

ADELAIDE
FESTIVAL **AF**

Qui a tué mon père (Who killed my father)



Resource developed by Aldo Longobardi 2024

Images: ©Jean Louis Fernandez

A production of Schaubühne Berlin and Théâtre de la Ville-Paris

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The Adelaide Festival Education Program is generously supported by The Lang Foundation and Thyne Reid Foundation.

Youth & Education Program Partners





Suitable Year Levels

Year 10 – Year 12

Genre

Theatre
Monologue

Warnings

Contains references to homophobia, violence, and alcoholism.

Background Information

This work marks the return of Schaubühne Berlin and Thomas Ostermeier to Adelaide Festival after the success of *Richard III* in 2017.

This is the first time for au production of Théâtre de la Ville-Paris.

Synopsis

Writer and philosopher Édouard Louis takes to the stage in *Qui a tué mon père (Who killed my father)*, a deeply personal work based on his memoir of the same name, directed by internationally acclaimed theatre-maker Thomas Ostermeier.

Growing up as a young gay man in the French provinces, Édouard

Louis long held a deep disgust for his violent, alcoholic father, whose homophobic outbursts plagued his childhood.

Using the broken body of his seriously ill father as a starting point, Édouard Louis undertakes a defiant rewrite of the recent political and social history of France. *Qui a tué mon père (Who killed my father)* examines France's neglect of the working class and contempt for the

poor, accusing the country's upper classes and political operators of negligent homicide, even murder.

Both a polemic against the class system and an intimate love letter, *Qui a tué mon père (Who killed my father)* is an indignant and impassioned piece of autobiographical theatre from one of France's most influential young writers.

Themes & Ideas

Social and Political Oppression

Louis' 5 novels, including *Qui a tué mon père (Who killed my father)*, are concerned with the rise of French political conservatism and a perspective that right-wing politics has installed a system of class-based structural injustice. He considers his family's problems of poverty, alcoholism, addiction, violence, miscommunication, low emotional intelligence and feelings of hopelessness, to be direct consequences of France's political decisions. Toward the end of the play, Louis constructs a shrine depicting French politicians who enacted policies he believes has caused harm to the poor and sick including Jacques Chirac, Nicolas Sarkozy and François Hollande and Emmanuel Macron. In almost a symbolic exorcism, he destroys them.

Memoir and Coming of age

Based on Louis' memoir of the same name, this monologue recounts stories from his childhood, his growing awareness of his sexuality, the rejection and abuse he suffered from his violent and homophobic father, and 'growing up' into the adult he eventually became. While memoirs contain autobiographical content, they are more concerned with the retelling of the author's memories. Louis retells stories from his childhood and young adulthood that evoke strong feelings, and he retells these stories in a non-chronological first person direct address to the audience.

As he retells painful memories from his traumatic past, Louis' autobiographical performance is ultimately an exercise in accepting himself for who he is and the aspects of himself that he wants to remain.

Masculinity and the Father-Son Relationship

Louis tells a story of performing an enthusiastic rendition of Aqua's 'Barbie Girl' to his father's friends at age nine and his father's confusion and disgust at his son would do such a thing. This is one of many stories and anecdotes that centre around him as an effeminate boy scorned by his father, and the homophobic attitudes of the provincial town he grew up in that established a distinct perspective of what it means to be masculine: violence, aggression, suppression of emotions, and rejection of intellectual pursuits. Despite Louis and his father having vastly different experiences of masculinity, they share a very deep love for each other which they find difficult to reconcile.

Forgiveness and Redemption

"Throughout my entire childhood, I hoped you'd disappear," Louis writes. "You can no longer get behind the wheel, are no longer allowed to drink, can no longer shower unaided without it presenting an enormous risk. You're just over fifty. You belong to the precise category of people for whom politics has envisaged a premature death."

With his father now incapacitated following an accident, Louis now feels safe and confident to confront his father with his feelings. While Louis condemns his father's actions, he also defends his father and forgives him with fierce love as he considers the social and political landscape of France 'destroyed his father's life making him as much a victim of the violence he inflicted as of the violence he endured.' (Lauren Elkin, 2019)

Production

Music/Sound

When the audience enters the space, Édouard Louis is already seated at his writing desk, typing on his computer and muttering in French, presumably writing the memoir to which the play owes its title. As he addresses the audience to speak his memories, he speaks directly into microphones which allows him to speak in a low and quiet voice, almost a whisper, that creates a sense of intimacy, solemnity and reflectiveness.

Non-diegetic soundscapes underscore moments of his retelling of memories which enhance the mood and atmosphere of the stories. He also interrupts the recounts of his stories with bright and bold lip synch performances of songs from his memories of youth in the 1990s. These songs have significance in the narrative such as his enthusiastic rendition of 'Barbie Girl' by Aqua (reminiscent of a time when he embarrassed his father by performing the song to his father's friends aged nine years old) and 'My Heart Will Go On' by Celine Dion (reminiscent of the Titanic DVD box set he asked his father for his eighth birthday)

These song breaks serve two further functions as an upbeat break from the heavy content of some of Louis' stories and often to help alienate the audience by redirecting them to the social and political message of the piece.

Songs featured in the show:

Barbie Girl – Aqua

(Hit me) Baby, One More Time – Britney Spears

Almost Good Enough – Magnolia Electric Co

Lust For Life – Girls

My Heart Will Go On – Celine Dion

Lightning Risked it All – Ohia

Welcome to Hell – Plan B

Untitled – Sylvain Jacques

Set Design

Transformative Space

As the audience enters the space, Édouard Louis is already seated at a desk typing on a laptop lit by the glow of the screen. Behind him, on the upstage cyclorama, a fast-moving video projection of a winding road with English supertitles of the spoken French creates a sense of displacement, urgency and journey. The desk implies a location reflective of Louis' home or work or writing space, though the armchair might also suggest his father's home. A transformative set denotes experimental theatre influences in the direction and design.

Multimedia and Projections

The projections help to shift the action between locations and time periods allowing the set to become transformative and adaptable to

context of the memories being presented on stage. Mostly, the projections play in the background of the action with thematic relevance: the extensive imagery of passing country roads suggest his memories taking him back to the French provinces of his childhood. As his memories become more vivid and explosive the projections burst with garish colour.

Minimal set

The remainder of the set is minimal and incomplete often allowing for set pieces to represent a range of different locations and contexts. Aside from Louis' writing desk the only other physical set pieces are a bulky armchair facing upstage that is used to represent his silent, violent and absent father, one other chair and microphone stands that hold the microphones that Louis talks directly into.

This intentional presentation of an incomplete, minimalist and symbolic set design draws from the alienation techniques of Brecht's Epic Theatre as well as Jerzy Grotowski's Poor Theatre. Much like the design considerations in Brecht's theatre, Grotowski's Poor Theatre uses minimal set, props, costume. The focus was on the skill of the actor to engage the audience's imagination of the world of the play.

Lighting

The stage is mostly dimly lit throughout the performance creating a shadowy atmosphere with additional glow and occasional

colour spill from the upstage projections. This uncomplicated lighting design produces a sombre and reflective mood and an aesthetic that suggests memories from a darker time.

Costumes

Dressed casually in jeans, sneakers and a hoodie, Edouard Louis appears like the 22 year old writer he was when he completed writing his memoir. There is little change to his costume throughout aside from the occasional wig that helps transform him into female pop icons from the 90s that he references throughout in his dance breaks. Minor modifications to his costume such as the reveal of a Pokemon t-shirt suggest his regression into his younger self in the 1990s as he retells his memories. In his symbolic 'exorcism' of the French politicians he blames for contributing to the establishment of a class system that socially and politically oppresses and harms the ill and the working class, he dons a black eye mask and cape. His childlike superhero costume is reflected in a childhood photograph projected on the upstage screen. It is almost as if the costume grants him some magical powers that allows him to vanquish the demons that he blames for his father's condition and the ills of French society.

Dramatic Structure

Memoir / Autobiographical Theatre

In a literary sense, while memoirs contain biographical information, the central focus is on capturing a sense of the author's memories. As such, there is little regard for

chronology in the storytelling and often the narrative meanders through interconnected themes and ideas that explore the author's truth. When a memoir becomes the vehicle for autobiographical theatre, the artists often try to use theatrical devices to enhance the audience's understanding of the text as a collection of memories.

In his direction of Louis' memoir, Thomas Ostermeier has used symbolic imagery and video projections, a sparse set and has Louis speak intimately in almost a quiet whisper amplified by microphones to create a reflective atmosphere while he writing retains the first person point of view and non-chronological structure of a memoir. These elements together help to build a highly personal relationship between the performer and the audience who become participants in co-creating the experience of theatre together.

Entering a performance space when the performer is already visible and performing can be confronting for audiences, but it can help create a feeling of the audience entering directly into the story.

Dramatic Form/Convention

One-hander (solo show)

Qui a tué mon père (Who killed my father) is performed by only actor who has the challenge of presenting stories from his childhood involving other characters such as his own father in a way that is engaging and conceivable for the audience.

In a solo performance, other design and staging elements including lighting, sound, music, projections, set, costume and props often have symbolic significance which

can help to convey the idea or presence of other characters and enhance aspects of the narrative. Louis' incapacitated father is represented by an empty armchair; like the character it symbolises, the armchair is bulky, immobile and silent as Louis shares his memories.

Avant Garde / Experimental Theatre

Avant Garde or Experimental Theatre is an umbrella term for a school of theatrical styles that seek to dismantle the traditional conventions of realism or theatre created for entertainment. Through unusual or experimental manipulation and application of theatrical techniques, practitioners are concerned with communicating a distinct social or political point of view to provoke their audiences. Significant innovators in experimental theatre include German Expressionist Bertolt Brecht (1898-1956) who developed Epic Theatre, and Jerzy Grotowski (1933-1999) who developed Poor Theatre. Elements of Epic Theatre and Poor Theatre can be seen in *Qui a tué mon père (Who killed my father)*

Further reading about Bertolt Brecht's Epic Theatre: thedramateacher.com/epic-theatre-conventions/

Further reading about Jerzy Grotowski's Poor Theatre: thedramateacher.com/poor-theatre-conventions/

Alienation and Breaking the Fourth Wall

Coming to prominence through Bertolt Brecht's post World War II innovations in developing his Epic Theatre, alienation techniques intend to 'make the

familiar strange' and detach the audience from deep emotional engagement with the characters. Through his manipulation of literary, performance and technical elements of theatre in such a way that would consistently remind audiences that they were watching a play and that the world created on stage was artificial, he intended that audiences would become actively involved in interpreting the ideas and messages presented to them during the show and consider their relevance to the social and political context of their own society. For Brecht, conveying the political message of the performance was paramount. In this way, theatre had the capacity to provoke thought and change.

Louis consistently talks directly to the audience breaking the imaginary fourth wall of the theatre, one of the hallmarks of Brecht's theatre of alienation.

The fourth wall is a convention of realistic theatre whereby the actors and audience believe there is an imaginary see-through wall between the characters and the audience. In these plays, actors perform their characters with a sense of being unaware of the audience. When the fourth wall is broken eg by actors talking directly to or interacting with

the audience, the illusion of theatre is fractured and a more intimate relationship between the audience and performer is established.

Other alienation devices include actors playing multiple characters, minimalist and symbolic set, costumes and props, interrupting the action of the play with songs that contradict or comment on the action presented, episodic or non-linear structure, and unnatural sounds and lighting.

Qui a tué mon père (Who killed my father) contains a number of alienation techniques designed to build the intimacy between the actor and audience, remind the audience of the artifice of theatre and reinforce the thematic and dramatic meaning of the piece including breaking the fourth wall, minimalist set and costume design and symbolic multimedia and projections on a sparse set.



Curriculum Links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



Literacy



Critical and Creative Thinking



Ethical Understanding



Personal and social capability



Intercultural understanding



Information and Communication Technology

Drama

Year 10 Drama

- Exploring and responding to drama works, performances, practices and contexts from a range of cultures, times and places; for example through analysis of their own drama or the work of others, including professional work
- Building and extending critical practices by taking opportunities to reflect on, evaluate or respond to their own work and the work of others; for example, documenting ideas and intentions for script interpretations, analysing their own and others' use of elements of drama, and evaluating their own performances

Stage 1 Drama

Understanding and Exploration

UE1 Understanding and exploration of dramatic roles, conventions, and processes.

UE2 Understanding and exploration of dramatic ideas, texts, styles, and/or innovations.

Critical and Creative Thinking

CCT2 Analysis and evaluation of dramatic ideas, products, and technologies.

Stage 2 Drama

Knowledge and Understanding

KU1 Exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.

KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama.

Critical and Creative Thinking

CCT2 Analysis and evaluation of the student's own drama-making and others' dramatic works, styles, and/or events.

Creative Application

CA3 Integration of theory and practice to make meaningful dramatic outcomes.



Performance Literacy

As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the choreographers, playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities.

...students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts.

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there is a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

Theatre Etiquette

The French word *l'etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!
- As a class exercise, compile a list of all the roles and tasks it

takes to bring a live performance to the stage.

- What experiences have they had when their engagement with the performance was compromised by others in the audience?
- What is the role of the audience? What responsibility do they have to the performers on stage?

Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

For senior students writing the review in the darkened auditorium can be disturbing for the performers, particularly if using a mobile phone as a torch. Plus, all the performers can see is the top of the student's head. *Why would this be disturbing for the performers?*

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing the detail

you cannot see through the viewfinder

Five broad groups of children whose responses as audience are characterised as:

- **Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.
- **Narrators** – children who talk through the performance, asking questions, commenting on actions.
- **Dramatists** – children who immediately imitate what they see, participating through their own actions.
- **Mystics** – children who are completely engrossed in the sensory aspects of the experience.
- **Spectators** – children who hover around the edges, playing with whatever, they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Suggested Tasks

BEFORE the Show: Questions to put to your students

- What do you think are the challenges for a solo performer? What do you think are the additional challenges for a solo performer retelling truthful stories from their own traumatic past?
- What is your understanding of social oppression and political oppression? What are some examples of each in Australia? Have you or someone you know experienced it?
- What does 'masculinity' mean to you? What traits do you consider to be masculine?
- What does 'toxic masculinity' mean to you? What traits or behaviours do you associate with toxic masculinity? What makes them 'toxic'?
- Where do traditional gender expectations come from?
- Are there certain parts of your 'true self' that you keep hidden from others?
- Who do you feel you can be your truest self around? Why?
- Consider a person in your life that you have the closest or strongest relationship with eg parent, grandparent, sibling. How would you feel if they rejected you because of an aspect of your true self? What impact would this have on you as an adult?
- Imagine you are 29 years old. What 5 important or meaningful songs would take you back to an important or meaningful time in your childhood? Why?



AC9ADR10E01: investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts)

AFTER the show: Questions to put to your students

- Now that you have seen *Qui a tué mon père (Who killed my father)*, what do you think is the significance of the show's title?
- How did the company produce or convey the feeling of memories in the technical design of the production? In what specific moments of the production was this evident to you? How successful was this?
- The production makes use of many alienation techniques. What techniques did you notice that were designed to alienate the audience? What impact did these have on the audience and on the storytelling?
- Louis' father, who is referenced in the title, is represented by an empty armchair. How was this used in the performance? Do you think was an effective way of presenting the character of the father in the play? Why/why not?
- How did the projections enhance the storytelling?
- What is significant about the songs that Louis performed during the production? How did they enhance the storytelling and themes? What was the impact of these dance breaks for you as an audience member in terms of your engagement in the performance?
- Toward the end of the play, Louis assembles images of various French politicians and presidents that he then attempts to symbolically destroy. What do you think the meaning of this moment is in context of the broader meaning of the production?

AC9ADR10E01: investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts)

C9ADR10D02: reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

-  Literacy
-  Critical and Creative Thinking



Activity 1: Organised Reflections: See, Think, Wonder

Students use a thinking routine and tool to organise their reflections, thoughts and curiosities after seeing the performance.

TASK: Students create a table with three columns labeled 'See', 'Think' and 'Wonder.'



- In the **SEE** column, students list everything they remember seeing onstage during the performance. This might be the set design, costume design, what they saw the actor do, symbols, images etc. This is about being observant as an audience member and capturing a memory of the production.
- In the **THINK** column, students list what the performance made them think about. Perhaps there were aspects of the performance that made them think about aspects of their own lives, people they know, things they have seen or heard about in the media. This is about finding the things that are relatable to them in what they have seen.
- In the **WONDER** column, students note the things that the performance has made them curious or want to know more about, or the questions they have about the show. This could be related to the story, the writer/performer, the themes of the play, or how certain aspects of the staging and stagecraft were created. This is about seeing how theatre can spark curiosity, creativity and conversation.

Use this as the basis for structured group or class discussion, or scaffolding for a written, oral or multimodal review or reflective response.

This activity may also help students to form a question to investigate for the Responding to Drama task (or part-task) in Assessment Type 2 in Stage 1 and 2 SACE Drama.

AC9ADR10E01: investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts

AC9ADR10D02: reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

-  Literacy
-  Critical and Creative Thinking

Activity 2: Mapping a Memoir

Qui a tué mon père (Who killed my father) is based on Edouard Louis' memoir. Have students create their own piece of memoir writing that might become the basis of a performance or conceptual task.

TASK: Students create an emotional memory map based on their own life experiences.

1. Each student will require a large piece of paper and a pencil.
2. Give students 5 minutes to quickly draw a timeline or 'emotional memory map' of their lives featuring significant memories from as early as they can remember to today.
3. When the time is up, give students 2 – 3 minutes with a partner to share their memory map (as much as they are comfortable) with a partner
4. Ask students to independently return to their memory map and with a different colour pen or highlighter indicate on their timeline one moment for each of the following prompts. They should circle or highlight the moment and label it eg belonging, epiphany etc. They should try to avoid having more than one label per prompt.

Prompts:

A moment of belonging

A moment of rejection

A moment of significant impact by another person

A moment of self acceptance

A moment of love

A moment of loss

A moment of anger

A moment of action

A moment of forgiveness

A moment of hope

5. Ask students to identify on their map 2 - 3 of these significant moments that evoke the most memories or feelings from the time. What images, symbols, sounds, smells or tastes come to mind when they remember this moment? Ask students to note these thoughts on their maps for their chosen moments.

TASK: Memoir in Minutes: Ask students to choose one of these moments that they feel most comfortable or inspired to write about. Give them 15 minutes to write an account of this moment as a piece of memoir monologue writing. Memoir monologue writing should be in first person and recount the memories and feelings from the time. Encourage them to use the symbols and sensory memories that they noted in the previous step when writing their pieces.

AC9ADR10C01: improvise and devise drama, and interpret scripted drama, using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives and/or meaning

AC9ADR10D02: reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action



Literacy



Critical and Creative Thinking

Activity 3: Exploring the Place, Symbols and Characters of the Story

TASK: Students recall a significant memory from their own lives that involves conflict or action with at least one other person eg an argument, an accident, a physical struggle, a race. They may use their memory map or memoir writing from the previous task or the memory may be unrelated. Then, using Experimental Theatre techniques, students design or source some props, set or costume pieces, projection images or video, or even sounds that could help to tell the story in performance. Questions to consider:

- How could a prop, set piece or other technical or design element represent another significant character/s in the story?
- How would you, as the actor, interact with this symbolic item in performance to convey a sense of your relationship to the character/s at different points of the monologue and/or to create a sense of their presence on stage?

TASK: Explore some ways to differentiate between different characters in a retelling of this memory by experimenting with different vocal and physical techniques. Make choices about pitch, tone, pace, pauses, posture, stance and movement.

TASK: Explore ways of staging the climactic part of the story in a solo performance. Consider how you could use your body, voice, energy, expressions and mime to stage this active interaction with another character in a one-person show to create a highly engaging performance.

AC9ADR10D01: develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions

AC9ADR10D02: reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

AC9ADR10C01: improvise and devise drama, and interpret scripted drama, using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives and/or meaning

AC9ADR10C02: rehearse and refine drama making deliberate aesthetic choices to unify dramatic meaning

AC9ADR10P01: perform improvised, devised and/or scripted drama to audiences, using performance skills and conventions to shape the drama.



Literacy



Numeracy



Critical and Creative Thinking



Personal and Social Capability

A note on these tasks for Stage 2 Drama teachers:

- The See, Think, Wonder task may help students organise their ideas to prepare of the Responding to Drama task (or part-task) in Assessment Type 2.
- The Memoir Mapping, Memoir in Minutes, Exploring Place, Symbols and Characters, and Making Theatre from Memoir Writing tasks may be used to scaffold the Creating task in Assessment Type 2.
- Teachers may also consider using all of these tasks as scaffolding for a combined task for Assessment Type 2.

Activity 4: Making Theatre From Memoir Writing

Inspired by the performance of *Qui a tué mon père (Who killed my father)*, students are encouraged to consider their written response from the Memoir in Minutes task (or another personal piece of memoir writing) as the basis of a one-person performance.

They may approach this task as an actor, designer, director or theatre-maker and should use Experimental Theatre techniques to inform their response.

If taking the perspective of an actor, students:

- prepare, rehearse and present a performance of their memoir writing as a theatrical monologue.
- consider relevant stylistic acting techniques and processes in the development of their performance.

If taking the perspective of a designer (eg costume, lighting, set, multimedia and film, sound etc), students:

- develop and present a design concept for a staged performance of their monologue (eg a model of a set, a video and/or series of projections, costume design concept etc)
- consider relevant stylistic staging and design conventions in the development of their concept and the combined impact of other dramatic elements on their design choices and vice versa.

If taking the perspective of a director, students:

- develop and present a directorial concept for a staged performance of their memoir writing or someone else's memoir writing as a theatrical monologue
- consider relevant stylistic literary, performance and technical elements of theatre to achieve their dramatic intentions.

If taking the perspective of a theatre-maker, students consider all aspects of direction, staging, design and acting to present a staged theatrical monologue performance (or hypothetical performance) of their memoir writing.

AC9ADR10D01: develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions

AC9ADR10C01: improvise and devise drama, and interpret scripted drama, using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives and/or meaning

AC9ADR10C01: improvise and devise drama, and interpret scripted drama, using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives and/or meaning

AC9ADR10C02: rehearse and refine drama making deliberate aesthetic choices to unify dramatic meaning

AC9ADR10P01: perform improvised, devised and/or scripted drama to audiences, using performance skills and conventions to shape the drama.



Literacy



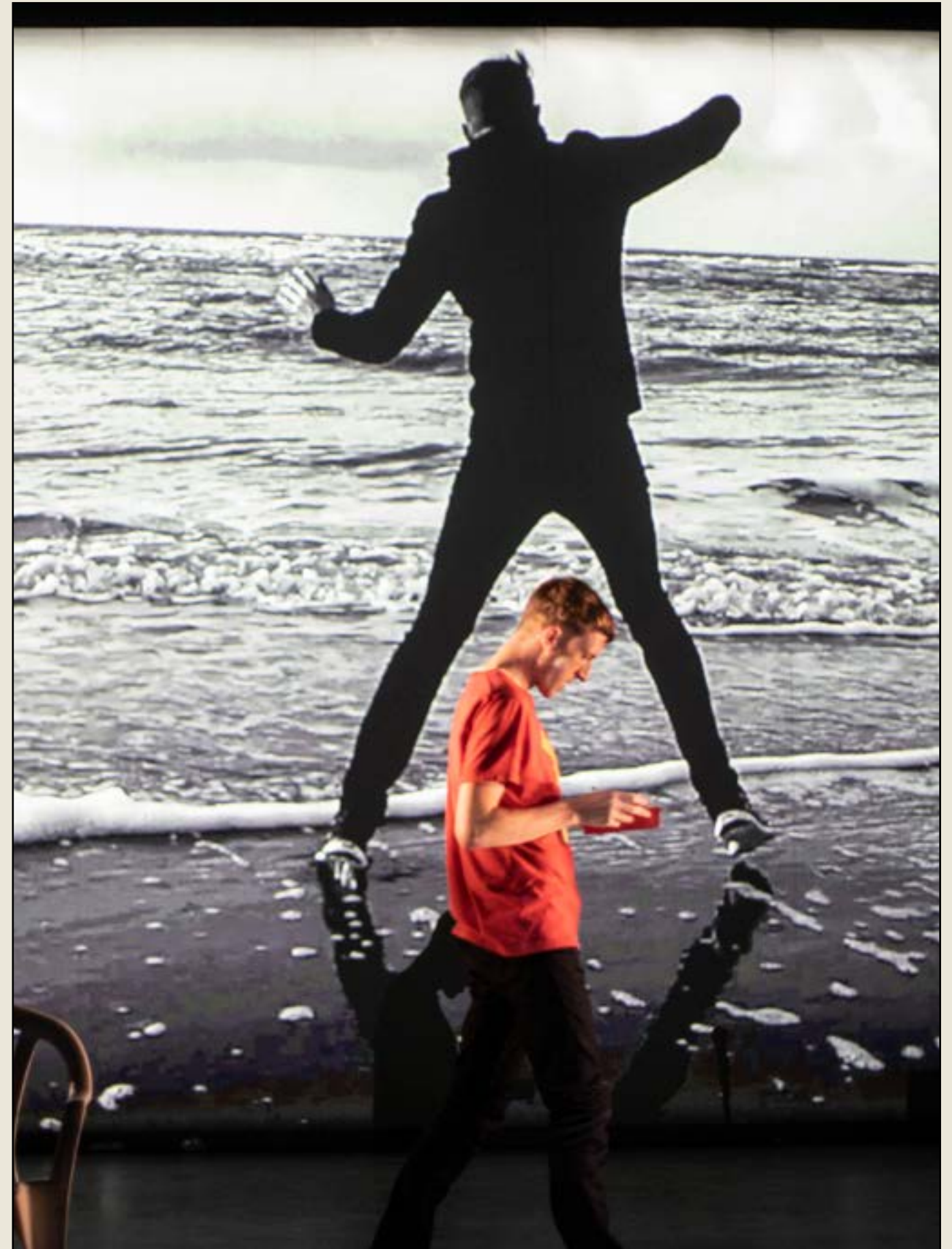
Numeracy



Critical and Creative Thinking



Personal and Social Capability



About the Companies

Schaubühne Berlin

The Schaubühne's permanent ensemble of around 30 actors is at the core of its work. The theatre's repertoire includes titles from the worldwide canon of drama as well as contemporary plays by internationally recognised writers which – with well over 100 world and German premieres during the last 22 years – have been a central part of the theatre's output. Each season, the Schaubühne premieres around ten new productions. In addition, a repertoire of more than thirty plays can be seen in rotation. The Schaubühne also presents its productions abroad in around 100 performances each year: both at the major international festivals such as Avignon, the Salzburg Festival, the Athens and Epidaurus Festival, the Brandhaarden Festival in Amsterdam and the BITEF Festival in Belgrade, and as guest performances at theatres around the world including in New York, Paris, Amsterdam, Rome, Québec, São Paulo, London, Oslo, Ramallah, Melbourne, Ottawa, Taipei, Tel Aviv, New Delhi, Seoul, Rennes, Barcelona, Adelaide, Tokyo, Prague, Sydney, Montréal and Beijing. Thomas Ostermeier has been a member of the Schaubühne's artistic leadership since 1999, and in 2009 he became artistic director of the theatre.

Théâtre de la Ville

Positioned as a "city theater opens to the world", Théâtre de la Ville-Paris is one of the most important theaters in France, and is world-renowned in contemporary theatre, dance and music. Théâtre de la Ville-Paris is dedicated to the creation and staging of modern and contemporary works, fostering the growth of young artists, supporting the production of master artists and works, pursuing the spirit of creation for audiences of all ages, and promoting a wide variety of French and international works. It is distinctive in the performing arts field in France, in Europe and even in the world. In addition, Théâtre de la Ville-Paris also has its own theater troupe. The theater works directed by the director of the theater Emmanuel Demarcy-Mota constitute the core repertoire of this troupe.

The Théâtre de la Ville is a place we enjoy. It is also an idea, and a thought: the idea of art that can breathe, the thought of encounters that bring inspiration. The Theater is also that moment in time where we recognize others, for it is their home extending a welcome to them, a place of hospitality. Here words are enjoyed – the sound of words, of languages, even unfamiliar languages. Movements are enjoyed, as are musical effects, realms unknown or unfamiliar and strange repertoire

that can be surprising, terrifying, sometimes disturbing, and so often stirs our emotions. Here is a venue for the future, a bridge between the 19th, 20th and 21st centuries.

Édouard Louis – Writer and Performer

Édouard is a French writer born October 30, 1992. The author of *The End of Eddy*, *History of Violence*, and *Who Killed My Father*, and the editor of a book on the social scientist Pierre Bourdieu. His work has appeared in *The New York Times*, *The Guardian*, and *Freeman's*. His books have been translated into thirty languages and have made him one of the most celebrated writers of his generation worldwide.

Thomas Ostermeier – Director

Since September 1999 Ostermeier is the resident director and member of the Artistic Direction of the Schaubühne. He has also directed several productions at the Münchner Kammerspiele: 2002 *Der starke Stamm* by Marieluise Fleißer, 2005 *Vor Sonnenaufgang* by Gerhart Hauptmann, 2007 *Die Ehe der Maria Braun* by Rainer Werner Fassbinder and 2009 *Susn* by Herbert Achternbusch. At the Edinburgh Festival: *The Girl on the Sofa* by Jon Fosse, 2002 (awarded with the Herald Angel Award), at the Burgtheater in Vienna: *The Master Builder* by Henrik Ibsen, 2004, at Théâtre-Vidy, Lausanne (*The Seagull* by Anton Chekhov, 2016) and at the Comédie-Française Paris (*Twelfth Night* by

Shakespeare 2018). In November 2004 Ostermeier was appointed Artiste Associé for the Festival d'Avignon by the artistic director of the festival, Vincent Baudriller, and has been presenting shows at the Festival regularly since then.

For more information on Thomas Ostermeier see the full bio: <https://www.schaubuehne.de/en/people/thomas-ostermeier.html>

Sébastien Dupouey – Video

Born in 1969 in Paris, Sébastien studied at the der École Nationale Supérieure des Arts Décoratifs in Paris. He works as a musician and graphic designer for the French music scene. He directs for music video productions and French television. Since 2005 he has been creating video sequences for theatre, as well as developing video installations and film projects. He has collaborated with Falk Richter, Stefan Pucher, Lars-Ole Walburg and Christina Paulhofer, among others. He has worked under Thomas Ostermeier at the Münchner Kammerspielen, on productions including *Vor Sonnenaufgang* by Gerhart Hauptmann (2005) and *Susn* by Herbert Achternbusch (2009), and at the Stadsschouwburg Amsterdam on *Ghosts* by Henrik Ibsen (2011). Sébastien lives and works in Paris and Berlin.

Marie Sanchez – Video

Born in Paris, Marie studied philosophy and film in Paris. At the Schaubühne camera and editing for *Returning to Reims* after Didier Eribon (2017), video documentation for *Italian Night* by Ödön von Horváth (2018) and video assistance for *History of Violence* after Édouard Louis

(2018) and for *Abyss* by Maja Zade (2019). 2019/20 video design for *Who killed my father (Qui a tué mon père)* by Édouard Louis as scholarship holder of the Académie de Berlin.

Cinematic works: assistant director for *The Audition* (director: Ina Weisse, 2019) and for *Gli ultimi a vederli vivere* (director: Sara Summa, 2018). Own works among others: *Das Fremde in Venedig* (2016), *Mich* (akk.) (2016), *Les Poings*, (2017) *Les Désespérés* (2017), *Gemischte Gefühle* (2017), *Das Porträtieren* (2017), *Les Yeux Clos* (2019) in collaboration with the choreographer Evelin Facchini as well as the art project *Stalag III B* in collaboration with Evelin Facchini, Hayaka Komatsu and David Stöhr.

Nina Wetzel – Stage Designer

Nina studied set and costume design at the École Supérieure des Arts et Techniques in Paris. She has worked at Deutsches Schauspielhaus Hamburg, the Volksbühne Berlin, the Schauspielhaus Zürich, the Münchner Kammerspiele, the Residenztheater in Munich, the Maxim Gorki Theater in Berlin, the Burgtheater in Vienna, Théâtre Vidy-Lausanne, at the Wiener Festwochen, the Festival d'Avignon, the Opéra de Dijon and the Comédie-Française, among others. Collaborations with Christoph Schlingensief, Alexander Kluge, Schorsch Kamerun, Tom Kühnel and Stefan Pucher. Installations and set designs for performances and actions by Christoph Schlingensief including at documenta X (1996), Museum Folkwang (1999) and Haus der Kulturen der Welt in

Berlin (2013).

Sylvain Jacques – Composer

Sylvain was born in Paris in 1971 and is a composer, musician and actor. Compositions for Christina Paulhofer's theatre productions for more than 20 years, including *Täter* (1999), *Macbeth* (2002) and *Cyrano de Bergerac* (2006). As a composer, he has also worked with directors Thierry de Peretti, Michel Foucher, Michael Serre and Renate Jett, among others. As an actor, he performed in Luc Bondy's production of Racine's Phaedra at the Théâtre de l'Odéon and appeared in the film *Son frère* by Patrice Chéreau. In 2003, foundation of the music duo The Ensemble with Nicolas Baby from the Fédération française de funk (FFF). In 2004, release of their first album *The Ensemble*. In 2006, release of his first solo album. Responsible for sound, music and co-directing in film productions such as *Walking 2 Hawaii* (2003), *Récamiér* (2006), *Shadow Words* (2008) and *Kowalski* (2011). Release of the album *Radiation Transparente* in 2016.

Florian Borchmeyer – Dramaturg

Florian was born in 1974 in Wasserburg am Inn and was head of dramaturgy at the Schaubühne from 2013 to 2019. Currently one of the curators of Festival International New Drama (FIND). Studied literature in Berlin, Havana and Paris. In 2006 conferral of a doctorate in philosophy with the graduate thesis about the history of the discovery of America. In 2006 he was awarded the Bayerische Filmpreis for the documentary movie *Habana - Arte nuevo de hacer ruinas*. He is a

filmmaker and works as a literature critic and curates the international programme at Filmfest Munich.

Elisa Leroy – Dramaturg & Production

Elisa was born in 1989 in Paris and is a dramaturg at Schaubühne am Lehniner Platz and Shakespeare scholar working in Berlin, Munich and Paris. She received her Ph.D. from the Ludwig-Maximilians-Universität in Munich for her dissertation *More than is set down: Hamlet as text and performance*. After studying Comparative Literature in Munich and Berkeley, she worked as an assistant director in Thomas Ostermeier's french-speaking productions and as assistant to the Artistic Director at Schaubühne am Lehniner Platz, Berlin (2014-2016). Most recently, Elisa Leroy collaborated as dramaturg on Thomas Ostermeier's production of *La nuit des rois ou Tout ce que vous voulez* by William Shakespeare at the Comédie-Française in Paris (2018) and as production manager on the scenic installation *Who killed my father (Qui a tué mon père)* by and with Édouard Louis (F.I.N.D. Festival, Schaubühne am Lehniner Platz, 2021). Her research interests include Early Modern theatre, more specifically the theatre of William Shakespeare, media and technology history and the theory and history of gender studies. She has taught at Humboldt University Berlin, the Hochschule für Schauspielkunst Ernst-Busch and Ludwig-Maximilians-Universität in Munich.

Anne Arnz – Production/Dramaturg

Anne was born in Berlin in 1979 and studied theatre studies at the Free University of Berlin. Working as an assistant director, stage manager and production manager at, among others, the Parkaue Berlin, the Showtheater am Potsdamer Platz and in collaboration with independent ensembles and artists. Since the 2007/08 season at the Schaubühne at Lehniner Platz Berlin. In the first years as a stage manager, later as an employee in the artistic operations office. Production manager of FIND since 2019 and artistic production manager of the Schaubühne at the start of the 2021/22 season.

Erich Schneider – Lighting Designer

Erich is the head of the lighting department at the Schaubühne.

Links

Schaubühne Berlin website:

schaubuehne.de/en/start/index.html

Théâtre de la Ville Paris website:

theatredelaville-paris.com/en

Reviews

The Wrap: thewrap.com/who-killed-my-father-off-broadway-review-a-french-wunderkinds-cri-de-coeur/

New York Stage Review: nystagereview.com/2022/05/22/who-killed-my-father-a-gregarious-gay-son-faces-his-macho-dad-and-the-world/

Interviews

Édouard Louis and Kerry Hudson - *Who Killed My Father?*: London Book Review interview in which Louis discusses the book upon which the performance is based [youtube.com/watch?v=6JeNRF7EwGI](https://www.youtube.com/watch?v=6JeNRF7EwGI)

Extra resources:

Trailer (3 mins): <https://youtu.be/63jJAqnup3g>

