

POET IN DA CORNER



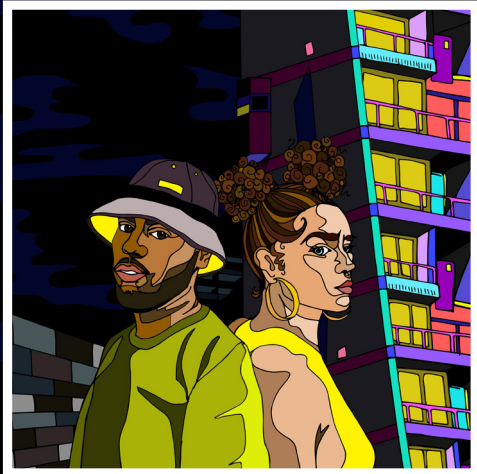
Debris Stevenson ft.
Jammz

DIGITAL RESOURCE PACK



POET IN DA CORNER

PRODUCTION INFORMATION



ORIGINAL PRODUCTION

First performed at the Royal Court Jerwood Theatre Downstairs, Sloane Square, London, Wednesday 15 June 2018.

2020 PRODUCTION

Following its critically acclaimed premiere in 2018, this coming of age story inspired by Dizzee Rascal's seminal album returned to the Royal Court Theatre in Jan 2020 and toured to The MAC, Belfast; Leicester Curve and Birmingham Repertory Theatre in Feb 2020. Unfortunately, due to the

Coronavirus public health emergency, tour dates to Nottingham Playhouse, HOME, Manchester, and Hackney Empire, London, in March and April were cancelled.

CAST

(Alphabetical Order)

Mum **Stacy Abalogun**
 Tony **Kirubel Belay**
 SS Vyper **Jammz**
 Debris **Debris Stevenson**

CREATIVE TEAM

Direction **Ola Ince**
 Music Director/ Lead Composer
Michael 'Mikey J' Asante
 Designer **Jacob Hughes**
 Lighting Designer **Anna Watson**
 Sound Designer **Tony Gayle**
 Choreographer **Aaron Sillis**
 Associate Director **Rachel Lemon**
 Associate Choreographers
Glenn Hudson, Shanika Wallace

Casting Director **Arthur Carrington**
 Production Manager **Marty Moore**
 Costume Supervisor **Lucy Walshaw**
 Company Stage Manager **Kate Aisling Jones**
 Deputy Stage Manager **Louise Charity**
 Assistant Stage Manager **Beth Sitek**
 Stage Supervisor **Russel Martin**
 Lighting Supervisor **Teresa Nagel**
 Sound Supervisor **Alex Marchant**

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SCENE 8: FIX UP LOOK SHARP: DOOM

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SCENE 12: TEMPLE

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SCENE 16: THE CLASH

VIDEO INTERVIEWS



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**WRITER/ PERFORMER:
DEBRIS STEVENSON
AND JAMMZ**

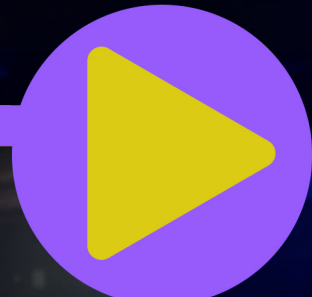
- What did you want the audience to take away from the production? **01:11 - 3:00**
- What can you tell us about the social and historical context of the piece? **3:00 - 7:30**
- Can you tell us how movement/ vocal and physical skills were used to show characterisation in the scenes 'Temple', 'Doom' & 'The Clash'? **7:30 - 19:51**
- What have your journeys into the theatre industry been and what advice would you give to a young person interested in writing/performing? **19:51 - 34:21**



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**ASSOCIATE DIRECTOR:
RACHEL LEMON**

- What was the artistic vision for the piece? **0:06 - 1:02**
- What research did you do as a director? **1:02 - 2:05**
- What was the casting process? **2:05 - 4:44**
- How did you first approach the text/ work with the writers? **4:44 - 6:45**
- What rehearsal techniques were used? **6:45 - 9:45**
- Can you tell us about the staging choices considering proxemics and the relationship between character and audience? **9:45 - 12:59**
- How did the creative team work collaboratively? **12:59 - 20:17**
- What did you want the audience to take away? **20:17 - 22:08**
- What was your journey into the industry and what advice would you give to a young person interested in directing? **22:08 - 26:46**



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**SET & COSTUME DESIGNER:
JACOB HUGHES**

- What inspires you as a designer, what creative processes do you use? **0:04 - 0:42**
- What were your references for the Poet in Da Corner design? **0:42 - 01:44**
- How do you work collaboratively when designing a piece of theatre? **01:44 - 3:21**
- How do you feel the design reflects the context of the play and the period in which it is set? **3:21 - 3:53**
- What were your choices for the design? **3:53 - 5:25**
- What were the costume choices and how do they link to the characters? **5:25 - 6:28**
- What emotions did you intend to invoke through the design? **6:28 - 7:26**
- Can you tell me how the set and design created atmosphere? **7:26 - 8:04**
- What were the challenges of designing this piece? **8:04 - 8:53**
- What was your journey into the industry and what advice would you give to a young person interested in set & costume design? **8:53 - 10:46**



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**SOUND DESIGNER:
TONY GAYLE**

- What inspires your ideas as a designer? What creative processes do you use? **0:03 - 01:20**
- What references did you use? What influenced your design? **01:20 - 2:13**
- How do you work collaboratively when designing a piece of theatre? **2:13 - 3:24**
- What were the sound choices for 'Temple', 'Doom' and 'The Clash'? **3:24 - 5:06**
- How was sound used to create atmosphere in the performance? **5:06 - 5:58**
- What emotions do you intend to evoke in the audience through your design? **5:58 - 6:38**
- What were the challenges of designing the piece? **6:38 - 7:26**
- What was your journey into the theatre industry and what advice would you give to a young person interested in sound design? **7:26 - 10:22**

SUPPORTING EXERCISES

LEARNING THROUGH MIMICRY

Listen to a song you love.
Write down everything you love about it: words/beats/phrases/techniques

For example: I listened to *Temple from Poet in da Corner*, these are all of the things I wrote down that I loved in the song:

- **Boy, Boy, Boy - repeated at the end of the first three lines**
- **Kettle**
- **Steam**
- **People talking at the same time**
- **Moon**
- **Sounding out each syllable of a word (Lev-it-at-e)**
- **S sounds**
- **Repetition**
- **The 1, 2, 3 of the drums.**
- **Look up at the ceiling it's raining**
- **Phone torches**

Split the list into words/phrase and techniques:

LIST 1 - Words/phrases

- **Boy, Boy, Boy**
- **Kettle**
- **Steam**
- **Moon**
- **Look up at the ceiling it's raining**
- **Phone torches**

LIST 2 - Techniques

- **People talking at the same time**
- **Sounding out each syllable of a word (Lev-it-at-e)**
- **S sounds**
- **Repetition**
- **The 1, 2, 3 of the drums.**

Take five words from List 1 and free write for exactly one minute in response to each of the words (pick your favourites.)

When you free write you are trying to write down as much as you can without stopping, if you get stuck, repeat the original word over and over until you find a new thought. It might not make sense, you are not looking to write something perfect, just the first thoughts that come into your mind. Here is an example:

Moon

Abbie is asking me about star signs and I don't know what to say. Look to the moon instead as if it is going to provide me with the answer to carry on this conversation. To tell her what my moon rising is or my sun setting or what time I was born so she can do my birth chart. I stare at the moon. Moon moon moon moon and it isn't saying anything, it doesn't talk back it just shines. Shines using the suns light, shines stealing the suns light. My phone would provide more answers than the sky. I say I'm a Pisces, she says oh no. And I don't know what I did wrong? Did I do something wrong?

Read over your free writing, select any words/phrases/sentences paragraphs which stick out to you. For example:

Moon rising	It doesn't talk back it just shines.
Sun setting	Shines using the suns light,
I stare at the moon.	Shines stealing the suns light.
Moon moon moon moon and it isn't saying anything.	My phone would provide more answers than the sky.

Look at list 2: Techniques. Could you apply any of these techniques to your free writing?

I looked at my list, to see what techniques I might apply:

People talking at the same time	Repetition
Lev-it-at-e (speaking in each syllable)	The 1, 2, 3 of the drums.
S sounds	Truthfulness of the lyrics

I took the technique of sounds and put all the s sounds from what I had written together and thought about where I could change any of the words to s sounding words.

I then picked a phrase to repeat.

I added characters and decided which moments they would talk at the same time.

I picked the word that felt most important and broke it down to each syllable.

Here is what I finished with after applying those techniques:

A: The Moon isn't saying sentences,

B: It just shines.

**A and B: Shines using the suns light,
Shines stealing the suns light.**

**A and B: Shines using the suns light,
Shines stealing the suns light.**

**A and B: Shines using the suns light,
Shines stealing the suns light.**

B: SH - I - NE - S

**A: We're looking at the moon for answers and it all it
does is shine.**

**B: My phone would provide more answers than the
sky.**

A and B: But we keep staring at the moon.

Take what you have written and play with how it might be read: pace/ tempo/moments of quiet, moments of loudness.

To help spark performance ideas, listen to another of your favourite songs, write down all of the things you like about how they are saying the words, just like you did before. Use this to help you.

Writing Autobiographically

Write out a timeline of things that happened to you yesterday. For example here is mine:

**Woke up
Got ready
Got on a bus**

**Got on a train
Went to work
Ate a KitKat**

**Listened to music
Answered e-mails
Went home.**

The next thing to do is to decide on a structure. When discussing structure, we start by thinking about time (the amount of time your piece exists in) and space (the place your piece exists in).

You need to decide, are time and space going to be 'open' or 'closed'?

If they are '**open**', you can jump around in time, go from 6am to 1pm then to 10pm. You can jump around in place from your home to the shop to work.

If they are '**closed**', you pick one time and go chronologically minute by minute. Your piece exists in the same place throughout.

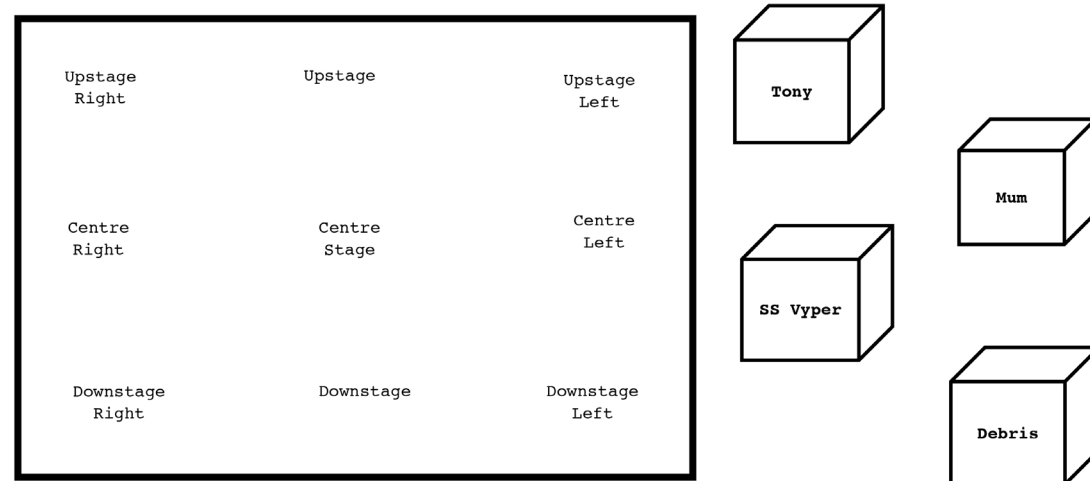
I am going to choose '**closed time**', '**open space**' and start my writing at 12pm inside the shop where I bought the KitKat and finish it at 12:05pm in the office when the KitKat is finished.

Write a monologue for a moment or multiple moments in your timeline.

Director

Create an A3 or larger sheet of an outline of a stage with different stage directions. Then make cubes of the different characters (you could also use game pieces). Map out each scene in the play using the cubes/ game pieces in different areas of the stage. Use this visual aid to discuss staging and proxemics.

Staging & Proxemics example tool



Created by Maureen Ferry at Forest Hill Boys School.

Costume

Think of a pair of shoes. Write down a description of the shoes.

- Who would wear these shoes?
- What does this person look like?
- What do they do as a job?
- What makes them happy?
- What makes them angry?
- Where would they wear these shoes?

Think about this person you have created.

- What would they wear to work?
- What would they wear on a date?
- What would they wear if they were staying in the house all day?

Design

Take all of the stuff out of your pockets. (If you don't have a pocket, you can pick three things that are in the same room as you which would be small enough to fit in your pocket.)

Using the items in your pocket/ room, create a design to represent either:

- A beach
- A wood
- A house

Share with a partner what you have made, and explain your design.

Design doesn't always have to be about being literal, you can get creative! With this in mind, draw a set design for a classroom.

Director's questions for a Designer

- What did you feel connected to about the play when you read it?
- What's it about?
- What's it about beyond the bones of the story?
- Who is the expected audience?
- How do we ensure it reaches a wider ground than the above?
- Why are we putting on this play now?
- What do the audience need from us visually to invest in the truth of the play?
- What does the story need from us visually?

WORKSHOP FILM



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PARTICIPATION AT THE ROYAL COURT

The Participation department curates and delivers a programme of work for young people and community groups; creating artistically ambitious collaborations with the Royal Court's season of work. The department provides an insight into theatre through workshops, residencies and events, each with the explicit aim of developing a deeper relationship with the Royal Court. Through our participation projects, opportunities are provided to learn from leading artists and facilitators in current theatre practice. We welcome, engage, facilitate and nurture new voices across communities, at the Royal Court and beyond, creating pathways into the industry. We promote agency and ambition in making new theatre and offer active, direct experiences to be part of the pioneering work of the Royal Court. We proactively reach beyond our immediate community to galvanise change and harness those who want to contribute and influence the theatre of our future.

For more information on Participation and its programmes [Click Here](#)

To contact us about any of our programmes email: participation@royalcourttheatre.com

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Participation Coordinator Vicky Berry

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POET IN DA CORNER



Click on the image to listen to the Poet In Da Corner album.