

CREATIVE LEARNING RESOURCE PART B



# THE SHEPHERD'S HUT

ADAPTED BY TIM MCGARRY  
FROM THE NOVEL BY TIM WINTON  
HEATH LEDGER THEATRE / 9 - 31 MAY



GOVERNMENT PARTNERS



COMMISSIONING PATRON

A & M FINI FOUNDATION

PRINCIPAL PARTNER





# HOW TO USE THIS RESOURCE

**BLACK SWAN'S CREATIVE LEARNING RESOURCES ARE ALIGNED WITH THE WESTERN AUSTRALIAN CURRICULUM FOR DRAMA, ENGLISH AND LITERATURE. THESE RESOURCES ARE OFFERED IN TWO PARTS, DESIGNED TO ENHANCE THE VIEWING EXPERIENCE AND TO SUPPORT FURTHER EXPLORATION POST-SHOW.**

**Part A** is to assist your excursion to the theatre by providing background information about the play, pre-show activities and research opportunities.

**Part B** includes production images, behind-the-scenes footage, and post-show analysis activities.

**Icons** to look out for within each pack include:



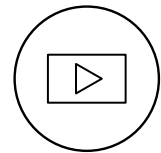
**ACTIVITY**



**DISCUSSION**



**READING**



**VIDEO**

Black Swan State Theatre Company of WA produced this Creative Learning Resource.

Compiled by Christie Sistrunk (Creative Learning Manager).

Design by Troy Barbitta.

Black Swan State Theatre Company of WA acknowledges the Whadjuk Nyoongar people as the Traditional Custodians of the land on which we work and live. We pay respects to all Aboriginal Elders and people and stand united towards a shared future.



# CONTENTS

- 
1. CONTENT WARNINGS & CURRICULUM LINKS
  2. ABOUT BLACK SWAN STATE THEATRE COMPANY OF WA
  3. DESIGN ELEMENTS
  4. POSTSHOW ANALYSIS
  6. ACKNOWLEDGEMENTS
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# CONTENT WARNINGS & CURRICULUM LINKS

Australian theatre, adaptation, character, perspective, and narrative.

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## LITERATURE

Unit 1: Intertextuality  
Unit 3: Texts in Context  
Unit 4: Interpreting Texts

## DRAMA

Unit 3: Non-realism, Presentational Drama

## CONTENT WARNINGS

Contains coarse language, adult themes, references to/simulated violence including family & domestic violence, and sexual references.

Detailed content warnings can be found here.

[CLICK HERE](#)

## YOUTH HELPLINES

Reaching out is a vital step toward getting the help during challenging times. The following services are free, confidential, and available to teens in Australia:

- **Kids Helpline** – 24/7 support for young people aged 5-25  
<https://kidshelpline.com.au>
- **Lifeline** – 24/7 crisis support and suicide prevention  
<https://www.lifeline.org.au>
- **Beyond Blue** – Support for anxiety, depression, and mental health  
<https://www.beyondblue.org.au>
- **1800RESPECT** – Confidential support for people experiencing domestic, family, or sexual violence  
<https://www.1800respect.org.au>
- **Headspace** – Youth mental health support and counselling services  
<https://headspace.org.au> (phone and online chat options)



# ABOUT BLACK SWAN STATE THEATRE COMPANY OF WA

**BLACK SWAN STATE THEATRE COMPANY OF WESTERN AUSTRALIA CREATES HIGH QUALITY THEATRICAL EXPERIENCES THAT CELEBRATE, CHALLENGE, AND INSPIRE OUR COLLECTIVE HUMAN EXPERIENCE.**

Founded in 1991, the Company has earned both critical and popular acclaim for its world premiere productions and highly distinctive reinterpretations of international theatre classics – all of which are infused with the unique culture of Western Australia. The Company is led by a Board of Directors, chaired by Francois Witbooi. Artistic Director is Kate Champion and Chief Executive Officer is Ian Booth.

State Theatre Centre Excursion Management Plan can be downloaded here.

[CLICK HERE](#)

## OUR VISION

Connecting artists and audiences through the power of theatre to entertain, challenge and inspire.

## OUR PURPOSE

To create exceptional, high-quality theatre that speaks to the world from our unique WA culture, landscape and moment in time.

## OUR VALUES

**Creativity.** Creativity is essential to everything we do.

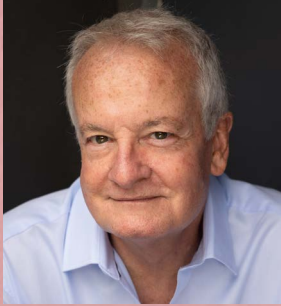
**Connection.** We collaborate to tell stories, nurture relationships and share knowledge, to maximise the impact and reach of our company.

**Innovation.** We are forward-thinking and responsive to the changing world around us, balancing responsibility with courage to make meaningful choices.

**Quality.** We engage a skilled and trusted team, prioritising diversity and respect, to deliver exceptional outcomes for our company and community.



# ARTISTS



**TIM MCGARRY**  
PLAYWRIGHT



**TIM WINTON**  
WRITER



**MATT EDGERTON**  
DIRECTOR



**NAOMI PIGRAM-MITCHELL**  
ASSISTANT DIRECTOR



**BRUCE MCKINVEN**  
SET & COSTUME  
DESIGNER



**LUCY BIRKINSHAW**  
LIGHTING DESIGNER



**RACHAEL DEASE**  
COMPOSER



**TIM COLLINS**  
SOUND DESIGNER



**ROLY SKENDER**  
VIDEO DESIGNER



**JACOB LEHRER**  
MOVEMENT DIRECTOR



**ESTELLE GOMERSALL**  
STAGE MANAGER



**KAYLA CAHILL**  
ASSISTANT STAGE  
MANAGER



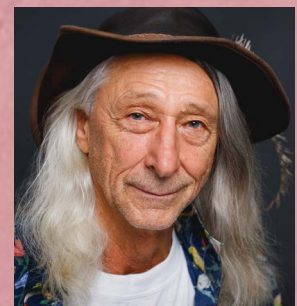
**RYAN HODSON**  
JAXIE CLACKTON



**BEN MORTLEY**  
CHORUS / THE HAT



**ELLA PRINCE**  
CHORUS / THE HAIR



**GEORGE SHEVTSOV**  
FINTAN MACGILLIS



# DESIGN



## PERFORMANCE SPACE

Bruce McKinven's set design is a stripped-back, abstract aesthetic, creating a fluid, liminal space where time, place, and tone shift seamlessly. Imagery by Video Designer Roly Skender is projected onto chain walls that function as both scrim and structure. The stark white raked

stage reflects the unforgiving terrain of the salt lake, while the absence of props and furniture heightens the sense of isolation and focuses attention on the actor's physical and emotional experience within this environment.



View the image above and discuss how extending the stage into the auditorium enhances depth and spatial dynamics. In your response, also analyse how projection interacts with performance to shape characterisation, atmosphere, and the audience's understanding of the narrative.



# COSTUME

## FINTAN



## NARRATORS

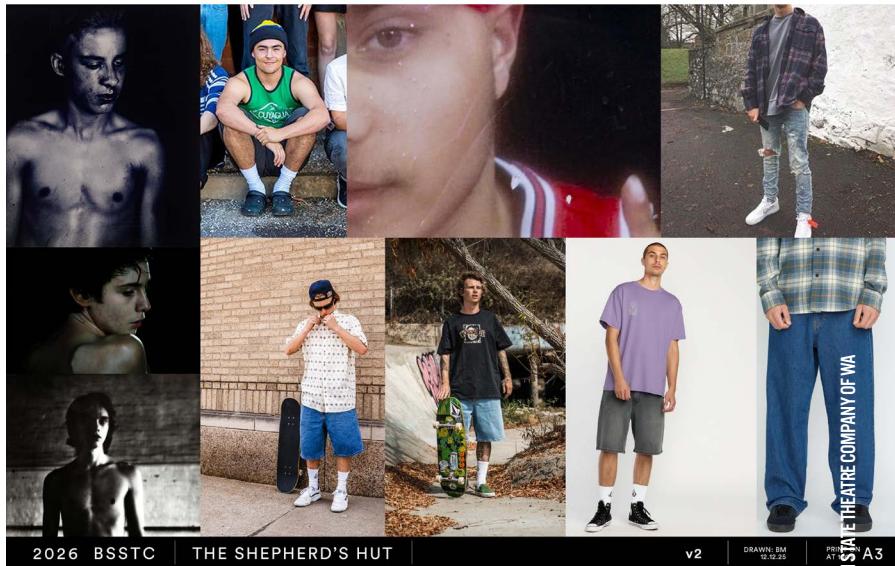
Four actors play a total of eight characters, without a costume change. Instead, character shifts are conveyed through performance.

Inspired by Australian painter Russell Drysdale, McKinven's costume designs for the Chorus and Fintan MacGillis create a sense of timelessness through simple silhouettes, muted colours, and worn textures.

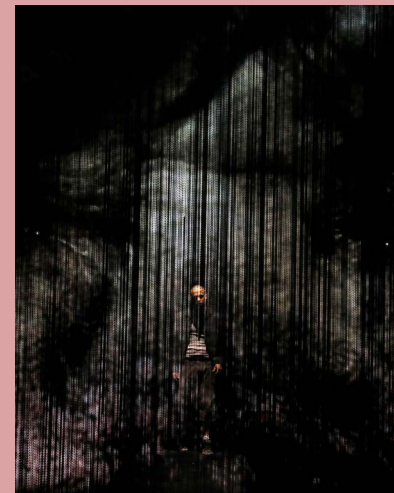
In contrast, Jaxie's costume is more contemporary, emphasising his youth, and setting him apart from the other characters.



## JAXIE



Design a costume for an unseen character of your choosing. Explain your reasons for your design choices.



# POST-SHOW ANALYSIS

Lucy Birkinshaw's lighting helps the audience navigate the many shifts in time and place, whilst delivering beautiful imagery throughout the production. Rachel Dease's composition and Tim Collin's sound design also plays a crucial role in elevating character, mood, and themes of the play.



### **Movement and Non-Realistic Action**

Describe how movement was used to establish character and action. Provide an example that resonated with you, explain why.

### **The Impact of Design on Narrative**

In what ways did lighting and multimedia create mood, tension, or symbolism? Provide examples.

### **Design Choices and Audience Experience**

If you could change one design element, what would it be, and how would that alter your experience of the play?

### **Landscape as Character**

Draft an essay comparing the role of the landscape in *The Shepherd's Hut* to another literary or dramatic work where environment functions as a character.



# ACKNOWLEDGEMENTS

## THE SHEPHERD'S HUT & BLACK SWAN'S CREATIVE LEARNING PROGRAM IS PROUDLY SUPPORTED BY

### PRINCIPAL PARTNER



### ARTISTIC DIRECTOR PARTNER



### MAJOR PARTNERS



### INTERNATIONAL AIRLINE PARTNER



### SEASON PARTNERS



CLAYTON UTZ



### SUPPORTING PARTNERS

ALEX HOTEL



### ACCESSIBILITY PARTNERS

## BLACK SWAN FUTURE FUND

Supported by Minderoo Foundation, generous philanthropists, and legacy gifts, Black Swan's Future Fund was established in 2017 to build a strong financial foundation to support growth and sustainability. The investment fund enables the delivery of works of exceptional quality, scale, and ambition. We thank those who have supported the Future Fund, in particular, we acknowledge the extraordinary generosity of Nicola and Andrew Forrest, and look forward to creating many more opportunities for our artists and audiences.

FUTURE FUND FOUNDING PARTNER





**Black Swan State Theatre Company**

PO Box 337, Northbridge, WA 6865

T (08) 6212 9300

E [hello@blackswantheatre.com.au](mailto:hello@blackswantheatre.com.au)

W [blackswantheatre.com.au](http://blackswantheatre.com.au)

