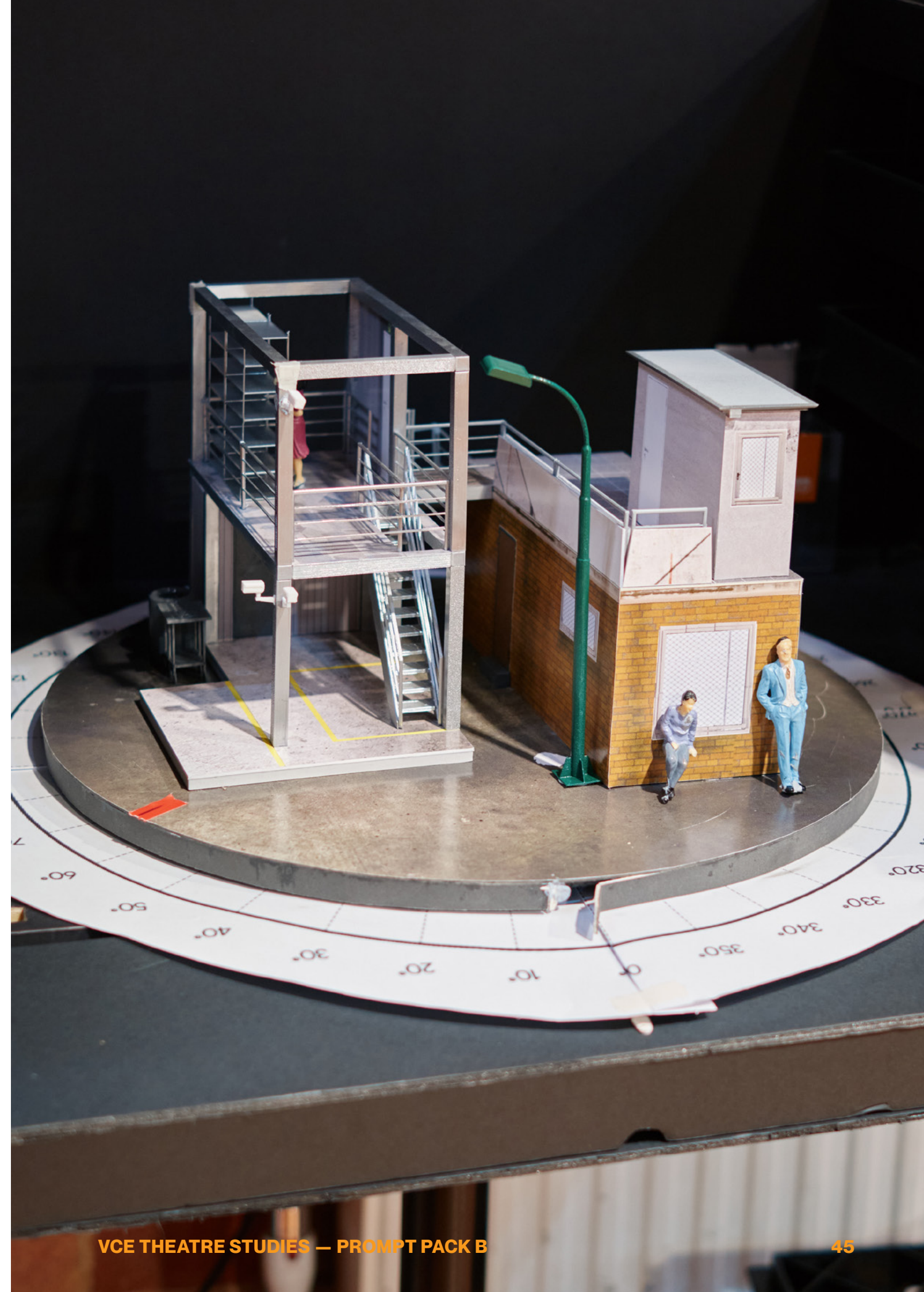
Identify at least three ways Paul Jackson's lighting manipulated:

- Time of day/night
- Mood
- Power dynamics
- The boundary between realism, symbolism or heightened theatricality

How did colour shifts contribute to thematic meaning?

Were lighting transitions visible or seamless? How did this affect the audience's perception of time and tone?

Analyse how lighting worked in combination with sound or blocking to create tension or release.



DESIGN

SOUND

How did composer Jethro Woodward's sound design:

- Establish environment?
- Create tension?
- Underscore shifts in dynamics?
- Support the play's themes?

Was sound used to signal internal or external states – or both?

Did music or sonic motifs reappear? What was their cumulative effect?

Evaluate the interrelationship between sound and acting. Did sound ever lead the action – or respond to it?

THEATRE TECHNOLOGIES

Identify at least two theatre technologies employed in the production.

How were these technologies constructed or operated?

Were they visible or hidden?

Did their use enhance immersion, symbolism or thematic clarity?

Were they effective? Why or why not?

INTEGRATION & COHESION

Finally, evaluate the overall interrelationship of acting, direction and design.

Did the production feel cohesive?

Were there moments where one element overpowered the others?

Did all elements appear to be working toward a shared interpretive vision?



ACTING

PERFORMANCE

Select two performers and analyse how their use of acting skills – including voice, facial expression, gesture, movement, stillness and silence – supported the audience's understanding of:

- Character status
- Relationships
- Cultural or class positioning
- Motivation and objective
- Emotional state

Was there a particularly effective use of contrast (for example, tenderness shifting into confrontation)? How was this achieved?

Were there moments where subtle shifts in tone transformed the meaning of a scene? How were these achieved?

Provide an example of a performer using stillness or silence to create meaning. How did this shape the audience's focus?

Identify one moment where vocal delivery – rhythm, repetition, pause or interruption – shifted the dynamic of a scene. Was this shift subtle or overt? Was it effective?

ENSEMBLE & RELATIONSHIPS

As an ensemble performance, *Break of Day* relies heavily on relational energy.

- How did the performers establish familial intimacy?
- How was conflict staged physically?
- Did proximity suggest care, threat, obligation or surveillance?
- Were there moments when actors deliberately avoided eye contact? What was the effect?

Identify one scene where the ensemble composition (grouping, spacing, levels) communicated power dynamics more clearly than dialogue alone.

Evaluate how effectively the ensemble work supported the themes of labour, class, hope, care, power or violence.

INTERRELATIONSHIP WITH DESIGN

Choose one performer and analyse how they interacted with the set, props and furniture.

Did the actor appear constrained or empowered by the set?

Discuss how scene transitions, including light and sound, influenced acting choices. Did performers adjust physicality or tempo in response to these cues?

How effectively did acting and design feel synchronised?

ACTOR-AUDIENCE RELATIONSHIP

Describe one moment where you felt directly implicated in the action.

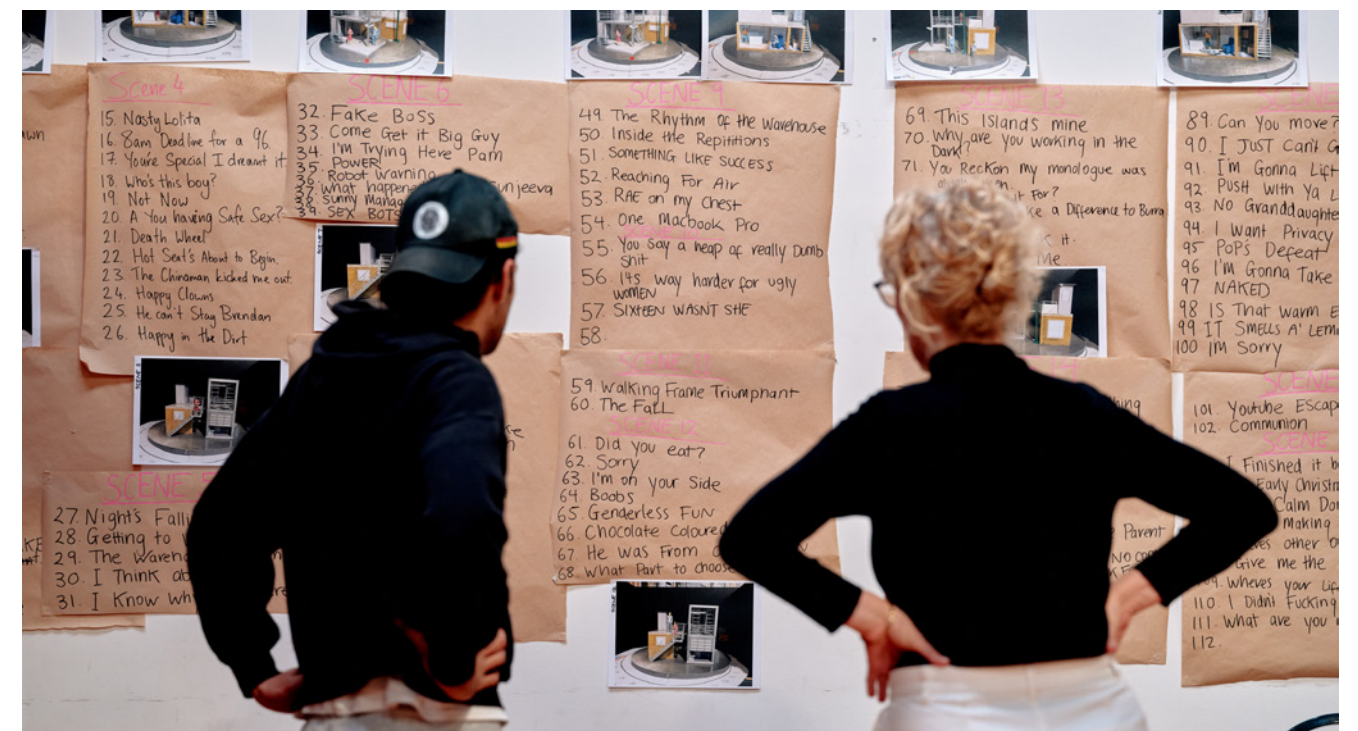
Was this achieved through direct address, spatial arrangement, lighting and/or tonal shifts?

Were there moments when you felt distanced from the characters? Was this intentional?

Did the actor-audience relationship shift across the performance? If so, how and why?

Evaluate how effectively the production positioned the audience as:

- Witness
- Participant
- Observer
- Representative
- Outsider



RESOURCES



The following resources can be used in conjunction with those provided in **Prompt Pack A** to form a comprehensive bank of assets. Once again, these are a mix of resources referenced in the body of this document, and extra sources to further inform and stimulate.

Note that all resources are hyperlinked for those clicking on an interactive PDF version of this Prompt Pack but, for those holding a paper version, simple-to-type (but case sensitive) Bitly links have been provided.

RESOURCES DROPBOX

bit.ly/BODPromptPack

In addition to the references and links in our two Prompt Packs, you can head to the above general Resources Dropbox that will be populated on a rolling basis for the rest of the year with extra material like:

- Recorded Q&As from our school matinee performances
- Production, rehearsal and behind the-scenes photos
- Set and costume design presentation and materials
- Press and reviews from the Malthouse season
- Behind-the-scenes stage management and production documents
- Further reading and research
- Prompt Packs A and B

PROMPT PACK B RESOURCES

- **Video Interview with Director Sarah Goodes**
vimeo.com/malthouse/BODDirector
- **Video Interview with Set & Costume Designer Anna Cordingley**
vimeo.com/malthouse/BODSetCostume
- **Video Interview with Composer & Sound Designer Jethro Woodward**
vimeo.com/malthouse/BODSound
- **Video Interview with Actors Theo Clarke & Sherry-Lee Watson**
vimeo.com/malthouse/BODActors1
- **Video Interview with Actors Chum Ehelepola & Richard Piper**
vimeo.com/malthouse/BODActors2

EXTENSION RESOURCES: THEATRE STYLES & DRAMATURGY

- **Theatre shuts out the working class. I'm devastated to think of the voices silenced**
The Guardian | 2018 | bit.ly/BODResources03
- **The Australian Bad Play**
Australian Plays Transform | bit.ly/BODResources04
- **British Drama: The Influence of Social Realism in the Works of Caryl Churchill and Simon Stephens**
ResearchGate | 2025 | bit.ly/BODResources05
- **Rhythm and Pace in Acting**
Stage Milk | 2024 | bit.ly/BODResources06
- **Emotion in Movement**
Institute of the Arts Barcelona | bit.ly/BODResources07
- **Why theatre is at home with the domestic**
The Guardian | 2011 | bit.ly/BODResources08

EXTENSION RESOURCES: THEATRE & DESIGN

- **Designing the Domestic: A Photo Essay**
Etudes | 2019 | bit.ly/BODResources09
- **The Turntable May Be Popular on Broadway, But It Was Actually Invented in Japan**
Playbill | 2023 | bit.ly/BODResources10
- **A 360-degree history of the theatre revolve**
The Guardian | 2012 | bit.ly/BODResources11

- **How Does A Revolve Work?**
Melbourne Theatre Company | 2020 | bit.ly/BODResources12
- **Lines, Forms & the Emotions of Space**
Medium | 2025 | bit.ly/BODResources13
- **Sound Design for Theater: Another Medium for Our Craft**
Designing Sound | 2016 | bit.ly/BODResources14
- **Expanding Sound Design in Performing Arts**
Critical Stages | 2022 | bit.ly/BODResources15

OTHER RESOURCES

- **VCE Theatre Studies: 2025 Study Design, Sample Learning Activities, and Written Examinations & Reports**
bit.ly/BODResources16
- **Break of Day Malthouse show page**
bit.ly/BODResources17
- **Break of Day digital show program**
bit.ly/BODResources18
- **Malthouse Education**
bit.ly/MalthouseEdu
- **Stories of M**
Malthouse Theatre's Database of Productions, People, Stories and History | bit.ly/BODResources19



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