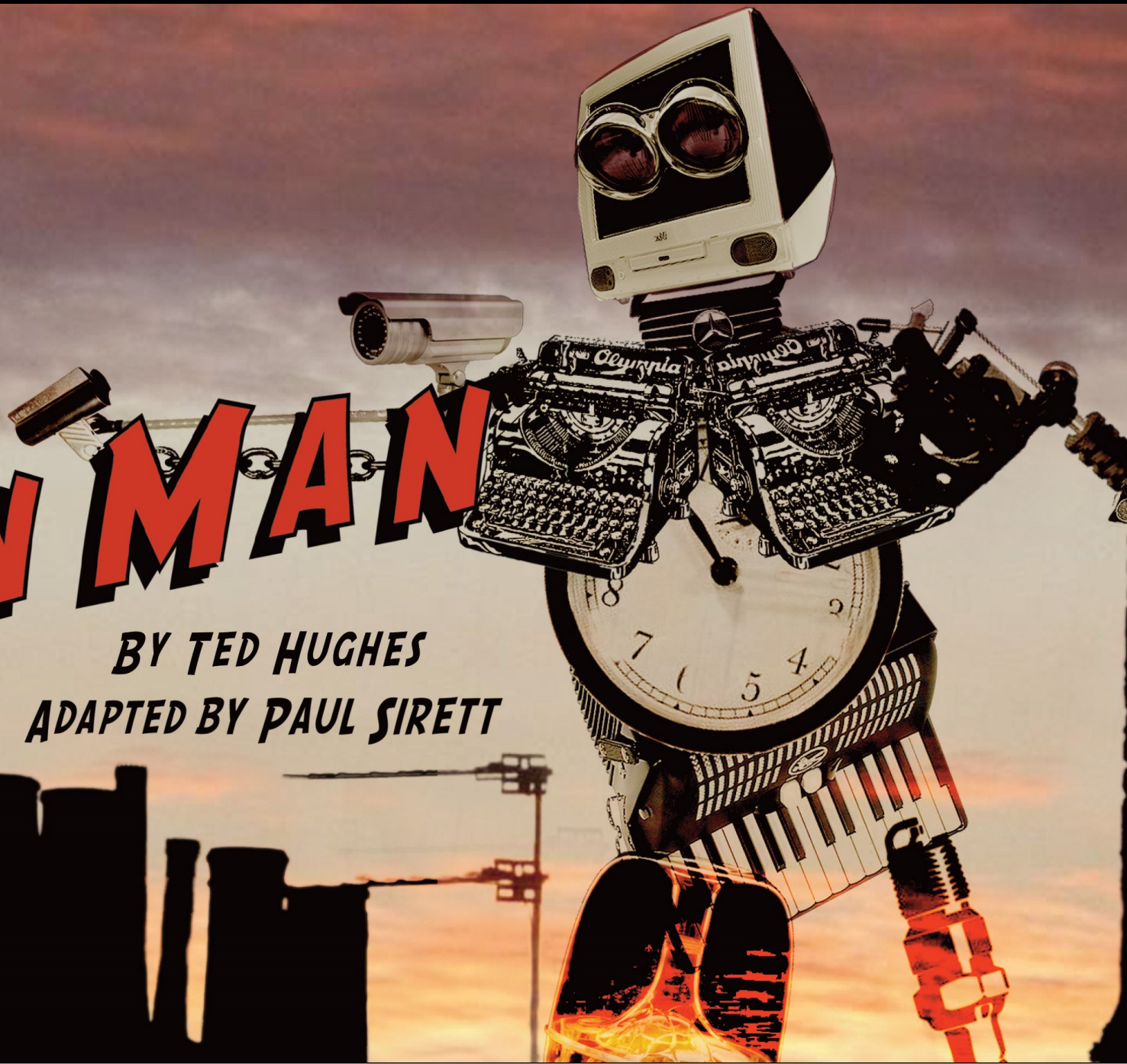


Teacher Resource Pack

Graeae Theatre Company and
The Spark Arts for Children presents

THE **IRON MAN**

BY TED HUGHES
ADAPTED BY PAUL SIRETT



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The Iron Man

Teacher Resource Pack

Ted Hughes' classic modern-day fable about a giant Iron robot and the fearless courage of a young boy named Hogarth is a beautiful tale about friendship, understanding and tolerance.

This new adaptation by award-winning writer Paul Sirett is brought to magical and compelling life by Graeae; created specifically for school audiences, performed in local library settings. Featuring captivating puppetry and playful storytelling, this production also integrates British Sign Language and audio description into every performance.

Credits

Adapted by — Paul Sirett
Writer — Ted Hughes
Director — Nickie Miles-Wildin
Designer — Emily Harwood
Sound designer — Jonathan Leitch
Ruby Gibbens — Puppet Maker
Stage Manager — Eva Collins Alonso



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**ARTS COUNCIL
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GRAEae



Cast

Becky Barry — Gussie Chapman

Chloe Clarke — Andrea

Nadeem Islam — Hogarth

Hogarth is the main storyteller as this happened to him. He has his two friends to help tell the story as they saw it happen. These are Andrea (14, loves Instagram, plays the drums and when she laughs really hard stuff comes out her nose) and Gussie (older than Hogarth and Andrea) who owns the local scrapyard.

'We have adapted the story to fit into a library setting and to add extra elements of storytelling. But we have also gone back to the book and added in more of Ted Hughes words as these create a brilliant picture in your mind.'

'I'm really excited to be bringing our large outdoor scale show into a library. A real challenge of making the Iron Man look massive, and the Space Bat too. I think we have achieved it with creative use of sign language, puppets and play. Our Iron Man world is made of books and technology. Fun and stories can be made from both.' - **Nickie Miles-Wildin**

Themes

Friendship Isolation Power The World Saving the planet Living in harmony

Brief Summary

A giant Iron Man, as big as a house, arrives from nowhere. He eats things made of metal.

A boy called Hogarth befriends the Iron Man.

The farmers think the Iron Man is dangerous so they dig a massive hole which the Iron Man falls into and is buried underground. Hogarth is sad.

A year later the Iron Man comes back to life. Hogarth and the farmers feed Iron Man all things made of metal. Scrap metal in particular — old irons, bicycles etc.

A massive Space Bat lands on Australia and demands to be fed or they will eat the world.

The Iron Man and Hogarth travel to Australia where the Iron Man challenges the Space Bat to lie on the sun.

The Iron Man wins the challenge and the Space Bat agrees to live on the moon.

At night the Space Bat flies around the world singing which creates a sense of peace for people of the world. It's described as the music of the spheres.

Full Story

A mysterious giant Iron Man appears at the top a cliff. He looks out. He walks forward and falls off the cliff. He is smashed to pieces. Two seagulls see shiny bits of metal and come to explore. Bit by bit the Iron Man's pieces start to come alive again, which scares the seagulls away. Slowly the Iron Man puts himself back together. He walks into the sea.

A boy called Hogarth is out fishing in a stream. He's not having much luck fishing. When he looks up he sees two big green lights moving up the cliff. It's the Iron Man climbing back up the cliff.

Hogarth runs home to tell his dad. They both get in the car and go in search of the Iron Man. They cannot find him. They see tractors bitten in half. Then... the Iron Man steps into the road. Hogarth waves at him but Dad drives them home very fast.

The local farmers are angry because something is eating their farming equipment — tractors, combine harvesters, ploughs to name a few. Hogarth tells the farmers about the Iron Man. They don't believe him at first until they come across some giant footprints and follow them to the edge of the cliff. They then decided to dig a massive hole and on top of it put old scraps of metal and mark it with a sign that says 'Danger! Keep out!'

The Iron Man returns and eats the scrap metal but falls into the hole. The Farmers bury the Iron Man and a massive mound is seen where he is buried. Hogarth sits up by the hill/mound every day for a year and can hear the Iron Man crying under the ground.

Then... a family (it's two friends in our version) come and have a picnic on the hill when suddenly the earth begins to shake, the picnic blanket slides into the ground and a massive Iron hand appears. It's the Iron Man. Hogarth is so happy that the Iron Man has returned. He takes him to Ms Chapman's scrapyard and feeds the Iron Man all the scarp metal he wants. The farmers come along and threaten to call the army against the Iron Man but Hogarth tells them that the Iron Man doesn't mean any harm. He persuades the farmers to let the Iron Man stay and they feed him more scrap metal.

Over the next few days the TV's are full with news of a giant space bat thing that is heading to earth. It's massive! They thought it was a star at first but as it got closer they realised how BIG it was. The giant space bat thing lands on Australia and demands to be fed or it will destroy the earth. World leaders panic and begins war on the Space Bat thing. The world is angry!

The Iron Man says that this must stop and that they must go to Australia. He is taken to pieces and shipped to Australia.

Once in Australia the Iron Man is put back together and challenges the Space Bat thing to an endurance test. The Iron Man lights a big pit of fire and lies on the flames. He changes colour from red to orange to blue to white and then rises off the fire. The challenge for the Space Bat is to go to the sun and lie on the sun. The Space Bat accepts and flies to the sun. He lies there and comes back a bit burnt. The Iron Man again lies on the flames. Again changing colour. The Space Bat thing flies again to the sun. This time he comes back with badly burnt holes in his wings and singed all over. The Iron Man goes to lie on the flames again but the Space Bat gives in. The Iron Man orders the Space Bat to do something for the people on earth. Space Bat says he can sing. That Space Bats fly in space and sing. This is the music of the spheres.

Space Bat goes to live on the moon and at night he flies around earth singing. This music, the music of the spheres has an unusual effect on earth. Everyone becomes more peaceful.

Ideas for the classroom

Themes

Ask your class to suggest the themes of the play.

Sculptors

Using these themes in pairs or as individuals ask them to show that in their bodies eg. How does power make you stand, how can you show the word friends? Etc etc.

Characters and Movement

Ask them to move round the room as if they are the different characters. What's the difference between Hogarth and the farmers?

Iron Man Fun Shapes

Shout out the number two - ask them to get into a group of this size (in this case find a partner) and create the letter 'H' for Hogarth using just their bodies. Give them 10 seconds to do this.

Ask them to freeze their images as you move round to see them all.

Unfreeze and move round the space like the Iron Man etc.

Shout number four - in groups of 4 make what they think the Space Bat thing is like, again using just their bodies.

You can keep this going increasing the number of each group and changing what image they make. Eg the Iron Man, Hogarth, a tractor, the world leaders, Australia etc.

Writing exercises

Hogarth diary

As Hogarth write your diary entries:

1. For the day before you see the Iron Man
2. The night after you have seen Iron Man
3. When the Space Bat is heading for earth
4. The day Iron Man beats the Space Bat

The Iron Man TV advert or newspaper articles

The Iron Man saves the world from the Space Bat. In pairs write either a TV advert or news report or article or interview telling us about the event. What would Hogarth and the Iron Man have to say about the event?

What does the music of the spheres sound like?

Free-write what this music sounds like. Can you make all suggestions into a class poem? Add percussion once it's written and people read it out.

About Graeae

Graeae is a force for change in world-class theatre, boldly placing Deaf and disabled actors centre stage and challenging preconceptions.

Graeae presents a unique approach which:

- Boldly places D/deaf and disabled artists centre-stage in a diversity of new and existing plays
- Pioneers a radical dramatic language by exploring the “Aesthetics Of Access”, creatively embedding a range of tools such as audio description and sign language from the very beginning of the artistic process
- Explores new territory and theatrical genres – from contemporary classics to musicals, to outdoor circuit... with sway poles and giant puppets!

Graeae champions the inclusion of D/deaf and disabled people in the arts through:

- Intensive actor and writer training initiatives
- Access support for creative and learning situations
- Empowering workshops and training programmes for young artists, led by inspiring role models
- A range of training models for the creative sector – from inclusive practice for drama schools, through to accessible e-marketing for theatre venues

Artistically led by Jenny Sealey, Graeae’s signature characteristic is the compelling creative integration of sign language, captioning and audio description, which engages brilliantly with both disabled and non-disabled audiences. Championing accessibility and providing a platform for new generations of artists, Graeae leads the way in pioneering, trail-blazing theatre both in the UK and internationally.

Not only does Graeae produce outstanding theatre, but the company also delivers extensive training programmes and opportunities for aspiring and established actors, directors and writers, everywhere from Birmingham to Bangladesh. A recognised authority in accessible aesthetics, Graeae works closely with client organisations to inspire and lead best practice – creating, supporting and advising on the development of accessible environments for all theatre lovers everywhere.

The Social Model of Disability

About the Social Model of Disability

The Social Model of Disability is a way of understanding how people become disabled by inaccessible surroundings and attitudes, rather than by impairments or conditions.

For example, a train station with information boards but no audio announcements will stop a blind passenger from receiving information that everyone else can access. This is what disables that passenger, not the fact that they're blind.

The Social Model is an alternative to the Medical Model, which works on the idea that it is people's impairments or conditions that disable them, and the answer is to fix disabled people so they are no longer disabled.

People can be disabled in a range of ways. By inaccessible environments, by people's attitudes and behaviours, and by the way society is set up. Understanding this helps work out ways to change things to be more accessible.

Social Model Language

It is essential to recognise that being disabled impacts hugely on who someone is but it is not the only thing that defines them. Disabled people's understanding of their own impairment will inform their performance style but it is their creativity and passion to be an actor which brings them to the training arena. Here are some basic guidelines of acceptable language to use.

Acceptable	Not Acceptable
Disabled	Handicapped, cripple, invalid
Disabled people	The disabled
Has... (an impairment)	Suffers from..., victim of...
Non-disabled	Able bodied, normal, healthy
Has learning difficulties/ is learning disabled	Mentally disabled, retarded, backward
Wheelchair user	Wheelchair bound, confined to a wheelchair, in a wheelchair
Deaf, deafened or hard of hearing people	The deaf
Deaf sign language user, BSL user	Deaf and dumb, deaf mute
Blind or partially sighted people, visually impaired people (VIP)	The blind