

PLAYLIST

pyt fairfield

2020 NATIONAL TOUR
Education Resource



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CREATIVE TEAM

Director: Karen Therese

Choreographer: Larissa McGowan

Designer: Zanny Begg

Co-Sound Designers:
Jasmine Guffond & Gail Priest

Lighting Designer:
Amber Silk

Dramaturg: Kate Armstrong-Smith

Associate Artist: Kilia Tipa

CAST

Ebube Uba, May Tran,
Tasha O'Brien, Mara Knezevic, Neda Taha

DURATION

70 min

CONTENT

This performance contains coarse language, adult themes, strobe and haze.

PERFORMANCE DESCRIPTION & SYNOPSIS

A powerful new dance theatre work exploring the state of 21st Century feminism through the lens of pop culture and music. Drawing on the lives and perspectives of five young female-identifying performers from Western Sydney, PLAYLIST unpacks the experiences of young women.

In development when the #MeToo movement exploded, PLAYLIST comes at a critical time, with sharp, and at times confronting, commentary on identity, intersectional feminisms and female empowerment in contemporary Australia.

This is an adrenaline rush of a show, bringing together the diverse skills of the performers, street dance forms, pop songs and lyrics to offer an unconventional dance theatre experience.

DIRECTOR'S NOTE – KAREN THERESE

PLAYLIST is a work that honours women. PLAYLIST was made with a few rules. Firstly, we don't talk about men, and we don't put anyone down, men or women.

The work honours female artists and discusses how these artists shape the everyday lives and social and political worlds of our performances.

My process involves all artists sitting together in a circle and talking and listening for up to 2 hours every morning. This creates a decolonized space with shared languages, listening and exchange. This process binds us all together.

All the text is their own, the text has been drawn from conversational process and they have also written texts that were responses to tasks and provocations. I recorded most of these conversations and from this, performative and choreographic scenes and images were created.

I work very collaboratively, and my team has been incredible and totally inspiring. There has been a lot of love and passion in the room. Sometimes it felt sacred and sometimes like the best club you've ever been to. We are all blessed. Enjoy the show.

MEET THE CREATIVES

KAREN THERESE – Director

Karen Therese grew up in Mt Druitt in Western Sydney, her cultural heritage is Hungarian-Australian. She is an interdisciplinary artist, creative producer and cultural leader. Her practice is grounded in performance, political activism and community building with a particular focus on underground youth cultures.

In 2010 Karen was awarded the inaugural Cultural Leadership Grant by The Australia Council's Theatre Board to investigate innovative curatorial practices across diverse cultures and art forms, with a Karen has created and produced significant works for the region. As the recipient of the Creative Producer Fellowship from the Australia Council's Community Partnerships Board she created 'FUNPARK', a large-scale site based event in Mt Druitt for the 2014 Sydney Festival. Karen also directed the youth led performance *Mt Druitt Press Conference* performed at 'FUNPARK' and the Museum of Contemporary Art (MCA).

In 2013 Karen became the Artistic Director of Powerhouse Youth Theatre (PYT) in Fairfield, developing a dynamic new arts program for the Western Sydney region.

Alongside this Karen is the current 2015 Studio Artist for Griffin Theatre and works independently as an artist and curator. She has worked extensively both nationally and internationally as an Artist and/or Creative Producer for companies such as PS122 (New York), The Centre of Performance Research (New York), The Museum of Contemporary Art Australia, Campbelltown Arts Centre, Performance Space, Blacktown Arts Centre and PACT Theatre for Emerging Artists. She is a graduate of the Victoria College of the Arts (Animateuring) and holds a Masters by Research (Creative Arts) from Wollongong University and was the recipient of a Post Graduate scholarship.

“The outcome looks and feels like an exorcism of emotion – a collective amalgamation of rage, trauma and empowerment.”

Teresa Tan, ABC Arts

“It is about creating a new vision of a future...an entirely unpretentious theatrical exploration of a modern feminism...humourous ...essential...true.”

Suzy Goes See

LARISSA McGOWAN – Choreographer

Born in Brisbane, Larissa began her dance training at the Queensland Dance School of Excellence (QDSE), where she won the Queensland Ballet Scholarship to the Victorian College of the Arts (VCA), as well as the prize for Most Outstanding Dancer. In her graduating year at VCA, Larissa was awarded Most Outstanding Talent.

Larissa joined Australian Dance Theatre (ADT) in 2000 and has since toured extensively throughout Europe, Canada, America, Asia and Australia performing in *Be Yourself, G, Devolution, HELD, Vocabulary, Nothing, The Age of Unbeauty, Birdbrain* and *Attention Deficit Therapy*. In 2008, Garry Stewart named Larissa as the ADT Assistant Choreographer. In 2003, Larissa won the Green Room Award for Best Female Dancer and in 2004, won multiple awards including Best Female Dancer in a Ballet or Dance Work at the Helpmann Awards and the Australian Dance Award for Outstanding Performance by a Female Dancer.

Her work *Zero-sum* made its world premiere at WOMADelaide 2009. She followed this with a highly successful appearance as a guest choreographer on two seasons of *So You Think You Can Dance*. Her work *Slack* was part of the Sydney Opera House's inaugural *New Breed* season and in 2012 Link Dance Company toured this work to France & Holland. She has created *Transducer* as part of Tasdance's double bill *Voltage*. Larissa was also choreographer on *MASS* by Leonard Bernstein, presented by Adelaide Festival & State Opera of South Australia in 2012.

Larissa has also provided additional movement direction for Slingsby Theatre Company's *Wolf*, State Theatre Company of South Australia's *Romeo & Juliet* and *Mneumoni* and Brink Theatre Company's *Harbinger*. In 2012, Larissa's short piece *Fanatic* premiered to rave reviews as part of the Sydney Opera House's Spring Dance Festival *Contemporary Women* program. This work returned to the main stage in 2013 as part of the triple bill *De Novo* at Sydney Theatre.

ABOUT PYT FAIRFIELD

PYT Fairfield's vision asserts and celebrates Australia as a culturally diverse nation. Our practice is based on the act of Radical Kindness, an inclusive practice that involves conversation, collaboration, skills sharing and ritual.

PYT Fairfield is the only professional theatre company in Western Sydney focused on the development and engagement of local young and emerging artists as core practice.

PYT has a reputation as a brave and transformative theatre company who make urgent work that explores the critical issues of our times. We challenge the conventions of traditional theatre and respond to the needs and aspirations of the next generation of artists.

We do this by creating innovative performance and social artistic experiences in theatre spaces and across diverse urban sites of Fairfield, Western Sydney and beyond, and with a key focus on cultural diversity.

PYT has presented work across Australia including at the Sydney Opera House, Sydney Festival, Arts House Melbourne and Adelaide Festival Centre. Our work has garnered high acclaim and has won a HELPMANN Award and nomination, SMAC Award and Australian Dance Award.



“Electrifying and every synonym thereof.”
Sydney Arts Guide

SUPPORT YOUR EXPERIENCE OF PLAYLIST

BEFORE YOU ARRIVE

Using the pre-performance activities outlined in this resource, introduce your students to the themes of the performance.

Central Themes:

- Power and Oppression
- Gender
- Intersectional Feminism
- Women in Society

Topics for Exploration:

- Feminism/Intersectional Feminism
- Popular Culture
- Music
- Multi-artform Works
- Dance Theatre
- Street Dance
- Sociopolitical theatre

ADDITIONAL LEARNING OPPORTUNITY

Making PLAYLIST: How PYT makes new Australian Work.

After the performance, students can participate in a 90-minute workshop, '**Making PLAYLIST: How PYT makes new Australian Work**'. Working to develop text, dance moves and engaging in PYT's unique conversational practice, the students will make their very own mini-version of PLAYLIST, led by the cast. Students will be encouraged to reflect on the performance and their own responses to identity, intersectional feminism, and female empowerment in contemporary Australia. These conversations and responses will evolve into a dance theatre presentation performed by the students.

DURATION

90 min

BOOKINGS

Please speak to the venue regarding the possibility of booking a **Making PLAYLIST** workshop for your students.

“They dance, they share, they speak from the heart. Over the next goddess powered 70 minutes, we will get an insight into what inspires these emergent artists.”

Sydney Arts Guide

SONG OF THE DAY

As a part of every rehearsal the cast of PLAYLIST dances to a “song of the day” to warm up, connect and get into their bodies. We suggest you try this with your students. Dancing freely, close eyes if feeling inhibited. Teachers- music by and about strong women encouraged.

#SYLLABUS

Tasmanian comedian, Hannah Gadsby’s ground-breaking show “Nanette”, toured nationally and aired on Netflix and brings to the fore a range of socio-political issues and discussions. In response to this, Gadsby created the open-source **#NanetteSyllabus**, with a range of readings on 'Nanette' and the topics it covers.

This follows other syllabi that have been created in response to significant cultural events, like the **#LemonadeSyllabus** (in response to Beyoncé’s Lemonade) that make visible the ways in which popular culture and entertainment are also engaging with these histories.

These syllabi provide ways to keep talking about events or experiences after they pass from the news with particular entry points for conversation.



TALKING CIRCLES

“Talking circles are based on the sacred tradition of sharing circles. People leading a traditional sharing circle will have a blessing from an Elder to do this, and will use special prayers and sacred objects in the ceremony.

The purpose of the less formal talking circle, used as part of classroom instruction, is to create a safe environment in which students can share their point of view with others. In a Talking Circle, each one is equal and each one belongs. Participants in a Talking Circle learn to listen and respect the views of others. The intention is to open hearts to understand and connect with one another.

- Participants sit in a circle. The circle symbolizes completeness.
- Review ground rules with participants. For example:
- Everyone’s contribution is equally important.
- State what you feel or believe starting with ‘I-statements,’ e.g., ‘I feel ...’
- All comments are addressed directly to the question or the issue, not to comments another person has made. Both negative and positive comments about what anyone else has to say should be avoided.
- An everyday object such as a rock or pencil is sometimes used as a talking object.
- When the talking object is placed in someone’s hands; it is that person’s turn to share his or her thoughts, without interruption. The object is then passed to the next person in a clockwise direction.
- Whoever is holding the object has the right to speak and others have the responsibility to listen.
- Everyone else is listening in a non-judgemental way to what the speaker is saying.
- Silence is an acceptable response. There must be no negative reactions to the phrase, “I pass.”
- Speakers should feel free to express themselves in any way that is comfortable; by sharing a story, a personal experience, by using examples or metaphors, and so on.”

This excerpt on Talking Circles is taken from:
Our Words, Our Ways: Teaching First Nations, Métis and Inuit Learners, 2005, Alberta Education, 163.

POST-PERFORMANCE ACTIVITIES

BACK IN THE CLASSROOM

Use the Talking Circle format to talk about PLAYLIST. Remember:

- To allow each person a chance to speak.
- To pass the focus.
- To listen respectfully.
- That silence is an acceptable response by saying “I pass”.

PLAYLIST

Listen to the show's *playlist*, curated by the performers and director, which includes the original song “Who is This Girl” by Mara Duke (Knezevic) as heard in the show.

In groups, create your own playlist based on what is important to you and what influences are at play in your social and political world, thinking about common themes or messages that emerge.

PODCAST

Listen to the interview with PLAYLIST performers Ebube Uba and May Tran as they highlight the musicians that resonate deeply with them.

*DISHING ON MASTERCHEF WITH POH AND ADAM,
INSATIABLE BACKLASH, PLAYLIST'S FEMINIST ANTHEMS,
AND WHITNEY*

Duration: 53 minutes

Selection: 18 minutes, 35 seconds

Time code: 23:06 – 31:41





ARTICLES

PYT'S PLAYLIST PUTS FIVE YOUNG WESTERN SYDNEY WOMEN CENTRESTAGE TO TALK MUSIC, MISOGYNY AND #METOO

Publication: ABC Arts

Date: Updated 4 Aug 2018, 11:58am

Writer: By Teresa Tan

FEMINISM GOES POP IN THOUGHT-PROVOKING SHOW

Publication: Sydney Morning Herald

Date: Updated 2 August 2018 — 2:56pm (first published at 2:07pm)

Writer: By Neha Kale

REVIEWS



PLAYLIST: EPLECTRIFYING AND EVERY SYNONYM

Publication: Sydney Arts Guide

Date: August 6, 2018

Reviewer: Judith Greenaway



CURRICULUM LINKS

This performance provides classroom teachers with many opportunities for learning activities that link to the curriculum. See below for the suggested NSW links to the syllabus, noting these may need to be reviewed for other states.

SUBJECT	STAGE	CONTENT	OBJECTIVE	OUTCOME
Drama	Stage 5	Elements of Drama Dramatic Contexts: Political / Protest Theatre	Making	5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies
			Performing	5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience
			Appreciating	5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions 5.3.2 analyses the contemporary and historical contexts of drama
	Stage 6- Preliminary	Elements of Production in Performance Theatrical Traditions and Performance Styles	Making	P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively
			Performing	P2.1 understands the dynamics of actor-audience relationship P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance
			Critically Studying	P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest

	Stage 6- HSC	Australian Drama and Theatre	Making	H1.3 uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group devised works
		Studies in Drama and Theatre	Performing	H2.4 appreciates the dynamics of drama as a performing art
			Critically Studying	H3.1 critically applies understanding of the cultural, historical and political contexts that have influenced specific drama and theatre practitioners, styles and movements H3.3 demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements H3.4 appreciates and values drama and theatre as significant cultural expressions of issues and concerns in Australian and other societies H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements
Music	Stage 5	Musical Concepts: Duration, Dynamics and Expressive Techniques, Structure Contexts: Art Music of the 20th and 21st Centuries, Popular Music, Theatre Music, Music of a Culture	Listening	MUS5.7: Demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts MUS5.8: Demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study
			Value and Appreciate	MUS5.10: Demonstrates an understanding of the influence and impact of technology on music MUS5.11: Demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform
Music 1	Stage 6 - Preliminary	Concepts of Music Contexts: Music of the 20th and 21st Centuries, Popular Music, Theatre Music, Music of a Culture	to develop the skills to evaluate music critically	P5 comments on and constructively discusses performances and compositions
			to develop personal values about music	P11 demonstrates a willingness to accept and use constructive criticism
	Stage 6 - HSC	Concepts of Music	to develop the skills to evaluate music critically	H5 critically evaluates and discusses performances and compositions H6 critically evaluates and discusses the use of the concepts of music in

		Contexts: Music of the 20th and 21st Centuries, Popular Music, Theatre Music, Music of a Culture		works representative of the topics studied and through wide listening
			to develop personal values about music	H11 demonstrates a willingness to accept and use constructive criticism
Music 2	Stage 6 - Preliminary	Concepts of Music Contexts: Music of the 20th and 21st Centuries, Popular Music, Theatre Music, Music of a Culture	to continue to develop musical knowledge and skills, an understanding of music in social, cultural and historical contexts, and music as an art form through activities of performance, composition, musicology and aural	P5 analyses and discusses compositional processes with stylistic, historical, cultural and musical considerations
			to develop the ability to synthesise ideas and evaluate music critically	P6 discusses and evaluates music making constructive suggestions about performances and compositions
			to develop personal values about music	P12 demonstrates a willingness to accept and use constructive criticism
	Stage 6 - HSC	Concepts of Music Contexts: Music of the 20th and 21st Centuries, Popular Music, Theatre Music, Music of a Culture	to continue to develop musical knowledge and skills, an understanding of music in social, cultural and historical contexts, and music as an art form through activities of performance, composition, musicology and aural	H5 analyses, discusses, evaluates and clearly articulates compositional processes with stylistic, historical, cultural, social and musical considerations
			to develop the ability to synthesise ideas and evaluate music critically.	H6 discusses, constructively criticises and evaluates performances and compositions of others and self with particular reference to stylistic features of the context
			to develop personal values about music	H12 demonstrates a willingness to accept and use constructive criticism
Dance	Stage 5	Dance as an Artform	Dance Composition	5.2.1 explores the elements of dance as the basis of the communication of ideas

		Elements of Movement	Dance Appreciation	5.3.1 describes and analyses dance as the communication of ideas within a context 5.3.2 identifies and analyses the link between their performances and compositions and dance works of art 5.3.3 applies understandings and experiences drawn from their own work and dance works of art
Stage 6- Preliminary	Appreciation: The Development of Dance in Australia Appreciation: Introduction to dance analysis Appreciation: dance analysis in practice — works from Australian and international choreographers		Dance as an Artform	P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form P1.2 understands the use of dance terminology relevant to the study of dance as an artform P1.4 values the diversity of dance as an artform and its inherent expressive qualities
			Dance Appreciation	P4.1 understands the socio-historic context in which dance exists P4.2 develops knowledge to critically appraise and evaluate dance
Stage 6- HSC	Appreciation: Skills of analysis		Dance as an Artform	H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances H1.4 acknowledges and appreciates the relationship of dance and other media
			Dance Composition	H3.3 recognises and values the role of dance in achieving individual expression
			Dance Appreciation	H4.1 understands the concept of differing artistic, social and cultural contexts of dance H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation

ACKNOWLEDGEMENTS

PYT Fairfield would like to acknowledge that PLAYLIST was made on the lands of the Cabrogal people of the Darug Nation who are the Traditional Custodians of the land in Fairfield. We pay our respect to the elders, past and present.

We would also like to extend our thank you to the cast, crew and creative team of PLAYLIST, our inimitable Tour Coordinators, Arts on Tour, and to all the presenters and venues who have hosted PLAYLIST on its National Tour!

Finally, an enormous thank you to the small and mighty team at PYT Fairfield who have made this tour possible:

Artistic Director Karen Therese
Executive Director Katy Green Loughrey
Associate Artist Margie Breen
Company Manager Alice Hatton
Administration and Communications Coordinator Daisy Montalvo

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