

# Fully Sikh



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## CREATIVE LEARNING RESOURCE

This Creative Learning Resource was written by Libby Klysz.

- Students of Year 11 & 12 Drama will notice connections to course content in Unit 4: Contemporary & Devised Drama; and Unit 2: Presentational, Non-realist Drama. In particular, there are links to Values, forces and drama practice, Drama conventions, and Design and technologies.
- Students studying Drama in Year 7-10 will note connections to both Making (Drama conventions, and forms and styles) and Responding strands, particularly those in Year 9 looking at multi-formed devised drama.
- Students of Year 12 English may wish to use this production to explore content in Unit 3 & 4, through analysis of conventions of genre, and purpose & style in Unit 4, through analysis of purpose and style.
- English Literature students should think about how the show relates to Unit 3, looking at the relationship between language, culture and identity in literary texts.
- Students of HASS in Years 6-10 will find pertinent links to Sources, Continuity and change, Significance, Perspectives and Empathy content areas.
- There are strong links to cross curriculum priorities of Asia and Australia's Engagement with Asia.
- National General Capabilities of Literacy, Critical and Creative Thinking, Personal and Social Capability, and Intercultural Understanding are heavily supported in this creative learning resource.

## ABOUT BLACK SWAN STATE THEATRE COMPANY

Black Swan State Theatre Company is a theatre company of national significance, creating exceptional theatre that nurtures Western Australian audiences and artists, and promotes our artists within the state, nationally and internationally.

Founded in 1991, Black Swan has earned both critical and popular acclaim for its world premiere productions and highly distinctive reinterpretations of theatre classics.

In addition to the work produced for the stage, Black Swan invests in artistic development and broadening access and engagement across our vast state. Over the past five years, the Company has been empowered by the growth in new audiences, built internal capacity and demonstrated our position as bold creative leaders. Looking to the future our strategic intent as your state theatre company is to continue to engage new audience and develop new work, lead the sector through education, artistic and career development and empower the company to be bold and ambitious.

### FULLY SIKH AND THE EDUCATION PROGRAM IS SUPPORTED BY

#### PRINCIPAL PARTNER



#### FOUNDATION PARTNERS



#### PRIVATE GIVING

**PATRONS  
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## ABOUT BARKING GECKO THEATRE

Barking Gecko Theatre makes exquisitely crafted theatre that inspires our audiences to imagine the world anew. We are Western Australia's locally cherished, nationally significant company making theatre for families and children aged 5 – 16 years. We assert our creative excellence through a compelling annual program of exquisitely crafted theatre that is both adventurous and surprising.

For 30 years Barking Gecko Theatre has created exquisite, award-winning productions, with a history of innovation and excellence making it an indispensable asset to WA.

Barking Gecko Theatre has delivered over 100 original Western Australia productions, toured 12 counties and reached almost 1 million children. Alongside Barking Gecko's theatre productions is the company's deep commitment to creative learning and social outreach. At a grass roots level, Barking Gecko delivers drama programs for children ages 4 – 18 across Perth, regional and remote WA every year.

#### DEVELOPMENT PARTNER



#### GOVERNMENT SUPPORT





## MESSAGE FROM THE LEAD ARTIST:

**SUKHJIT KAUR KHALSA**

As the youngest “Jit” in The Khalsa Lodge, I’ve always been the performer in the family with my immersive theatre skits in the living room to my hip hop parodies and poetry whipped out during special occasions. Apparently the first script I wrote, or rather bossily dictated to my older sister Manjit, was when I was five years old. It was a dreamscape where my grandma from New Delhi was coming to visit our suburban Leeming home, showering the family with presents and jokes. The skit took a bold turn and my siblings and I started impersonating all our family members. My honest take on mimicking my family at four has led me to *Fully Sikh*.

Not much has changed since then. I’ve learnt how to express myself through spoken word poetry over the last six years which I’ve had the pleasure of applying to a theatre context with *Fully Sikh*. Usually my poems are 3-5 minutes long, get one political nugget across to my audience and follow a very quick narrative arc. Ten drafts later, I’m proud to say with the help of the creative team and endless support from Matt Edgerton, I now have learnt how to create a theatre show written entirely in spoken word poetry with a story arc that travels for 75 minutes (and hopefully with a couple of take-home nuggets). It’s very rare that someone gets the opportunity to put their childhood on stage with Isla Shaw’s intricacy in mapping my milestones throughout the set, Pavan’s precision in taking us on a musical journey, and Matt’s TLC that brings this work to life with respect and delicacy.

For me, being a Sikh is a part of life, not a thing I can switch on and off. It’s how I earn my keep, eat, connect to others, empathise, feel the fire in my belly, speak up, stand up, create, share, express, focus, stay grounded, and love. My ancestors were poets, musicians, touring artists, shit stirrers, social justice warriors, seekers of truth so it makes sense that I, too, have naturally followed this path. As a spoken word artist, I find it easy to talk about my political thoughts and my opinions on current affairs however *Fully Sikh* has prompted me to be vulnerable and explore something we all find hard to talk about: family. The last two years of creating this new work have been transformative. Moving back to Perth has led me to confront unresolved matters and the discomfort that comes from being an outlier in my community and family. This show has been a driving force in my personal growth as an artist, woman and Sikh.

Whether it’s my five-year-old self performing in front of my family or my twenty-five-year-old self performing in front of my country, I hope to create experiences of intimacy where we can face our fears together, delve a bit deeper, speak our truths, challenge and be challenged, permit each other to emote, and most importantly, join in the fun.



# Fully Sikh

## CREDITS

### CREATIVE TEAM

**Playwright** | Sukhjot Kaur Khalsa  
**Director** | Matt Edgerton  
**Composer** | Pavan Kumar Hari  
**Set & Costume Designer** | Isla Shaw  
**Lighting Designer** | Lucy Birkinshaw  
**Dramaturg** | Clare Watson  
**Sound Designer** | Tim Collins  
**Producer** | Sean Walsh  
**Creative Advisor** | Zainab Syed  
**Cultural Advisor & Additional Instrumental  
Recording** | Harjit Singh  
**Hip Hop Choreographer** | Yilin Kong  
**Bhangra Choreographer** | Japleen Kaur  
**Production Manager** | Michael Maclean  
**Stage Manager** | Emily Stokoe  
**Assistant Stage Manager** | Chelsea Knight

### CAST

**Performer** | Sukhjot Kaur Khalsa  
**Musician** | Pavan Kumar Hari

Photo by Rebecca Mansell



**CREATIVE LEARNING RESOURCE**  
INTRODUCTION



Regeneration Of Sukhjit, Katherine Gailer,  
Oil on Linen, 153 x 122 cm, 2018



# SYNOPSIS & BACKGROUND

## I'M NOT THE ONE WHO'S A FREAK. I'M FULLY SIKH.

*Fully Sikh* is a new Australian work by one of Australia's most talented and celebrated spoken word artists. Sukhjit Kaur Khalsa's culture and politics have informed her poetry for years. She made headlines around the globe when she performed a rousing poem confronting racism on *Australia's Got Talent* and went on to tour her poetry across Australia and overseas. *Fully Sikh* is Sukhjit's story and marks her highly anticipated theatre debut.

*Fully Sikh* is a celebration of family and Sikh culture, with all of its complexity, told with Sukhjit's lyrical style and flow. It is the story of growing up as a brown, hairy Sikh girl in the Perth suburbs and features a Punjabi meal cooked live on stage. The story travels back to Sukhjit's family home when she was ten years old, following her life to present through friendships, bullies and faith.

Accompanying Sukhjit on stage is the virtuosic musician Pavan Hari. Pavan's score moves from 90's power ballads to Sikh hymns played on an array of traditional instruments and kitchen implements.

## KEY THEMES

### CULTURAL DIVERSITY - FAMILY HERITAGE - PERSONAL IDENTITY



#### Diverse Perspectives

What does it mean to be Australian today? How does our cultural and family background influence the way we see our city?



#### Family Heritage

Where do you come from? How long has your family been in Australia for? Have you moved around the country? Does your family speak any languages other than English?



#### Personal Identity

In *Fully Sikh*, Sukhjit undergoes a journey in which forges an identity in being a young Sikh Australian.

How many Sikh celebrities or people of note can you think of? Think about television, sport, history and online. Are there many? Why do you think this is?

## ADDITIONAL ACTIVITIES



**LISTEN** to this podcast of how diversity is being represented in Australian arts and culture right now: <http://diversityarts.org.au/project/the-colour-cycle/>



**FIND** your personal family history by starting with the National Archives of Australia: <http://www.naa.gov.au/collection/family-history/>



**WATCH** this crash course in personal identity and philosophy- Dr Who fans in particular will resonate with this one: <https://youtu.be/trqDnLNRuSc>





## THE WRITER

**SUKHJIT KAUR KHALSA**

Sukhjit Kaur Khalsa is a first-generation Australian Sikh spoken word artist, educator, performer & human rights reformer.

Sukhjit is passionate about diversity and the importance of visibility in the performing arts and inherently merges her advocacy background with the arts. Her work predominantly provokes conversations around Australian identity, feminism, cultural confusions, and the power of uncomfortable conversations.

Within a short period, Sukhjit has gone from performing at the Opera House for the Australian Poetry Slam Competition in 2014 to performing on national television for *Australia's Got Talent*, and most recently she was a speaker at TedxUWA. She has shared the stage with renowned artists such as Missy Higgins and L-FRESH the Lion and her performances and workshops have led her to tour USA, Canada, UK and South East Asia, as well as across our very own nation.



**Sukhjit discusses her work here:**

<https://www.sbs.com.au/ondemand/video/1048765507683/sukhjit-kaur-khalsa-fully-sikh>



**And gives a great interview here:**

<https://www.sbs.com.au/language/english/audio/it-hurts-the-most-when-your-own-community-bullies-you-sukhjit-kaur-khalsa>

### SUKHJIT'S GOT TALENT



**WATCH** Sukhjit on Australia's Got Talent!

<https://www.youtube.com/watch?v=GZ4PUluJlcw>



## **DIRECTOR'S NOTES:**

**MATT EDGERTON**

Every theatre project requires you to learn new things, but on *Fully Sikh* the teachings have been profound and prolific! Thanks to all of the collaborators over our two year development, for your lessons in the many layers of Sikhi; modern and ancient poetry; the meanings within music and the array of extraordinary instruments and tonalities that communicate these; the preparation of mouth-watering Punjabi food; the arrangement of colour, texture and fabric; and in the power of rituals new and old. What a gift!

And a special thank you to my biggest teacher in this project, my dear friend Sukhjot Kaur Khalsa, for your patience and openness and for the enormous trust you have placed in me to help you tell your wonderful story.

The practise of art itself teaches us that ideas are never entirely abstract, they are always mediated by aesthetics – form shapes meaning. Nowhere have I seen this more vividly demonstrated than in the extraordinary Sikh *Shabads*, which Sukhjot and her family have shared with us as we have developed this work. As Sukhjot says in the show: my people are poets! These sacred verses each have their own raag – a versatile melodic framework with an ability to colour the mind with a particular shade of emotion. One of these Shabads will end our performance, in place of the usual curtain call. We hope this offers a small but potent experience of a very special part of Sikhi. Our composer Pavan has been teaching me about the ancient Vedic concept of Bhava and Rasa, which involves a constantly evolving energetic exchange between performer and audience. This very relationship with an audience was what attracted me to working with both Sukhjot and Pavan in the first place. Both have the ability to make immediate and powerful contact the humans in the room and let this energy inform their performance as it happens. Another name for this quality is charisma!

As always, our final teacher will be our audience who will reveal in no uncertain terms what the work needs next. *Fully Sikh* has the feel of an evolving ritual, from the moment the audience take their shoes off before entering, to the Shabad at the end, with opportunities to dance, eat, laugh, meditate and interact throughout. I look forward to feeling the energy flow with a theatre full of people.

This will be the first ever Australian Sikh story on our professional stages, brought forth through the first collaboration between two great WA theatre companies. So thank you to everyone at Barking Gecko and Black Swan for the vision and commitment to support Sukhjot's story.



# SPOKEN WORD POETRY

SLAM POET MWENDE KATWIWA



**WATCH** two minute video of Melanie Mununggurr-Williams from Darwin, who was crowned champion of the 2018 Australian Poetry Slam National Final, after she dropped a stunning slam on Aboriginal identity on a Sunday night at Sydney Opera House: <https://youtu.be/LI2mWKiPlis>

Spoken word poetry (or performance poetry) is simply poetry that's written to be performed. What differentiates it from page poetry is that it is a mix of two art forms - the literary art, and the performance art. You can't judge a spoken word poem just by reading it- the performance is half of it.

Slam poetry is a subset of spoken word poetry. Slam poetry is a type of poetry competition where people read their poems without props, costumes, or music. All slam poetry is spoken word, but not all spoken word poetry is written to be performed at slams.



When you watch spoken word poetry, you may like to use this structure to help you understand the structure and form:

<b>Predict</b> - Who do you think the poet was writing this poem for? How do you know?	<b>Connect</b> - How does this poem make you feel? What emotions does it bring up?	<b>Question</b> - What are the big questions about life that this poem raises?
<b>Monitor</b> - Are there any words that you don't understand in the poem? How can you work them out?	<b>Visualise</b> - Draw an image that reflects this poem.	<b>Summarise</b> - Write one sentence about why people should read this poem.

# CREATIVE LEARNING RESOURCE

## PRE-SHOW ACTIVITIES

### Slam made its debut back in the late 1980's:



In Chicago when a local poet named Marc Smith grew tired of the stale presentations of poetry that seemed to pervade the coffee shops and libraries around town. Thus slam was born as a way of expressing oneself briefly, powerfully and impactfully. It has since taken over the world, particularly finding relevance in marginalised communities.

Here's a six minute video to **WATCH** exploring this. It's from a Slam that takes place in Sydney's multi-cultural south west: <http://education.abc.net.au/home#!/media/2182191/come-to-a-poetry-slam->



Word Travels Fast is a podcast that follows the competitors, drama and stories of the NSW 2017 Australian National Poetry Slam Final. It is a great listen with heaps of insights and colourful characters to LISTEN to: <http://www.australianpoetryslam.com/podcasts>

Source: NSW Department of Education



Working in small groups, watch examples of spoken word poetry. You might want to look at the links in the activities above, or explore some from elsewhere, such as *TED* Talks.

Find examples of familiar poetry techniques like rhyming, metaphor, or repetition?  
What do you observe about the vocal choices each performer makes?



**BRAINSTORM** some issues that are important to you. Choose your favourite and write five lines describing why it resonates with you.

Extend your five lines to describe how these things make you feel. Words that describe emotions are the key to a good Spoken Word Poem. Think about how you can use the five senses to describe the moment.



In groups, **WATCH** this 3 minute animated video outlining Five Steps to become a Slam Poet: <https://ed.ted.com/lessons/become-a-slam-poet-in-five-steps-gayle-danley#watch>



Together, work through the steps to listen to each other read aloud, edit your poem, and add flavour. Make clear decisions about your voice- use variations of pitch, pace, pause, tone and projection to make your poem dynamic.

How can gesture, facial expression and movement add to your performance?



Do any of the spoken word poems you have watched have common themes? Why do you think this might be? Steve Colman has some ideas here: <https://www.youtube.com/watch?v=tRsITgjBsLs>



Is anything too hard to make interesting in spoken word? **READ** how this guy made maths fun: <https://www.abc.net.au/news/2016-04-01/poetic-mathematician-brings-unique-style-to-australia/7291246>



This is a great **READ** in The Atlantic about Instagram star Rupi Paul and how she is taking over the internet: <https://www.theatlantic.com/technology/archive/2018/10/rupi-kaur-instagram-poet-entrepreneur/572746/>



How can this art form be used as a vehicle to incite social change or highlight social inequity? Sarah Kay has some thoughts in this viral TED talk: <https://www.youtube.com/watch?v=0snNB1yS3IE>



**MAKE** your own slam poetry event by choosing a poem and creating a Power Point presentation to play while you read it aloud. Find images and sounds that represent the themes you discover within the poem.



# CREATIVE LEARNING RESOURCE

## PRE-SHOW ACTIVITIES



### Teachers

The NSW Department of Education has an incredible Slam Poetry unit with many lessons and resources. You can access it here: <https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/nested-content/drama/imagine-this/slam-poetry>

Poetry has been around since ancient times. It was a key way of passing down stories and histories from generation to generation.

### CONSIDER the following definitions of poetry:

- Poetry is writing that has regular rhyme and rhythm.
- Poetry is writing that is very descriptive and emotional.
- Poetry is writing that makes me see the world in a different way.
- Poetry is a type of literature, or artistic writing, that attempts to stir a reader's imagination or emotions. The poet does this by carefully choosing and arranging language for its meaning, sound, and rhythm. (<https://kids.britannica.com/kids/article/poetry/353645>)
- Poetry is a mirror which makes beautiful that which is distorted (Percy Shelley).
- Poetry is when an emotion has found its thought and the thought has found words (Robert Frost).
- Poetry is what gets lost in translation (Dylan Thomas).
- Poetry is what in a poem makes you laugh, cry, prickle, be silent, makes your toenails twinkle, makes you want to do this or that or nothing, makes you know that you are alone in the unknown world, that your bliss and suffering is forever shared and forever all your own (Kahlil Gibran).
- Poetry is a deal of joy and pain and wonder, with a dash of the dictionary (Rita Dove).

1. Which of these definitions do you like most?
2. How would you define poetry?
3. Why is poetry such a hard thing to define, yet something we so easily recognise?
4. Do you think poetry has to rhyme?
5. Do you think poetry has to follow a specific structure?
6. What is the impact of writing poetry that breaks the rules and conventions?



Is hip hop the new poetry? Is it the same as Spoken Word? Super interesting article from NPR to **READ** about this here: <https://www.npr.org/templates/story/story.php?storyId=131125923>

And another one from the University of Washington here: <https://magazine.washington.edu/feature/poetry-hip-hop-spoken-word/>



There are some good activities to **EXPLORE** hip hop and poetry here, especially in relation to Shakespeare: <https://www.abc.net.au/news/2016-04-22/shakespeare-or-rapper-quiz/7345586>

And from the always excellent Folger Shakespeare resource this, amongst many others: <https://www.folger.edu/shakespeare-unlimited/akala-hip-hop-shakespeare>

# SIKHISM

Sukhjot and her family follow a religion called Sikhi (popularly known as Sikhism). The fifth largest religion in the world with over 30 million followers, it is relatively young at just 500 years old. The Sikh faith originated in Punjab, a region now split across Pakistan and North India. Sikhi is a separate and distinct religion. The three principles of Sikhi are:

**Naam Juppna** - Remember the one universal force Sikhs call Ik Oankaar

**Kir(t) Kurrnee** - Earn a living honestly

**Vund(d) Chuknaa** - Sharing with those less fortunate Sikhs pursue an open, pluralistic and progressive society where all people have equal opportunities.

(source: <https://issuu.com/sikhri/docs/sikhri-booklet.final.individual-pag>)



There is a great summary of Sikhi here to **READ**, including a handy glossary:

<https://www.sikhcoalition.org/wp-content/uploads/2019/05/TeachingAboutReligion-Chapter-17.pdf>



Turbans and Trust is a West Australian organisation that aims to teach people about turbans and help them understand why Sikhs wear them. **WATCH** a cool 6 minute video about it all here:

<https://youtu.be/w8R-c5xKv0o>



**CHECK** your vocab knowledge by completing this crossword: <http://www.khalsakids.org/SikhSavvy.pdf> (the solutions are here: <http://www.khalsakids.org/games.php>)



**WALK** The Sikh Heritage Trail in Riverton, Western Australia. It provides visitors with information about the history and heritage of Australian Sikhs, as well as information about Whadjuk Noongar culture and the Canning River. Info and videos here:

<http://www.australiansikhheritage.com/adenia-park-redevelopment>



Getting confused about the difference between Sikhi, Muslim and Hindi faiths? **READ** this great comparison chart: [http://htawa.net.au/sikh\\_indian\\_australians/PDF/SH\\_Yr5\\_LS2\\_TR4.pdf](http://htawa.net.au/sikh_indian_australians/PDF/SH_Yr5_LS2_TR4.pdf)



## Teachers

The History Teachers' Association of WA has an excellent resource looking at Sikh and Indian Australians. There are heaps of lessons and resources for years 5-9, you can access them here:

[http://htawa.net.au/sikh\\_indian\\_australians/](http://htawa.net.au/sikh_indian_australians/)

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## BEHIND THE SCENES

Check out our six exclusive behind the scene team videos. The cast and creatives share their insights and processes:



**VIDEO 1: Identity**



**VIDEO 4: Designing To Tour**



**VIDEO 2: Music**



**VIDEO 5: Being Sikhi and Making the Show**



**VIDEO 3: Set Design**



**VIDEO 6: What is the Show About?**



# IMMIGRATION & AUSTRALIA



**WATCH** this video looking at immigration to Australia:  
<http://education.abc.net.au/home#!/media/2893164/an-immigration-nation>

Australia has been described as the most successful multicultural society in the world. Do you agree with this statement?

How many different countries and cultures are represented in your class?



Some great **READS** here: <https://www.sbs.com.au/news/a-brief-history-of-immigration-to-australia>

And cracking stories of post war migrants:  
<https://www.destinationaustralia.gov.au/>



## Teachers

There are heaps of resources about Cultural Identity on the Museums Victoria website:  
<https://museums victoria.com.au/learning/making-history/2-choose-your-theme/cultural-identity/>

“

We are an immigration nation. You can't look in the mirror - no-one can look in the mirror and say, 'Australians only look like this'. Australians look like every face, every race, every background because we define ourselves and our nation by our commitment to shared political values, democracy, freedom and the rule of law.

– FORMER PRIME MINISTER  
MALCOLM TURNBULL

“

Growing up without seeing yourself reflected back in your nation's stories is a quietly dehumanising thing.

– BENJAMIN LAW, TV WRITER

# YOUR COMMUNITY



As a class, **BRAINSTORM** what the key identifying features of your community are. Is there a central building? A set of values? A popular activity?



**DRAW** a map of your local community and annotate it with short anecdotes of memorable moments you can remember happening at various locations.



**COLLATE** items for a time capsule that reflects what is important to you and your class right now. Lock it up, put it somewhere safe and leave instructions to open it in 50 years.



If you were to dig up a time capsule from when you were ten years old, what would it contain?



**WRITE** a newspaper article covering a hot topic in your community right now. Don't forget to include the 5 Ws (who, what, where, when and why) in the first couple of paragraphs.



**CREATE** a series of six tableaux (frozen pictures) that show different identities that live in your community. Imagine you are looking through the windows of their houses or places of work.

Would these be the same for twenty years ago? 50 years ago? What about in the future?



## COMPOSER'S NOTES:

**PAVAN KUMAR HARI**

In the show, I use music to evoke different feelings and characters to help Sukhjit tell her story. This is either through the *ragas* (scales) that I use, the different types of grooves and rhythms, or instruments that represent different characters.

The instruments that I use range from traditional Indian/Sikh to contemporary. Some traditional Indian/Sikh instruments that I use include the Harmonium and Tabla, whereas some of the contemporary instruments I use include the ROLI Seaboard and even pots and pans! This allows me to portray different intercultural ideas through music in the show. It also allows me to associate certain instruments to different characters; Sukhjit's brother, Harjit is represented through the Tabla, Sukhjit's father is represented through the Harmonium, Sukhjit's mother is represented through the pots and pans, and Sukhjit's sister, Manjit is represented through the keyboard.

In devising the music side of the play, the way I like to work is to internalise the script, watch how Sukhjit interprets it, and then express that musically to aid in her portrayal of the play. The framework that my process follows, is to first think about the intentionality of the play, performer and director. Once I know that I have the intention correct, I then start to think about how to express that intention through the performers action (*Bhava*) vs the audience's reaction (*Rasa*). This is an ancient Indian performative teaching called *Bhava vs Rasa*.

Once I express a particular idea/feeling in a particular way, I then take a step out of it, and think about how the audience will respond to it, and what journey and experience we want to take them on. I can then allow myself to rehearse this form of expression by embodying the idea/feeling/character and allowing that intentionality to really come across.

Through the music, my role is to aid in the connection and portrayal of Sukhjit's story and to add another artistic element to the story.



# MUSIC & SOUND DESIGN



If you were to associate a sound or instrument to each of your family members, what would you choose?



**READ** this account of what sound designers do in theatre productions. In *Fully Sikh*, Pavan is the composer but the sound designer is Tim Collins. What is the difference between the two roles? <https://www.soundonsound.com/people/gareth-owen-theatre-sound-designer>

And this article has an overview (and heaps of clickable audio links) of some cool stuff happening in theatre sound design: <https://www.theguardian.com/stage/theatreblog/2008/oct/03/theatre.sound.design>



**WATCH** this super useful video from the National Theatre about sound design, it's just six minutes: <https://youtu.be/MGtX9P8gDI8>



**COMPOSE AND CREATE** a sound design for a scene you have been working with in Drama or English.

Consider Diagetic Sound: Sound or music recorded in the movie's world. Example: a door closing, gun being fired, police siren.

Non-Diagetic Sound: Sound or music that is added to the film during the editing process. Most often, non-diagetic sound is music.

Don't forget to write a cue sheet: a list of what sounds/ music is played, and when they are played.

Consider using an easy to use free program called Audacity to mix your sounds. You can layer sounds and music, run effects and edit tracks: <https://www.audacityteam.org/>



In *Fully Sikh*, Sukhjit asks for a Bhangra dancers to accompany the music that is played. Learn some basic steps here: <https://youtu.be/YYX8e8l55zs>

And here: <https://www.wikihow.com/Dance-Bhangra>



Photo by Stefan Gosatti

# SET DESIGN

## ALL SET MODEL IMAGES BY ISLA SHAW

How do you show multiple locations through one set design?

How do you design a set that allows for symbolic representation?

What things do you need to keep in mind if you are designing a set for a show that will tour?

What visual elements could you use to show time and place?

Designer Isla Shaw did a lot of research into the suburbs of Perth, and aspects of Sikh culture.

She created lots of models so the cast and crew could get a sense of what the set was going to look like. Can you see any examples of how set pieces were used in multiple ways?



**READ** some how-to guides for building set models here:  
<https://www.liveabout.com/scenic-design-create-scale-model-2638615>

and here:

<https://davidneat.wordpress.com/tag/theatre-set-design-model-making/>



**CREATE** a sketch and set model of your favourite room in your house, or a for a play you are studying (consider theatrical style and time period).



The National Theatre in the UK have an incredible YouTube playlist of the design of heaps of their shows, complete with set models. WATCH them here: <https://www.youtube.com/playlist?list=PL48EDBCB4915D0ACA>



# REVIEWING THEATRE



In small groups, or as a class, write the most memorable things about the show on the whiteboard. Can you group your reflections under headings?



Reflection is an important part of Sikhi life. Why do you think we reflect on things that have happened? What benefits are there from thinking about the experiences we have had?

Use the following framework to assist in writing your review.

**WRITE** your ideas in note form at first, then fill them out into full sentences. Each heading should be a new paragraph.

Remember, the more specific details and examples you give, the easier it is for your reader to get a sense of your ideas.

- State the name of the play, playwright, theatre group, venue, date, director. Briefly give the background of any relevant person and lead actor/s.
- Succinct outline of the dramatic action in enough detail for the reader to understand the story, but brief enough to avoid rambling. Briefly explain the initial reaction and impact upon the audience at the start of the show.
- State the performers' names and the characters they played. Review the quality of each artist's performance (you don't have to talk about them all, choose the most note worthy ones)
- Explain the use of stage design or scenography throughout the performance. Did the play include any set design and/or props? Was the stage space good or bad for the performers?
- Did the play use any lighting, sound/music, costume design or any other technical aspects which were worthy of mention?
- Dramatic Structure – did it follow a linear narrative? Were some acts/scenes more interesting than others?
- Were there any messages, or themes presented to the audience?
- What is your personal opinion about the play? Do you recommend people to see the play? Do you have any further comments to add to your review?

# PLANNING YOUR VISIT

Barking Gecko Theatre & Black Swan's *Fully Sikh* is located in the Studio Underground in State Theatre Centre of WA, and seating is reserved.

The State Theatre Centre of WA is located at 174–176 William St, Perth (cnr Roe St).

There are several City of Perth paid car parks nearby, or Perth Train Station is a three minute walk away.

There are pickup and drop off points on William St and Roe St.

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## AUDIENCE ETIQUETTE

- Please make sure your mobile phone is switched off and stashed in your bag or pocket. Notifications and glowing screens are very distracting to both the audience and performers.
- In keeping with Sikh culture, we request that you remove your shoes prior to entering the theatre. Make sure you have your name written in your shoes so you don't get them mixed up with someone else's shoes.
- Please don't eat food you've brought in during the performance. It's noisy and distracting for everyone. Unless Sukhjit asks you to come up and eat the meal she is cooking - that's totally fine!
- Please do clap and laugh and react like a human during the performance. Keep the chat until after the show, though.
- Take heaps of selfies before and after the show. However, photos are not allowed to be taken during the show.

## SHARE YOUR EXPERIENCE ON SOCIAL MEDIA!

**Post on Facebook, Instagram and Twitter and tag:**

@BlackSwanSTC  
@barkinggeckotheatre  
#fullysikh  
#wheretheheartis

Please make sure you're on time, with plenty of extra time to go to the toilet beforehand and to find your seats.