
EDUCATION PACK



Teacher's Resource Pack

KS4 and KS5

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introduction

“God bless this country, God bless karaoke and God save the Queen”

Chris Thompson’s explosive new play examines the turbulent rise of the new far right in modern day Britain. When they embrace diversity, just how far can the far right go?

This resource pack has been produced to support learning for students at KS4 and KS5 who have seen or are about to see this production at the Bush Theatre.

The resources, research and information in this study pack are intended to enhance your understanding of *Albion* and to provide you with the materials to assist students in both the practical study of this text and in gaining a deeper understanding of this new play. This includes historical context, interviews with the writer and assistant director of the play and exercises and discussion points that have been devised to unpack the play’s themes and stylistic devices. All the activities featured in this pack can be delivered easily in the classroom to provide a creative and invaluable resource for students.

Albion successfully links KS4 students to a number of areas highlighted in the National Curriculum, including:

- History
- Politics
- Music
- English Literature
- Drama and Theatre Studies



synopsis

The narrative, which jumps and shifts backwards and forwards in space and time, focuses on the EPA (English Protection Army) a small, far right organisation led by Paul Ryman, landlord of The Albion pub. Paul's brother is Jayson, a young gay man who runs the karaoke night at The Albion and who is embarking on a relationship with Aashir. When Aashir questions Jayson's involvement with the EPA, Jayson insists he only takes part to keep his brother happy and to "make up the numbers".

When Paul and Jayson's sister Poppy, a soldier serving in Afghanistan, is killed by Muslim extremists, Paul makes a renewed effort to raise the profile of the EPA to convince the public that they are legitimate political party and not the hooligans that they are portrayed as in the media. He enlists the help of Christine, a social worker who becomes disillusioned with the system she works for and who is publicly vilified and sacked when a scandal revealing the abuse of young white girls by Asian men comes to light, and decides to run for Mayor of Tower Hamlets.

Jayson's relationship with Aashir is strained as their differing views of the war in Afghanistan lead them to have a bitter fight. Jayson becomes more involved with EPA activities following Poppy's death which pulls them further apart.

Kyle Johnson, Poppy's fiancé and one of the few (if not only) black members of the EPA, gets frustrated with Paul's attempts to make the EPA more mainstream and, together with Jayson, stages a coup, overthrowing Paul to take over the EPA. Paul is also betrayed by Christine, who publicly announces on live TV that she is no longer working on Paul's campaign and that she too is running for Mayor of Tower Hamlets.

In the play's final scenes, we discover that Christine has beaten Paul in the election. Aashir makes a romantic gesture at The Albion's karaoke night in a last ditch attempt to save his relationship with Jayson – when this fails, they have a vicious fight and Aashir leaves him. Jayson is left alone on stage, devastated, angry and more involved with the EPA than ever before.



classroom exercise

Reflecting on the production

Curriculum links: Drama, Art & Design, Music

Time: 20 minutes

Materials: Flipchart paper and pens

Use this exercise to get your students responding to work that they have seen onstage. This tool enables students to respond to any piece or dance, theatre or live performance that they have seen.

Organise the class into groups of 4 or 5 and give each group a large sheet of paper and some pens. Write the name of the production on the whiteboard, then assign each group an area of the production to explore including:

- The set
- Acting
- Lighting
- Directing
- Costume
- Music and Sound

Each group should write their chosen area of the production as a heading on their flip chart paper. Each group then has five minutes to brainstorm thoughts and comments around their assigned area of the production, noting them in a spider diagram on their flip chart paper. After five minutes each group must pass their paper onto the next group and repeat this process until the every group has commented on all areas of the production listed by the class.

These sheets can then be photocopied and handed out. You could also put the sheets up in the classroom for inspiration when discussing the production.



historical context

The history of the far-right in Britain

Far right politics are characterised by the following viewpoints:

A focus on tradition

Authoritarianism

Anti-immigration policies

Extreme nationalist and racist views

Supremacism: a belief that certain individuals or groups are innately superior to others, with the support of segregation between these groups

The British far right rose out of the fascist movement. In 1932, Oswald Mosley founded the British Union of Fascists, which was banned during World War II. A leading figure in this movement, Arthur K. Chesterton then went on to form the League of Empire Loyalists in 1954, which campaigned against the dissolution of the British Empire and against non-white immigration into Britain. A number of splinter groups, who wanted to become more political, formed, including the British National Party who then became the National Front (the NF, formed in 1967), who fought against immigration to the UK and who were known for their rallies, which often ended in race riots. The NF became the largest far right party in Britain but never won representation in parliament.

The key policy that the National Front fought for was the compulsory repatriation for all non-White immigrants, as well as a total ban on any further non-White immigration into Britain. The National Front still exist today but their popularity has severely declined.

The far right today

Today the far-right is dominated by two main groups: the British National Party (the BNP) and the English Defence League (the EDL).

The BNP was reformed in 1982 from the merging of several smaller political parties. As well as anti-immigration policies, the party advocates the reintroduction of capital punishment and opposes same-sex marriage, multiculturalism and what it perceives as the Islamification of the UK. BNP membership is prohibited for people of certain occupations, including teachers and police officers.



historical context

A breakthrough in 2008-2009 led to the BNP holding over fifty local council seats, winning a seat in the London Assembly and having leader Nick Griffin and Andrew Brons elected as Members of the European Parliament (MEP). After failing to secure a seat at the 2010 General Election, the BNP has declined in membership and a number of breakaway groups have been formed. In 2014, Griffin lost his MEP seat and the party all but two of its councillors.

The English Defence League was set up in 2009 to protest against what it sees as the spread of Islamism and Sharia in Britain. There is no formal membership to join but estimates say there are up to 35,000 active members in the UK. The group states that its aim is to demonstrate peacefully, though many of their demonstrations have led to street violence and arrests.

Unlike other far-right groups, the EDL takes great pains to state that they are opposed to racism and that they are proudly multi-ethnic and multi-religion. The group has separate Jewish, youth, women's, LGTB and Sikh divisions who are small but active. The MP Jon Cruddas described them as "a dangerous cocktail of football hooligans, far-right activists and pub racists".

Further links:

BNP: history of the far right in Britain: <http://www.telegraph.co.uk/news/politics/6408915/BNP-history-of-the-far-right-in-Britain.html>

"The rise of Britain's far-right": <http://www.irr.org.uk/news/the-rise-of-britains-far-right/>

"On the march with the English Defence League's Jewish Division": <http://sabotagetimes.com/life/on-the-march-with-the-english-defence-leagues-jewish-division/>

The English Defence League LGBT division: the dark side of the rainbow

<http://lgbthistorymonth.org.uk/the-english-defence-league-lgbt-division-the-dark-side-of-the-rainbow/>

Mixed race woman on EDL march in Grantham says group "are like family"

<http://www.granthamjournal.co.uk/news/local/mixed-race-woman-on-edl-march-in-grantham-says-group-are-like-family-1-5895196>



classroom exercise

Building character

Curriculum links: Drama, English, Film, Media Studies

Time: 30 minutes (plus optional extension exercise)

Materials: Pens and paper

The characters in *Albion* express extreme political views that are both far from the mainstream and held by only a minority of people. Actors, writers and artists often have to engage with and attempt to understand characters with views and opinions that are very different and sometimes even abhorrent to them, in order to develop a well-rounded and complex performance.

Ask each student individually to pick a character from *Albion* that they feel is different to them and think about how they might approach their portrayal of such a character. Ask them to think about:

Research

Building a backstory

Different approaches they could take – how might a Brechtian actor differ from a Method actor in preparing this role, for example?

In groups, ask students to hot seat each other in their characters. Lead a discussion on their experience of portraying these characters and what strategies they might need to do employ as actors to develop them further.

Extension exercise: ask the students to spend the next week undergoing each of the strategies they have mentioned during the discussion and revisit the hot-seating the following week – did the students feel that some strategies worked better than others in helping their performance.



Immigration & Multiculturalism

Since the end of the Second World War there have always been high levels of immigration to the UK.

In 1948 the British Nationality Act was passed, allowing 800 million subjects in the British Empire to live and work in the UK without a visa. Many immigrants arrived from the West Indies and Poland and they were able to fill a gap in the labour market that had been created due to the war.

Mass immigration continued in the 1950s and so did the racial prejudice and violence that many of these immigrants suffered. In 1962, the Commonwealth Immigrants Act was passed, which required migrants to have a job before they arrived or to be able to fill a specific need in the labour market. In 1968 an amended to this act was passed, requiring immigrants to have a “substantial connection with the United Kingdom”.

In 1968 the Conservative MP Enoch Powell made an infamous speech known as the ‘Rivers of Blood’ speech. In this speech, Powell strongly criticised immigration and talked about what he perceived as the negative impact of non-white immigration into the country. He advocated the voluntary re-emigration of immigrants back to their country of birth. The speech caused a political storm; other politicians and newspapers denounced him and Powell was later sacked from his post as Shadow Defence Secretary. Immigrants reported that they felt the levels of racial abuse they suffered increased as a result of the speech.

Since the 70s, the levels of immigration have fluctuated. Citizens of member states of the European Union (which the UK is a part of) are given the right to free movement between member states. With the expansion of the EU in 2004 this led to an increase in immigration from Central and Eastern Europe.



Multiculturalism – what is it?

Multiculturalism is defined in the Oxford English Dictionary as “The characteristics of a multicultural society; (also) the policy or process whereby the distinctive identities of the cultural groups within such a society are maintained or supported”. However, it has become a strongly politicised term that means different things to the different people who use it. Those who see multiculturalism as a positive thing describe it as “a multiracial and multi-ethnic Britain at ease with its modern identity” (Sunny Hundal, journalist) Those who are against multiculturalism argue that it has led to “immigrants establishing completely separate communities in our cities. This has led to honour killings, female genital circumcision and the establishment of sharia law” (Lord Carey, former Archbishop of Canterbury).

Hear the different sides of the debate:

For

“Multiculturalism has won the day. Let's move on”: <http://www.theguardian.com/commentisfree/2013/apr/22/multiculturalism-won-uk-move-on>

“We're all in this together: How Leicester became a model of multiculturalism (even if that was never the plan...)”:

<http://www.independent.co.uk/news/uk/this-britain/were-all-in-this-together-how-leicester-became-a-model-of-multiculturalism-even-if-that-was-never-the-plan-8732691.html>

Against

“A multicultural hell hole that we never voted for”:

<http://www.express.co.uk/comment/columnists/leo-mckinstry/443677/A-multicultural-hell-hole-that-we-never-voted-for>

“Multiculturalism has brought us honour killings and Sharia law, says Archbishop”:

<http://www.telegraph.co.uk/news/worldnews/middleeast/syria/11053646/Multiculturalism-has-brought-us-honour-killings-and-Sharia-law-says-Archbishop.html>

classroom exercise

Responding to the world around you

Curriculum links: Politics, History

Time: 25 minutes (plus optional extension exercise)

Materials: Newspapers

The plot of *Albion*, although focusing on a fictional political party and fictional characters, responds very clearly to issues and news stories occurring in British Society today (and across Europe).

Stack a pile of newspapers from the past few days in the middle of the room. In small groups, ask students to look through the newspapers and choose one news story to create a rapid-response, 5 minute semi-improvised piece of drama. The story they choose can be a large-scale world news story, or a small, quirky story mentioned in only a few lines.

Get each group to show their work and lead a discussion on the potential opportunities and pitfalls of responding quickly to real-life news stories:

What is missing from the story that isn't represented in the newspaper story?

What might be the other side to the story that needs to be uncovered?

What impact does fictionalising a story have compared to portraying the real-life people and situations?

Extension exercise: ask students to work over the course of the week to research in greater depth their story and prepare and present a new version of their rapid-response piece at the next class.



Political Theatre

Ancient Greek Theatre

Political theatre dates back as far as Ancient Greece. Theatre played a major role in Ancient Greek society and was a forum whereby the most important political issues could be explored. Ancient Greek Theatre is where political satire was first developed - comedies would often poke fun at politicians and well-known figures of the day.

Shakespeare

Shakespeare is often described as a political playwright. During the Elizabethan era a playwright who did not please Queen Elizabeth could face dire consequences and plays were often censored. Despite this, Shakespeare's plays, whilst not being overtly political, still included themes of political leadership, the lust for power, class and hierarchy.

Brecht

Bertolt Brecht was known for saying: "Art is not a mirror with which to reflect reality but a hammer with which to shape it".

Brecht was strongly conscious on the political and social potential of the theatre and developed a style of theatre known as "epic theatre". The key aspect of this style of theatre was the alienating effect, or *Verfremdungseffekt*. He strongly believed that the audience watching a play must be active, always aware that they are watching a play, and distanced from the action and his techniques for achieving this included actors breaking the fourth wall, playing multiple characters, and non-realistic stage design. From Brecht, audiences should not experience theatre as a form of escapism but be able to view and comment upon what they are watching in an objective and rational way.



Boal

Augusto Boal developed Brechtian techniques further into the Theatre of the Oppressed. Like Brecht, he wanted to transform audiences from passive spectators to active participants, turning them into what he called “spect-actors”. A key feature of his work was Forum Theatre: in this type of theatre the audience members can stop a performance in the middle of a scene and suggest different actions for the actors to carry out on stage in an attempt to affect the outcome of the scene. Forum theatre is often used today in educational or participatory theatre settings as a way of encouraging people to discuss social issues.

Kitchen-sink realism

This was a genre of social-realist play that emerged in Britain in the 50s and 60s that depicted the lives of the working class in a completely new and radical way. The first example of this sort of play was John Osborne’s *Look Back in Anger*. Kitchen sink plays were gritty and realistic, often set in poor areas of Northern England and dealt with issues of social alienation and the difficulties of working class life. The protagonists in these plays were referred to as “angry young men”

What role does political theatre have today? Read more:

“How political theatre changed its tune”: <http://www.theguardian.com/stage/theatreblog/2012/jun/06/political-theatre-changed-its-tune>

“Political theatre's final curtain”:

<http://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/political-theatres-final-curtain-6281993.html>



interview with the playwright

What was your inspiration for writing *Albion*?

I was watching footage of a far right demonstration and saw an LGBT rainbow flag amongst the protest flags and placards. My perception of far right groups and parties up to that point where that they were intolerant of all difference but when I did some digging I made some fascinating discoveries about how the far right are



learning a language of “diversity” in order to make their message more palatable. They are showing themselves to be “inclusive” and campaigning against single issues. The far right is also evolving very quickly. We can look to Greece and France at the moment for examples of what the far right is capable of. I also wanted to write a play that asked whether the political left needs to take any responsibility for the rise of the far right in the UK.

You said before that you want to provoke an 'argy-bargy' in the audience - what are your hopes in terms of an audience reaction to this play?

The audience is at the forefront of my mind when I write. I think very carefully about the experience it will have when it watches the show. I don't believe in controversy for the sake of controversy but I do believe that theatre can and should ask difficult questions of its audiences without it feeling preachy or like a lecture. I think theatre should be OK with how messy our lives can be as humans. I like showing characters at their best and at their worst and often they are doing both at the same time.

I hope that there are lots of different reactions to this play: it would be a shame if we all came out feeling the same thing. I always enjoy theatre more when I have a complicated reaction to the characters I see on stage, so I hope people look at the character behind the politics and seek to understand where certain political views come from. You might not agree with some of the characters on stage, or indeed you might, but I think it's important to look at the whole person, not just their political views.

interview with the playwright

A lot of theatre is boring or too long: that's a fact. I don't believe it is OK to treat an audience like it is stupid. The structure of *Albion* is disjointed (for quite a few reasons) but what I hope is that the audience has a more rewarding night at the theatre because it has been kept on its toes and unexpected things have happened.

Do your own political views influence the topics you write about and if so, how?

I'm sure they do but I have tried very hard to hide my political views with this play. I think knowing the playwright's political stance weakens the political story on stage. Theatre tends to be more comfortable with liberal views. I hate going to the theatre and being force-fed the writer's views. For example, we go and watch a liberal play saying how bad the far right are then we come out feeling smug and superior. I can't handle that. Surely it's more interesting, scary even, to come face to face with views that aren't your own without the writing passing judgment on those views. Theatre should give you something to grapple with, not a pat on the back for being nice.

I don't think everything I write will be as explicitly political as this, but I do hope that I write well enough to present complicated issues without judging my characters.

Why did you choose to tell this story through theatre? Do you think political theatre can be a catalyst for change?

You can tell any story you want in theatre. I chose this one because karaoke as a device is very theatrical, and I wanted to write something political while I still cared about politics.

I'm still undecided about what theatre can and can't do in terms of changing people's opinions or attitudes. On its most basic level, theatre must be about transformation. You should leave feeling different to when you went in. Whether that means you're now going to go out and vote, or vote differently, then I don't know, but I think to begin with theatre should involve some sort of transformation from its audience. I'd be interested to know whether people feel this play has changed them in anyway. It may not have, that's OK. My intention is not to make people see the world in the same way I do, that would be arrogant, but I don't think it does us any harm now and again to have our perception of the world challenged. I hate it when you go to the theatre and it's so boring you've forgotten about it by the next morning. I hope my writing lasts longer in people's memories: even if it's just a line, or an image.

interview with the playwright

What were the difficulties in writing a play about such a potentially controversial subject?

There were quite a few difficulties. I didn't want to lampoon people in the far right. I believe everyone should have their views heard even if we don't like them. I wanted to examine the underlying issues that may cause people to identify politically with the right. I wanted to ask the question whether the left need to take some responsibility for the increase in right wing groups and views in the UK at the moment.

Lots of the characters say unpleasant things, but it was important not to shy away from them otherwise the play wouldn't be believable. Again, for me it was about looking at the root cause and asking the question, what happens if we censor these views? If we censor those views in the play itself then the play has failed. In the far right itself you get lots of differing opinions and views. *Albion* seeks to demonstrate these tensions without resorting to making fun of people.

Karaoke plays a big part in the play and pop songs are integrated within the characters' dialogue - how and why did you choose this method?

Karaoke provides an outlet, an opportunity to be someone else, and it's a major adrenalin hit. I love it when you go to a pub and see someone who sings the same song every time they go up. There's something very moving about that ritual, and you can often see that it's an important moment in that person's week. We live in an increasingly secular society - people don't congregate and sing hymns so much these days - but people will often congregate and sing at karaoke. These songs seep into our collective consciousness. It's also a world full of rules, rituals and personality. But it has a dark side. People can be quite territorial and the crowds can sometimes be unforgiving. I was once booed off stage, which took a while to recover from.

In terms of storytelling, karaoke is used in several ways throughout the play. The central idea, and starting point, is that when you do karaoke you become an extreme version of you. So it seemed a useful hook on which to hang a story that investigates radicalisation.

I like it when the form of a play acts as a metaphor for its themes. One of the things the far right are very good at is making their message palatable for the mainstream. I'm interested in the notion of dual discourse, which means you will often find quite sinister views wrapped up in a more seductive, palatable message that can often be seen as "reasonable" or "common sense". Far right groups often lure people to their websites with images of cute puppies or patriotic war veterans. The music in the play seeks to mimic the modus operandi of the far right because it lures you in and you can't help but want to sing along.

interview with the playwright

What role does the writer play during the rehearsal process?

That depends. We were fortunate enough to have a generous amount of research and development so we haven't made major changes to the script during rehearsals. It's important for the writer to hand the play over and let go, so even though I have been in the rehearsal room quite a lot, I have taken a back seat and let the others get on with it. I kept my distance in the first couple of weeks to give the actors a space to discuss the play without needing to moderate their views because I was in the room. It's also about giving them time and space to develop their characters freely without them worrying if they have got it "right" or not.

I offer the odd note now and again and answer questions if they come my way but as far as I'm concerned, Ria's the boss at this point so anything I say or do should go through her. Part of the reason I've been in rehearsals is because I'm enjoying myself so much I'm too excited to stay away.

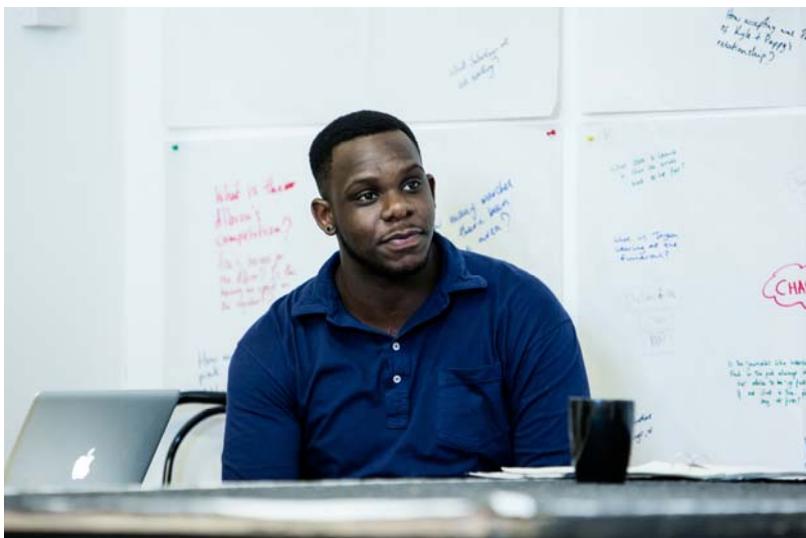
assistant director interview

Interview with Roy Alexander Weise, Assistant Director for Albion

What is the role of an assistant director and what have your main duties been during *Albion*?

The role of an assistant director is to support the director in every way possible to make their vision come alive. You've got to be like a friend to them (or even like a guide-dog) who is honest, helpful and loyal. A director looks to you to see whether their ideas are working or whack, whether bits of story are clear or not, to see whether you think they way in which they spoke to the mouthy resistant actor was a bit OTT or whether it was okay to be a bit harsh. Now this doesn't mean agreeing with everything. Most good, confident directors like an assistant who isn't afraid to challenge them.

On the more practical side, an assistant's role might include communicating information to other members of the creative team, taking notes on sight lines, doing research about the world in which the play is set and observing the attitude and behaviours of the actors. The fun thing about being an AD is being a spy for the director; if you have a good relationship with an actor sometimes they disclose information about how they're feeling which they might not share whilst working on a scene with other actors or things which might not be blindingly obvious to the director whilst they deal with all the other ten million elements of a production. You pick up on the things that they might feel a bit nervous or unsure about and very cunningly report back to the director so that they can work out a tactical way to make the actor feel safer. As a result the director appears to be a hypersensitive superhuman with the mind of an ancient Greek philosopher and the heart of Mother Teresa. In return you gain the trust of the director and an in-depth insight into their experience as well as the satisfaction of knowing that you are contributing to the success of the production.



assistant director interview

What have the challenges been in putting together this production?

Some of the challenges of putting this play together have been working with music underscoring the whole play. We've had to find ways to make the actors feel comfortable with the idea of having music underneath their acting and find ways to make sure that they are always heard. In terms of technical stuff, we have had to make sure that we have a cueing system in place which means that if the actors take longer to say a line they aren't cut off by swelling trumpets or big baselines, as parts of story might get lost and it makes the actor feel really unsteady and feeling rough about missing a cue. So once the actors learnt the songs, the composer and sound designer Dave Price worked tirelessly to put the songs in the right keys for the actors voices, create arrangements of the songs which support the action of the scene and also teach the deputy stage manager, Christine Hollinshead the arrangements so she knows exactly where to cue each moment and where to loop a particular part of a song.

Describe a typical day of rehearsal.

A typical day in rehearsal began with the whole company meeting in a circle. We introduce ourselves and tell the group one thing that we love, one thing that we hate and one thing that is great about us. Even though we already know each other we did this right up until the technical rehearsals. This is a game that Ria likes to play to gauge where the actors might be emotionally, how tired they might be, how hungry or how irritable they might be. This always helps you to decide how you might communicate with the actors as a collective and how you'd communicate with them individually.

We would spend some time singing together: sometimes folk songs, pop songs, songs with harmonies, songs with rounds, in small groups, in pairs. We'd spend a little bit of time reading a scene in a circle of chairs, have discussions about the scene and the journey of the characters through the scene. Then we'd get rid of the chairs and give the scene a shape in the space (some people call this blocking). We'd work as quickly through as many scenes as possible with the intention to return to the scene later in the week to look at it in more detail.

At the end of the day Ria would gather the company once again in a circle and give a quick debrief for the day and a brief for the following day. Then it was home time for the actors whilst Ria, Christine and I worked out the actors' call for the next day and put anything in the rehearsal notes which we discovered in rehearsal that the other departments might want to know.

What does the play mean to you?

Albion was a very tricky play for me to grasp at first. It's very easy to mistake it as a play that promotes the far right's exploitation of "diversity" and a play that promotes the far right's policies. What the play highlights for me is the fear that develops in people when they endure so much change against their own will. It also communicates several reasons as to why people are prejudiced and racists. But ultimately it highlights how far our governments are from understanding the reality of the working class. Politicians don't live within the deprivation and injustice, they can't empathise with the experience because they have and never will live it. This is something that really concerns me and I believe the lack of understanding defeats the idea of democracy because there is no left-wing political party which actually identifies with the working class because apparently "we're all middle class now". Coming from a working class background I understand the journey of the characters in this play and sometimes empathise against my own will.

assistant director interview

What's the most exciting part of your job?

The most exciting part of my job is seeing it all happen. I really believe in this play and it's been incredible to see it come to life from the page. It's also been a privilege to watch Ria Parry, the director work with the actors and the creative team. She keeps her calm but has a great authority in the room. I've certainly learnt loads from her. But more importantly, being assistant director makes you itch to be the captain of the ship and to put all that you have learnt into practice. I guess fantasising about when I will direct something of this scale has been really exciting too.



essay questions

What value can political theatre have in the modern day? Using examples through history and in the present-day, explore the different ways that theatre has engaged with political and social issues and the impact these productions have had.

“I don’t believe in controversy for the sake of controversy but I do believe that theatre can and should ask difficult questions of its audiences” (Chris Thompson). What are the positive aspects of tackling controversial topics in theatre and how does this differ from “controversy for the sake of controversy”?

What part does the audience play in *Albion* and how does this impact on their relationship to the play? What are other examples of productions that incorporate the audience within the action and what are the effects of this?

Music often has a powerful role to play in theatre as well as other arts forms, guiding the audience towards a certain interpretation of a scene or underscoring a mood present in the scene. Discuss the use of music in *Albion*, what impact it has on the play and the audiences’ response to it, and compare/contrast this to another production using music that you have seen.

“All that separates you from those politicians is the company you keep and the language you speak. I can help you. I speak that language” (Christine, *Albion*). Discuss the importance of language in *Albion* and how it is used by various characters to influence or degrade others.