



## “No escape from Life’s questions. Rough Fiction push the boundaries of text and performance” The Scotsman

Jump in with us and experience a modern story, classically well told whilst using contemporary physical theatre and musicality to bring the story alive. Blending these three key dramatic forms is at the heart of Rough Fiction’s practice, a practice we’re passionate about sharing with both students and professionals, up and down the country and abroad. Workshops either based around *The Last of The Lake*, our latest touring production, or based around where your group are at right now are available now.

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**Find additional production resource packs, scripts, videos and more at [www.roughfiction.com/learnandtrain/resources](http://www.roughfiction.com/learnandtrain/resources).** In fact our script for *Hospitals and Other Buildings That Catch Fire* was even produced by The Brit School in 2009.

### Our Approach

We work on physical theatre, devised theatre, actor training and text-based performance and have facilitated workshops for professional artists, schools, colleges, universities and independent drama groups since 2003. Our work complements the main UK exam boards and has provided students with an excellent springboard in practical text work and has formed the foundation of exam board assessed devised pieces. We want all students to achieve and we work hard to tailor our workshops to provide specific, targeted experiences that lead into your exam boards.

Working professionally as directors, movement directors, actors and playwrights, our practitioners offer participants up-to-date knowledge of contemporary theatre-making. Alongside professional directing Simon Pittman has also worked for Frantic Assembly as a Learn Practitioner since 2008 and as a visiting lecturer in contemporary theatre-making at Royal Holloway University of London and Portsmouth University. Phil King also currently teaches the Edexcel specification to KS4 and KS5 students in a high-performing school in the South and Rough Fiction have provided high-impact learning and training to participants of all abilities.

## Year-round Workshops

Five set workshops to start you thinking...



*“Our workshop was inspiring and thought-provoking and something I would recommend to anyone and everyone! The improvised tasks were unlike anything I had experienced and I will definitely be using them in the future”*

Piers Jeffries, Student,  
Farnborough Sixth Form  
College

Workshops are delivered at the following rates however these are negotiable where circumstances or indeed additional requirements need to be considered.

2 Hours: £170 + Travel / Accommodation

3 Hours: £240 + Travel / Accommodation

4 Hours: £320 + Travel / Accommodation

6 Hours: £430 + Travel / Accommodation

### 1. Physical and Devised Theatre

*Throw some shapes.* Having trained and worked with the likes of, Song of The Goat, Frantic Assembly and The National Theatre of Scotland, Rough Fiction’s practitioners have extensive experience in enabling professional and non-professional participants to develop new ways of creating physical material, offering exciting approaches to devising from stimuli and promoting confidence in movement skills. These workshops will help unlock your group’s creative imaginations.

Excellent for groups working on devised or cross-disciplinary projects we explore open and closed scores, processes of creating material quickly and efficiently and effective methods of refining devised performance. We can also suggest reading material, reference useful practitioners in workshops, and provide a range of supporting resources for those studying. At the higher end these workshops can focus on process work for developing new material, dramaturgy, composition, montage and finding alternative visual and physical performance language using tasks, scores and accessible movement technique.

**For educational institutions** we understand that developing work around stimuli or texts is essential for students at A2 and GCSE, and

teaching these skills explicitly is vitally important to get the students to achieve their best grades and this work ties in perfectly with exploring texts and themes in the coursework Units for example.

### 2. Staging The Text

*Page to stage.* Be it professionally, at GCSE, A-Level or higher, we all have to stage texts. This workshop focuses specifically on the processes we can utilise to discover the dramatic functions, structure and life of an existing play-text. In other words get the most out of the script and allow your group to achieve. We will explore concrete and practical methods of how to read, mine and breakdown a script in order to make the jump from page to stage.

Participants might undertake a number of exercises acting as both directors and performers and discover just how much we can glean from the page and unearth the hidden world of a play. This understanding can really unlock those higher grades whether it’s being able to talk about form and structure to score highly at GCSE or speak clearly and cogently about drama at A2 in a supporting written evidence document. Beyond this and for very high achievers we ask what really is an event? How do we understand subtext through games? And why punctuation can transform your theatre-making.

Due to requests we can now work with you on your current set-text. This will of course require some additional preparation so rates will vary but what better than having someone kick-start or polish your top-class GCSE and A-Level pieces before the examiner comes in? Recent pieces we’ve worked on in exam settings include work by Sarah Kane, Moises Kaufman, Timberlake Wertenbaker and Sarah Woods.

**“Rough Fiction Theatre Company both inspired and challenged our students through the positive encouragement and high standards that they implemented”** Head of Drama, Boswell’s School, Essex

### 3. Ensemble Skills Through Movement

*Movement is music and music is movement.* Working on group physicality and ensemble skills, these highly practical workshops look at ways of developing a group’s own unique performance language. Areas of focus include:

- musicality and rhythm and how this can breathe new life into your theatre-making and control the momentum of your performances.
- ways of indexing and creating a common language by working together physically using tension and contact.
- collectively building material as an ensemble through scores and rules.
- preparing and training for physical performance and how to champion liveness in your work.

All sounds too technical? – our workshops are all delivered at the level of the students. All sounds too simple? – we are always keen to push those Gifted and Talented members of your group.

### 4. Ensemble Skills Through Music

*The whole is only the sum of its parts.* Ideal for groups working in musical theatre, devised theatre, or in actor training, this workshop will unlock group confidence and broaden the group’s understanding of ensemble work and its application in performance. Using an accessible approach to ensemble singing and rhythm participants will discover simple and effective techniques for incorporating musicality into their theatre-making process.

We can focus the work towards technique and performance skills, or concentrate on creative

approaches to narrative interpretation or incorporating musical content into devised theatre.

This workshop can stand alone or is offered in conjunction with ‘Ensemble Skills Through Movement exploring multi-disciplinary approaches.

Specialising in voice and percussion our music practitioner Aimée Leonard has over 20-years experience touring the world as a professional musician and working as a workshop facilitator in both music and theatre. She has often worked as musical director on theatre projects with various companies including The National Theatre of Scotland and Rough Fiction.

### 5. The Actor, The Text & The Voice

*It’s all in the text.* This workshop will help performers find ways to understand and unlock the power of words, and the voice in performance.

Using active, on-your-feet exercises to reveal how alive and exciting words can be, the workshop culminates in a master-class style exploration of some short scenes. A great session for students who need to understand the dramatic and performative nature of both classical and contemporary playwriting.

Inspired by Simon’s training with renowned voice-coach Patsy Rodenburg and the work of Declan Donnellan, the session covers rigorous unpicking and analysis of text, and fundamental acting skills for working with Shakespearean text, or contemporary plays, and can form an excellent way into Shakespeare be it in drama or English classrooms.

This workshop requires a 4-hour session.

**Something from nothing:** Participants develop movement & music material together from simple tasks & scores



# The Last of The Lake: Uncovered

Discover the physical & devising processes used to create our latest touring production



*“Defies categorisation ... so visually strong the experience is comparable to reading a graphic novel. This dreamy, trippy theatrical experience is one that stays with you long after the curtain call” ★★★★★*

**The Good Review 2012**

*“In distant desert villages where water is sparse young girls can either accept what fate has given them or fight against it. She turned into a mermaid”.*

**This unique workshop** sits alongside our main workshop program and offers participants the opportunity to learn about some of the devices and techniques used to create our 2012 touring production, *The Last of The Lake*. Working with members of the company, participants will explore physical and devising processes that inspired by the piece including ensemble movement, physical choreography and devising from production stimuli.

## Supporting Materials

Supporting materials for the production are available from the company website from 2013 including a downloadable script, production resource pack including exercises and interviews, an archive recording of the show, and a document of early stimuli used for research and development.

## The Production

The very last of the life-giving lake is about to run out. The village just hope their saviours don't run out on them. This new play from Rough Fiction brings the technicolour and extravagant world of magical realism to life as two girls twinned by birth and by prophesy, engage in an epic, healing and emotionally-testing journey to the sea. This fantastic genre, most readily exemplified by works such as García Márquez's "One Hundred Years of Solitude" or Rushdie's "Midnight's Children", is blended on stage with moments of bold physicality and an immersive audio-visual design allowing a rich and heady world of birds, mermaids and ritual to burst into life. Co-commissioned by Brighton Dome in association with Newbury Corn Exchange, The Point Eastleigh and supported by The National Lottery through Arts Council England.



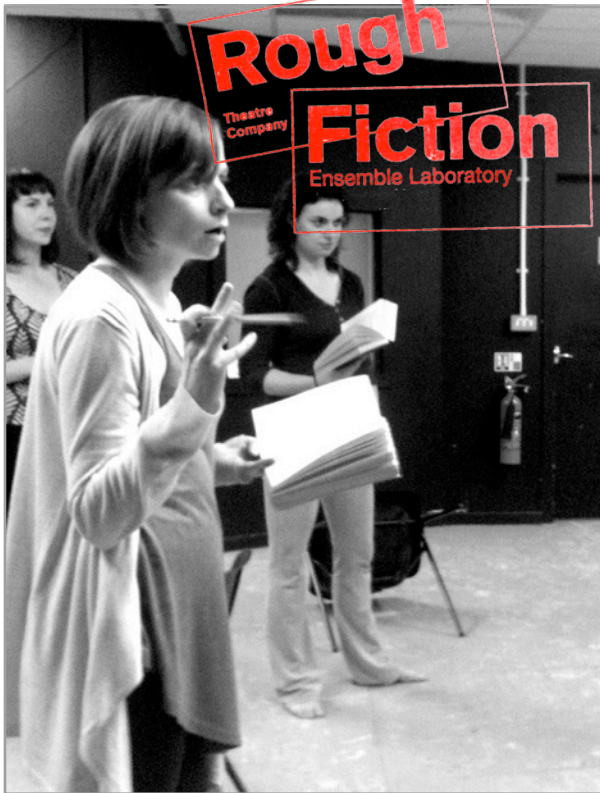
## Devising Together

Workshop Sessions at the Brighton Corn Exchange, 2010

## Creating Our Performances

Phil and Simon have been researching and developing *The Last of The Lake* for about a year now, devising and perfecting elements on paper and in rehearsal rooms. First and foremost this work is based in practice rather than academic theory and to this end our workshops are practically focused as a result. That's what you're getting us in for. We are

however happy to feed in more theoretical and academic grounding and study-based material into your session for those who require it. Tips and hints on devising for examined work and writing up that work can be an excellent accompaniment to an A2 supporting written evidence document for example. We love being in rehearsal rooms and want your students to love the experience too.



"I am delighted that Rough Fiction and the Actors Centre are embarking on this exciting project together. This is the perfect context in which the ideal of an Ensemble can be nurtured and Rough Fiction's commitment to skills development alongside artistic exploration is in perfect accord with our vision of the actor as a creator as well as an interpreter of new work. These sessions will add something exciting to our programme of workshops and I've no doubt the work that emerges from the Laboratory will be original and unique."

**Matthew Lloyd, Artistic Director, the Actors Centre**

*"We really enjoyed the residency and I was really moved by the theatre the students presented. Thank you for a real drama highlight. We have already booked for next year".*

**Richard Norman, Head of Drama,  
Bishop's Stortford College**

## Creative Residencies & Professional Development

3-6 day intensive residencies modeled on Rough Fiction's London Ensemble Laboratory

### What is a Residency?

Rough Fiction's Creative Residencies offer a sustained creative experience, through a series of physical and devised theatre workshops culminating in a performance on the final day. Based on our ongoing professional training work, our residencies offer an unique opportunities to work intensively with members of the company and discover Rough Fiction's approach to contemporary theatre-making and ensemble training. Typically projects run for a 3-6 day period but we have run for longer where special funding or partnerships are involved. Two practitioners work with up to 20 participants to create work with a balance between text, movement and musicality.

Our residencies encourage students to look beyond self-perceived limitations in an intensive, imaginative and challenging environment in which to gain a deeper understanding of professional theatre-making practice.

There are two key models: the first focusing on original movement and text, the second focusing on blending this work with ensemble singing and the creation of original music (See Ensemble Skills Workshops).

### View some of the work

You can watch a professional recording of *Girls & Boys* & *A Nice Pair of Heels*, the resulting production of a 6-day residency with lower 5th students at Bishop's Stortford College via this link: [www.roughfiction.com/learnandtrain/residencies](http://www.roughfiction.com/learnandtrain/residencies)

There is also a mini documentary about our development process and training work here: [www.roughfiction.com/ensemble-lab](http://www.roughfiction.com/ensemble-lab)

### What next?

If you'd like to discuss a potential booking and get a quote the best thing to do is pick up the phone and chat with us. You can contact Simon Pittman on 07946 553 668.

### The Ensemble Laboratory at the Actors Centre, Covent Garden

Since July 2010 the Ensemble Lab has provided time and space every weekend for over 40 members of the ensemble to train, experiment and develop skills together as an ensemble at the Actors Centre and in Pimlico and at an intensive model in Brighton. We believe that a commitment to training and ongoing dialogue between performers is essential to creating truly great ensemble theatre.

The Lab company last presented a low-tech, 'pop-up' production of *The Love of The Nightingale* by Timberlake Wertenbaker. The production has appeared in mainstream theatres and alternative venues since August 2011. Due to the pop-up nature of the production you can even book it at your venue - We just need a month's notice...

Find out where to catch forthcoming Lab productions at [www.roughfiction.com](http://www.roughfiction.com)

### Arts Awards

The Gold Award, a nationally recognised qualification, equal to 35 UCAS points, allows students to have their work in performing arts recognised. The award needs to come from the students, be about the students and be organised by the students but needs a dedicated and trained facilitator. Phil, our Co-Artistic Director, has been trained to facilitate and oversee these qualifications endorsed by Trinity Guildhall.

The Gold award is amazing but needs time and tends to be for those exceptional A-Level students. Lower down the school KS3 and KS4 students have the chance to gain their Bronze and Silver Arts Awards. Again something that rewards talent and shows these students to be both well-rounded and highly capable individuals.

It's a great pleasure to offer these awards and see students thrive when they take control. Workshops can be tailored to assist students in gaining their Silver and a complete package fulfilling all the requirements of Bronze can feasibly be done in a week.

The ideal way for us to offer this qualification is as part of a **Creative Residency** but the best thing to do is contact us to discuss your ideas and requirements.

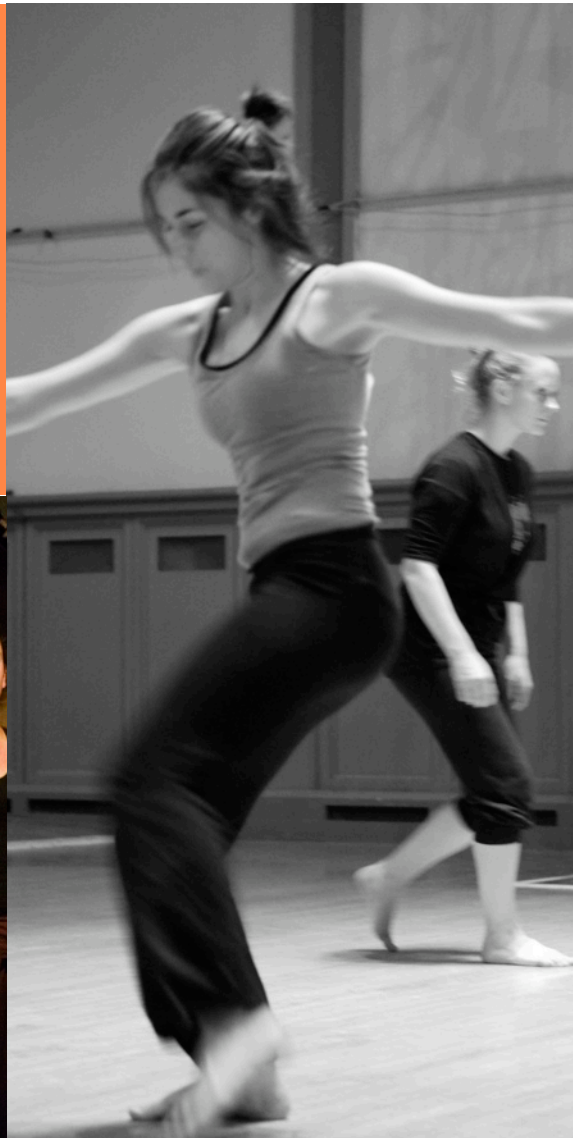
Let's talk further: To discuss Rough Fiction facilitating an Arts Award at your institution or receive a quote please contact Phil King on 07843 007 621.

## Bronze, Silver & Gold: Gain an Arts Awards with Rough Fiction

★★★★★

“Highly recommended ... the deconstructive flair of The Wooster Group playing Pirandello”.

Metro on Hospitals and Other Buildings That Catch Fire, 2005 (below)



## Company Biography

Phil King and Simon Pittman founded Rough Fiction in 2005. They co-direct the company alongside other outside commitments including directing, writing, movement directing, lecturing and teaching.

Rough Fiction was an Associate Company at The Point Eastleigh 2010-2011 where we developed our current show *The Last of The Lake* which toured 2012 and is co-commissioned by Brighton Dome. We have produced two previous productions; *Killing Alan* (South Hill Park / The Underbelly, Edinburgh Festival, 2009) and *Hospitals and Other Buildings That Catch Fire* (The Underbelly, Edinburgh Festival 2005 / National Student Drama Festival 2006). Both productions garnered wide-spread critical acclaim and 4-star reviews and '*Hospitals*' was shortlisted for a Fringe First Award. Our Ensemble Laboratory has been running since 2010 hosted by The Actors Centre London and People at Play providing time and space every weekend for members of the ensemble to train and develop work together. The Ensemble Lab will tour a 'pop-up' production of *The Love of The Nightingale* by Timberlake Wertenbaker to venues around the UK this Autumn.

### Phil King - Co-Director

Phil has been awarded a First in International Theatre from Royal Holloway University and received the scholarship to the David Edgar-founded playwriting Masters at the University of Birmingham. He recently submitted the winning adult play for the The National Theatre New Views playwriting Competition and his play *House Martin* was commissioned at the West Yorkshire Playhouse as part of the Northern Exposure season. For Rough Fiction Phil has written *The Last of The Lake* (The Point Eastleigh), *Killing Alan* (Underbelly, Edinburgh Festival 2009), *Hospitals and Other Buildings That Catch Fire* (Underbelly, Edinburgh Festival 2005 / National Student Drama Festival 2006) which was also revived by The Brit School in 2009. Other plays include *What's Their Life Got?* and *Listening Out* for The Bitesize Festival at Theatre 503 (2006), *The Big Half, the small ha'f* (Pleasance Theatre Islington, 2004), and *After the Garden* (Theatro Technis, Camden, 2005).

With backgrounds in new-writing and physical theatre, company members have trained and worked with renowned theatre-makers including Frantic Assembly, Paines Plough, The National Theatre of Scotland, *Told by An Idiot* and *Song of The Goat*.

Phil also writes a blog called *Fighting out of the Fringes* for The Independent.

### Simon Pittman - Co-Director

Simon trained on the MFA in Theatre Directing from Birkbeck University of London and attended the National Theatre Studio Directors' Course. He was Resident Director at the Library Theatre Manchester from 2006 - 2007. He now work as a freelance director and was recently Associate Director on *The-Go-Between* (West Yorkshire Playhouse / Derby Live / Royal and Dergate Northampton), *Floyd Collins* (Southwark Playhouse) and movement director for *The Kingdom* (Soho Theatre).

Directing credits include; *Not A Game For Boys* by Simon Block (Library Theatre Manchester) – nominated for Best Production and the cast for Best Actor at the Manchester Evening News Awards, *The Love of The Nightingale* by Timberlake Wertenbaker (Pop-up Tour), *Killing Alan* and *Hospitals and Other Buildings That Catch Fire* (Rough Fiction / Edinburgh Festival), *The Interview* (Arcola), *Siblings: Gate Ink* (The Gate Theatre, London), *Peer Gynt* (Bournemouth Arts Institute - Acting BA).

He is a Learn Practitioner for Frantic Assembly for whom he has directed several productions with young people. He has worked with The National Theatre of Scotland as movement director and as assistant director on productions including *365* (Edinburgh International Festival / Lyric Hammersmith), *99...100* (Fife), and *Mixer Maxter* (St Magnus Festival Orkney); '*one of the finest pieces of youth project artwork Scotland has ever produced*' (The Scotsman). He has also assistant directed for Paines Plough and the Guildhall School of Music and Drama. He has been a visiting lecturer at Royal Holloway, University of London and Portsmouth University.

Images from *The Last of The Lake*, 2012 and *The Love of The Nightingale* pop-up production, 2011

Photography: Ben Ward and James Marshall  
This document is © Simon Pittman and Phil King 2013



## Practitioner Biographies

Images: Aimée Leonard in rehearsals and Helen Millar in performance with members of the Ensemble Laboratory (*The Love of The Nightingale* 2011)

Photography: Alex Brenner and James Marshall.



### Helen Millar - Learn & Train Associate

Helen Millar trained as an actress at the Drama Centre. After graduating she was awarded the Alan Bates Award for most outstanding newcomer by Juliet Stevenson. Helen's theatre work includes: *Pygmalion* (The Garrick), *Lady Macbeth in Macbeth* (The Broadway), *Madam Bovary* in *Breakfast With Emma*, shortlisted for Best Actress in *The Off West End Awards* (Tour), *The 24 Hour Plays*, *Symposium*, *Straight Out Of Line*, *The Spies in Room 502* (The Old Vic), *Arcadia*, *Heartbreak House*, *She Stoops To Conquer* (Pitlochry Festival Theatre), *Dying* (The Gate/ATC), *The Consultant*, *The Mixer* (Theatre 503), *The Story Project* (The Arcola) *Galileo*, *The Bards of Bangkok* (Edinburgh Festival). Television includes: *EastEnders*, *Holby City*, *Doctors* and *City Lights*. Film includes: *Chemical Wedding*, *The Brink*, *Dark Rage*, *The Evening Was Long*, *Flash*, *Opaque*.

Helen is a founding Member of *Straight Out Of Line*, a company which focuses on new writing in site specific venues, recently collaborating in *Theatre Delicatessen*. She works frequently with *Tmesis Theatre*, a European physical theatre company and *The Factory*, bringing fresh life into classical works, currently rehearsing *The Odyssey*. She is also artistic director of *Sweet Adversity*, recently directing and producing the film *The Boss(es)*. Helen was employed as artist in residence at Westminster School where she taught devising and the work of the practitioner *Le Coque*. Helen is a core member of *Rough Fiction* and has worked closely with Simon as an actress and director since 2010, recently touring in their production of *The Love Of The Nightingale* and co-directing *Boys And Girls And A Nice Pair Of Heels* for Learn & Train.

### Aimée Leonard - Associate Practitioner

Specialising in voice and percussion our music practitioner Aimée Leonard has over 20-years experience touring the world as a professional musician and working as a workshop facilitator in both music and theatre. She has often worked as musical director on theatre projects with various companies including *The National Theatre of Scotland* and *Rough Fiction*. Aimée left Orkney in 1988 to study a degree in Community Theatre and music at *Rose Bruford College* in London. Following this she worked as an actor musician for various theatre companies before becoming heavily involved in the London folk/music scene and has since enjoyed a wide ranging career in both music and theatre. This includes joining the Celtic band *Anam* in 1994 and moving to Ireland to continue her professional music career. Aimée played in the band that won the *Eurovision Song Contest* in 1996 and recorded three CD's with *Anam* when signed to the Japanese *JVC* label, touring the world playing at festivals including *Lorient Interceltic Festival* (France), *Port Fairy* (Australia), *Christchurch Festival* (New Zealand), *Atlan Festival* (Japan), *New York Albany Festival* and the *Memphis Folk Festival* (USA), *Glastonbury* and *Cambridge*.

She has tutored for *Glasgow's Celtic Connections* schools outreach programmes, founded the *Song Shop's* women's choir and ran a popular children's choir. She worked as project leader for *The Big Orkney Song Project*. She has also taught master classes at *WAC* in London to 3rd Year Musical Theatre students and recently a 'Narrative Song' course to 1st year students. She has provided vocal coaching, individual singing technique classes for all genres including preparation of songs for performance or music exams.

All of our Learn & Train practitioners work professionally as actors, performers, directors and within education and many are regular practicing members of *Rough Fiction's Ensemble Company*.



## Further Engagement:

### Public Workshops

Keep an eye out for forthcoming training workshops and weekend intensives available to book in the near future at [www.roughfiction.com/learnandtrain](http://www.roughfiction.com/learnandtrain)

Workshop intensives will focus on devising and physicality as well as voice and rhythm.

### Partnerships

The company often works in partnership with other organisations to engage in longer term or more ambitious projects in creative learning. In the past we have worked with companies such as The Lyric Hammersmith delivering a physical theatre course called N:Gage for the Lyric Young Company. Rough Fiction was recently engaged with Creative Partnerships as Theatre Practitioners for a production project with Burnham Grammar School.

### People At Play

Rough Fiction have recently made a new association with People at Play, a collective of artists and companies linked together in order to share spaces and ideas.

Our Ensemble run weekly laboratory sessions at the venue every weekend and the company has also presented performance work and helped to facilitate community events throughout the year.



“Rough Fiction’s commitment and genuine interest in both the students and the method/ acting/ techniques were inspiring. They generated a positive working environment, the program had a good progression and the content was well adapted to the group”.

Head of Performance Studies,  
Dramavedeling Drama School, Norway

## What Next?

To discuss any of the workshops in this pack, or a tailored project, please contact Simon Pittman at [simon@roughfiction.com](mailto:simon@roughfiction.com) / + 44 7946 553 668 or Helen Millar at [helen@roughfiction.com](mailto:helen@roughfiction.com) / +44 7984 649362

### Company Contacts

Artistic Directors: Phil King and Simon Pittman  
Creative Producer: Tracky Crombie

Current Learn & Train Associates: Aimée Leonard  
Helen Millar

Email: [firstname@roughfiction.com](mailto:firstname@roughfiction.com)

Website: [www.roughfiction.com](http://www.roughfiction.com)

Mail: Rough Fiction  
C/O 122a Tufnell Park Road  
London N7 0DU

Twitter: @roughfiction

Facebook: [facebook.com/roughfiction](https://facebook.com/roughfiction)

*"Our workshop was inspiring and thought-provoking and something I would recommend to anyone and everyone! The improvised tasks were unlike anything I had experienced and I will definitely be using them in the future"* Piers Jeffries, Student, Farnborough Sixth Form College

*"Rough Fiction's commitment and genuine interest in both the students and the method/ acting/ techniques were inspiring. They generated a positive working environment, the program had a good progression and the content was well adapted to the group"* Head of Performance Studies, Dramavedeling Drama School, Norway

*"The best thing was how fun it was with Simon and Helen even though we learnt LOADS"* Henry - Bishop's Stortford College

*"We really enjoyed the residency and I was really moved by the theatre the students presented. Thank you for a real drama highlight. We have already booked for next year"* Richard Norman, Head of Drama, Bishop's Stortford College

*"Rough Fiction Theatre Company both inspired and challenged our students through the positive encouragement and high standards that they implemented"* Head of Drama, Boswell's School, Essex

*"I thought the fitness was the worst element but I am relieved we did it now as I can see how it was useful. I wasn't expecting this much of an open experience where we make the show from ideas we gave. I LOVED IT"* Residency Participant, Anon

*"It will definitely help me make theatre in the future. One thing I learnt was the ability to react to peoples' offers and build on them. I would love to do it again, it has really helped me look at different ways to perform drama. Workshop Participant, Anon.*

