

Lyric



GHOSTS

EDUCATION PACK

For Drama GCSE, A Level &
BTEC Performing Arts students

OVERVIEW & CONTENTS

This education pack has been created by the Lyric Hammersmith Theatre. We are committed to deepening and nurturing young people's understanding of theatre and the arts. We aim to raise the cultural aspirations of young people and make theatre accessible to all. With this in mind, this education pack is designed for teachers and Drama students. This pack is written from a theatre maker's perspective and we hope it provides some interesting insights into how a production like *Ghosts* is created and performed. Additionally, there are also resources and ideas of how you might further explore the themes and issues raised within this innovative and thought-provoking performance.

Ghosts Content Warning

Gary Owen's *Ghosts* contains language and scenes that may affect some audience members. Content includes suicide ideation, and description of domestic violence, coercive control, and sexual abuse / assault.

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Photo: Helen Murray

INTRODUCTION

This production by Gary Owen is a reimagining of *Ghosts* by Norwegian playwright Henrik Ibsen and first published in 1881.

In this version Helena is a woman on a mission. Since the death of her high-flying husband, she has dedicated herself to reclaiming his legacy. And her hard work is about to pay off, with a new children's hospital bearing his name on the brink of opening.

But when their son Oz returns to the family home for the grand unveiling, he has ambitions of his own. Ambitions that threaten to unravel their family's most tightly kept secrets.

THE ORIGINAL TEXT

Henrik Ibsen's *Ghosts*, first performed in 1881, is a provocative and controversial play that delves into the themes of societal repression, moral hypocrisy, and the haunting consequences of past actions. Set in a Norwegian seaside town, the play follows Mrs. Alving, a widow, who struggles to protect her son, Oswald, from the dark legacy of his father's life. As secrets about the father's past are uncovered, the play explores the generational effects of sin, illness, and societal expectations. *Ghosts* challenges conventional norms of the time, particularly regarding marriage, inheritance, and the roles of women, making it one of Ibsen's most daring and influential works.

RACHEL O'RIORDAN & GARY OWEN



**RACHEL O'RIORDAN,
DIRECTOR**

Click the link below or use the QR code to watch to Director Rachel O'Riordan discuss this new production of *Ghosts* with long-term collaborator Gary Owen.

[WATCH HERE](#)



**GARY OWEN,
WRITER**

Click the link below or use the QR code to watch to Gary Owen describe his journey adapting the Henrik Ibsen play *Ghosts*.

[WATCH HERE](#)



IN CONVERSATION WITH...

MERLE HENSEL

DESIGNER

How did you become a designer? What was your pathway into this career?

Both of my parents are creatives – my dad is an architect, and my mum engages in creative pursuits outside of work – so I've always known I wanted to pursue something in design.

A week before I was set to start an architecture degree at an art school in Hamburg, where I'm from, I visited a friend who was doing a foundation course at Central Saint Martin's College of Art and Design (CSM) in London. I showed her my portfolio and she encouraged me to put in a last-minute application at CSM as some people had dropped out due to funding issues. I took her advice and was granted a place on their foundation course in Art for that academic year. Though I shared my dad's love of architecture – and I imagine he dreamt that I would one day take over his architectural practice – he was supportive of my decision to accept the offer and even helped me move, driving me to London. During the foundation course, my existing interest in fashion developed into a love for costume design, and I also became fascinated with set design. I went on to complete a BA in Theatre Design at CSM, followed by a MFA in Theatre Design at the Slade School of Fine Art to further develop my style.

When I finished with my master's, I relocated to Berlin and interned at an opera house and several theatres. I then started getting asked to work on small productions, but I was missing London so much. Despite not having many contacts there, I decided to move back in 2004. Once in London, I prioritised

seeing a lot of theatre. Afterward, I would send a customised booklet of my work to the directors or their agents. This helped me secure many of my initial projects. Although not everyone was looking for a new designer, the majority of them still wrote back to thank me for my expression of interest and compliment my work.

What was your process when coming up with the concept for the design for *Ghosts*?

I began by reading Gary Owen's brilliant version of *Ghosts*, and I was fascinated by its themes of feminism, family taboos, and secrets. It raised a question in my mind: when does a victim become a perpetrator for not saying anything? The moral greyness that anchors the play was so interesting, as was the omnipresence of 'The Captain', despite him being dead and not appearing on stage.

In the script, Gary mentions the glass conservatory providing a view of a foggy, rainy evening. That inspired me to design a large glass wall at the back, filled with fog and enhanced by dynamic lighting. The idea is for the fog to be in constant motion – something the characters move in and out of – until, eventually, it invades the space itself. For me, it symbolises the struggle to keep things at bay. You can try to maintain appearances and bury emotions, but ultimately, they resurface and consume you.

I also took inspiration from the designs of Herzog & de Meuron, the international architectural firm behind Tate Modern's Blavatnik Building. A common theme in their

work is the playful use of surfaces, which is beautifully demonstrated in the Eberswalde Technical School Library in Germany. There, the entire building becomes a screen for artist Thomas Ruff's magazine images, applied to both concrete panels and glass. This technique creates a sense of layered meaning - you don't actually see inside the library, but the images hint at the knowledge contained within. This gave me the idea to incorporate images of The Captain into the set design. Initially, I envisioned using pictures of him from behind or in close-up, suggesting his presence while keeping him just out of reach to mirror his inaccessibility in death. However, our sound designer, Donato Wharton, made an insightful suggestion: The Captain's face should never be seen. Now, all the images depict him from behind, reinforcing the idea that his words and influence linger in the house, inescapable even in his absence.

For the interior design, I wanted it to resemble these minimalist concrete homes that are furnished with little more than an expensive leather couch and a vintage drinks cabinet. These spaces are often devoid of excess ornamentation so the set has no lamps or

clutter - just a singular flower vase. I wasn't aiming for strict naturalism. Yes, it's a living space, but it's also something more - a psychological space, an emotional space. The angled walls, closing in on the characters, reinforce this sense of constriction and unease, echoing their emotional states. This design choice also serves the practical function of making the images of The Captain more visible, ensuring his presence is felt throughout.

What art forms inspired you the most?

I'm always deeply inspired by architecture - particularly unusual structures and bold shapes. I'm fascinated by how light interacts with architectural spaces and how that can shape an environment's atmosphere.

Photography is another major influence, especially in relation to the fog and large windows in this production. I looked at many images, particularly from Scandinavia, featuring solitary figures standing in front of massive glass walls with nothing but fog behind them. There's something incredibly lonely about that imagery, which I think resonates with the sombreness of the play.



Photo: Helen Murray



Photo: Helen Murray

If you had no financial or physical limitations, what would be your dream set to create?

You know what? I actually can't answer that, because every set I design comes from the play itself. My work is always driven by a strong concept – I don't create naturalistic sets but rather something that emerges organically from the text.

That said, if I had no financial or physical limitations, I would love to take over an entire building and perhaps even design one myself. This idea stems from my visit to the Jewish Museum Berlin, designed by Daniel Libeskind. It's one of the best buildings I've ever seen. Just outside it is The Garden of Exile, an installation representing the experience of European Jewish exiles during World War II. The garden consists of 49 towering concrete columns, all subtly tilted. Your eyes perceive them as straight, but your body registers the imbalance, creating a strange, disorienting sensation.

The museum had been empty for years, and during that time, I had the opportunity to see choreographer Sasha Waltz's promenade performance there. I remember a dancer in hot pants, adorned with long peacock feathers, moving through the space. The feathers scratched against the stainless-steel interior and, as they performed behind opening and closing doors, the routine was transmitted to us in fragments. This constant interplay between movement and structure was so mesmerising.

I would also love to create an experience that fully engages all the senses. I once went to a gas chamber; it was a vast, high-ceilinged room with only tiny windows near the top, keeping the space in semi-darkness.

The materials and angles of the room were designed to amplify sound – so even the simplest movement, like walking, created an eerie, exaggerated scraping noise. It was deeply disorienting, heightening the audience's awareness of their presence within the space.

I think it would be amazing to craft an environment that doesn't just rely on visuals but fully immerses the audience – through sound, smell, and even manipulation of balance.

When you read a script do you start to picture ideas for the set straight away – or does it take a while to process your ideas?

It depends on the script. Sometimes ideas come to me immediately, and other times it takes a while to process. I love doing research – it's a huge part of my process. I use Pinterest a lot; it's such an incredible tool. I tend to have 50 tabs open at once because every new image leads to more suggestions, sparking new ideas. I create massive mood boards and have built up a huge image library over the years. Even before Pinterest, I had an extensive collection saved on my external hard drive: images of sculptures, fine art, installations, and even costume references. If I don't have a clear idea right away, I'll sift through my collection for inspiration. Sometimes I'll stumble upon an image I'd saved years ago and suddenly realise it's perfect for a particular project. I essentially have a visual library – both online and in my head – which I can always draw from.

Lighting can affect how certain materials and textures look on stage – how much is that a consideration when you start the design process?

Lighting is a big consideration in my design process! I always try to involve the lighting

designer as early as possible, though that's not always easy given their busy schedules. Nonetheless, I am pleased with how everything came together for *Ghosts*.

When I first read the *Ghosts* script, I knew I wanted to create a concrete, interior space. Given the structure was essentially a box, side lighting wasn't an option. Instead, we relied on frontal and top lighting. As I envisioned the space, I imagined the walls adorned with photographs and a dark, painted floor. The idea was to use a darker colour for the floor, knowing the overhead lighting would brighten it and give it more depth.

On the lower part of the side walls, we incorporated a gap for up-lighting, which is an element of the design I love. We used LED strips housed in a custom casing, set into the

floor with just enough space for them to sit flush. This created a beautiful sculptural effect, adding an extra layer of visual interest to the space.

When creating a set design, how do you consider how the performers will engage with it?

When creating a set design, I always build a 1:25 scaled model and use a model of a person. Until I see how the figure interacts with the space, I can't fully judge whether it works. The first thing I consider is how the human figure will relate to the space. For example, placing a figure in a high space can make it appear smaller and more vulnerable, while a figure in a low space can feel oppressive. I'm always thinking about how the human body influences the emotional impact of the space on the audience.

I don't typically focus on how performers engage with the space on a granular level – like how they interact with specific pieces of furniture – since those details emerge during rehearsals. Instead, I consider how performers “own” the space. For instance, in *Ghosts*, one character might be positioned at the back right while another is at the front left. I need to ensure there's enough distance between them to convey both physical and emotional separation to the audience. It's less about specific interactions and more about how their placement in the space communicates key ideas or tones.

When I designed the set for *La Casa de Bernarda Alba* (The House of Bernada Alba) at the National Theatre, I worked closely with the director because the set – a three-story house made of gauze – was sliced open to reveal the movements of each character at all times. I had to consider who was next to whom, when, and how performers would move between spaces. It was almost like a choreography in my mind – thinking about timing, movement, and the physical relationships between characters. But this level of detail wasn't needed for *Ghosts* or most of my other projects.



Photo: Helen Murray

SET & COSTUME DESIGN ELEMENTS



Set Design

Photo: Helen Murray

Merle Hensel's set design reflects all the different psychological layers and secrets that the audience gradually discovers throughout this production. Although there are naturalistic elements within the set design, it is not meant to be a literal representation of a house. The back of the stage consists of a Perspex screen that is reminiscent of a window. At points in the play there is fog behind it, allowing the audience to question how much is 'hidden in secrets and the fog around the truth'. The outside world behind the window is not a literal space like a patio or garden – but representative of the wider world beyond.

The design weaves through it the idea of someone being dead but still present within the space, still dominating the lives of the living. Merle focussed on portraiture, but portraiture where there is not a clear image. The presence of the character 'the Captain' in the set as part of the house reflects the sinister idea that he is always there.

The walls of the set are made up of a mosaic of images that are distorted and more textural when you first look at them. They are images of the back of a man's head and broad shoulders. The character is reminiscent of a 'bouncer' – strong and powerful. The images are not meant to be like literal family photographs on a wall – the 'Captain' is part of the wall, part of the very fabric of the house making it like a tomb for those inhabiting it. There are connotations of the house being very sleek and 'expensive' with a contemporary concrete architecture. The style is minimal with a brown leather sofa in the centre and a brown wood effect drinks cabinet stage left, but nothing else. There is a coldness to the colour pallet used, like the coldness outside the house linked to the themes explored within the performance.

Costume Design

Merle Hensel was also the costume designer for this production.

“I’m very specific when it comes to colours. I love working with them and using them to establish who belongs in the set and who doesn’t, how the characters relate to one another, and which ones wear patterns versus those who are more monochromatic. While I always design the set first, I often start developing costume ideas early on. When I create Pinterest boards, I focus on finding images that inspire me, even if it’s just about the colour palette. Sometimes, I won’t even know what the costumes will look like at that point, but it helps guide me in figuring that out.”

“Helena will be in cream cashmere loungewear paired with gold jewellery. Even though it’s just loungewear, it’s luxurious and opulent, showcasing how she belongs to and is at ease in a world of wealth.”

“When it came to Helena’s son Oz, I wanted to present him as a private school kid who’s trying to look poor to frustrate her. At first glance, he doesn’t seem to fit in with his surroundings, but he does because his “outsider” image is carefully manufactured and expensive. For example, even if he’s wearing a slouchy cardigan, you can still tell that it’s luxurious.”

“For Reggie, who is quite a soft, gentle character, I wanted to dress her in comfy, cable-knit jumpers to reflect this. Her warmth makes her an outsider, so I wanted to emphasise this through joyful colours and prints. I envisioned that her trousers might have a pattern, and her colour palette would include saturated tones like ochre, red, and a bit of pink – warm, welcoming hues that feel inviting.”



Photo: Helen Murray

EDUCATION RESOURCES

Task 1: In the Rehearsal Room

Using the images below, practice using your analysis skills and use of precise details to be able to describe the way the performers are using their physicality and space, and interaction to communicate meaning.

Physical drama skills:

- Facial Expressions
- Gestures
- Posture

Space and Interaction:

- Levels
- Proxemics / distance
- Eye contact
- Touch

To support you, here is a model answer describing the use of physical performance skills by the actor Patricia Allison playing the character Reggie in this image:

Model Answer Example

Reggie is standing directly behind Callum looking extremely tense and anxious. Her eyes are gazing straight ahead at Oz's back and her lips are in a tight line, indicating that she is deep in thought. Her right arm is bent upwards with her elbow resting on her left hand. Her left arm is wrapped around her body as if she is hugging herself, giving a sense that she is feeling vulnerable, and her arm looks quite tense and rigid. In her right hand, she is holding a wine glass with her fingers holding it tightly – again a sign of tension in her body.



Photo: Helen Murray

Task 2: Script Analysis

Vocal Performance Skills:

- Tone
- Pitch
- pace
- Volume
- Pause
- Intonation
- Inflection

Physical Performance Skills:

- Facial expression
- Body language
- Posture
- Gesture
- Gait
- Pace

Look at the script extract below.

This is an exchange between the characters Helena and Anderson:

Helena: You haven't mentioned how lovely I look.

Anderson: I don't think I would, would I?

Helena: Why on earth not? It's a perfectly routine thing to say.

Anderson: Not sure how my wife would feel about it.

Helena: Why would your wife feel threatened by you paying me the mildest possible compliment?

Anderson: I didn't say she'd feel threatened.

Helena: Yes you did.

Anderson: You look lovely, Helena. How was that?

Helena: Pretty limp to be honest. But that's you all over, isn't it.

Consider the following questions:

1) Imagine you are playing the role of Helena, how would you use vocal and physical skills in this scene and explain the effect you would want to create

TIP: use precise details when describing theatrical skills and your use of space and interaction.

Model Answer Example:

If I were playing the role of Helena in this scene, I would focus on using both vocal and physical skills to convey her character's complex emotions and motivations. Helena is clearly seeking validation from Andersen, but she also has a sharp, defensive side that emerges when she feels slighted.

In the beginning, when Helena says, "You haven't mentioned how lovely I look," I would use a slightly playful yet expectant tone, almost as if she's fishing for a compliment. My pitch would be light and conversational, but with an edge, hinting that she's not entirely comfortable with the lack of attention.

When she challenges Andersen with, "Why would your wife feel threatened by you paying me the mildest possible compliment?" I would raise my pitch slightly, conveying irritation mixed with disbelief. This would show how Helena feels dismissed and unappreciated, and it serves to escalate the tension in the scene.

As Helena moves from playful to confrontational, I would vary my pacing. Initially, my delivery would be slow and teasing, drawing out the words as I await Andersen's response. However, once I feel dismissed, especially when Andersen gives a half-hearted compliment, my pacing would quicken, making the line "Pretty limp to be honest. But that's you all over, isn't it." sharp and biting. This sudden shift would convey Helena's frustration and her quickness to attack when she feels rejected.

I would keep my volume at a moderate level throughout most of the scene, ensuring that Helena's words don't come across as overly dramatic but still noticeable. However, at the moment where she snaps with "Yes you did,"

my volume would rise, reflecting her challenge to Andersen's dismissal. This moment would be crucial in emphasizing Helena's emotional pushback.

Throughout the scene, I would use facial expressions to show Helena's fluctuating emotions. At first, my face would have a slightly teasing smile, eager for Andersen's attention. As Andersen avoids giving her the compliment, my smile would fade, replaced by a more defensive, almost incredulous expression when I challenge his remarks. This shift in facial expression would highlight Helena's transition from playful to defensive.

When Helena initially asks for the compliment, I would stand or sit with an open, slightly leaning-in posture, suggesting eagerness and the desire for approval. However, as Andersen's response remains lukewarm, I would slowly close myself off, perhaps crossing my arms or tilting my body away slightly. This physical retreat would mirror Helena's emotional withdrawal and disappointment.

When I challenge Andersen, I would make direct eye contact and hold his gaze. My body would lean forward slightly, indicating confrontation and the desire to assert myself. By doing this, I want to show that Helena isn't afraid to press her point and that she will not tolerate being dismissed easily.

Toward the end of the scene, I might perform a small, dismissive gesture after Andersen's half-hearted compliment, such as a wave of the hand or rolling my eyes, indicating her disregard for his attempt to placate her.

By using vocal skills such as varying pitch, tone, and pacing, I would want to create a sense of vulnerability in the beginning as Helena seeks validation, followed by a shift to defensiveness and frustration when she feels slighted. This would show the complexities of Helena's character: someone who craves attention but is quick to lash out when she feels ignored or undervalued.

Through physicality, I would aim to convey Helena's emotional journey. Her initial openness would transform into closed-off body language, emphasizing her frustration. Her assertiveness in confronting Andersen would also show that she is not easily disrespected, making her a strong character despite her vulnerability.

Overall, the combination of these vocal and physical choices would help communicate Helena's emotional journey from seeking validation to rejecting Andersen's attempts, ultimately creating a scene that is charged with tension and layered with subtle emotion.



Photo: Helen Murray

1) You are playing the role of Andersen. Explain how you might use the performance space to interact with the actor playing the role of Helena to show the audience the relationship between them.

Model Answer Example:

In this moment between Andersen and Helena, there is an underlying tension mixed with a subtle sense of discomfort and awkwardness. As Andersen, my physicality and use of the performance space would play a key role in conveying this complex relationship to the audience.

To emphasize the tension and the discomfort in the interaction, I would use the physical distance between myself and Helena. At the start of the scene, I would position myself slightly further away from her, suggesting some reluctance or hesitation to engage with her fully. As the conversation progresses, especially when Helena challenges me by asking why I wouldn't compliment her, I would take a step closer but with a sense of hesitancy, as if I'm unsure whether I want to engage with her or avoid her. This would show that I am trying to maintain boundaries while being pulled into a conversation that feels a bit uncomfortable.

Throughout the entire scene my body language would be slightly guarded, with my arms crossed and my posture rigid. There is a lot of subtle tension in the dialogue. After Helena's line, "Why on earth not?" I would pause before answering, giving the audience a moment to absorb my discomfort and uncertainty. This brief silence would highlight the awkwardness in the air, showing that I don't want to continue the conversation in this direction. It also allows the audience to feel the tension building between us.

When Helena presses me by saying, "Yes you did," I would use a subtle physical response to show that I am taken aback. A slight recoil or an almost imperceptible shift in my posture could indicate that I am caught off guard or feel cornered, which further shows how Helena is challenging me.

The way I deliver my lines would reflect Andersen's guarded nature and his attempt to navigate the conversation without escalating things further. When I say, "You look lovely, Helena. How was that?" I would say it almost begrudgingly, as though I'm trying to end the exchange on a neutral note. My tone would be flat or nonchalant to suggest that I don't want to fuel Helena's advances.



Photo: Helen Murray

Task 3: Live Theatre Review



Performance Question

Here is a [link](#) to a recording featuring the actors Patricia Allison and Callum Scott Howells in rehearsal.

You can use this video to practice how you might answer a question on performance skills used by the performers. You could review the model answers from Task 2 to help you with structure and use of precise details and drama / theatre terminology.



Design Question

Below is a Live Theatre Review exam question focussing on design.

Briefly explain how the set design created an appropriate setting for the action of the performance at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.

Reflecting on the set for the production *Ghosts*, how might you answer this question?

Aspects you might consider:

- Is the set naturalistic, stylised, Abstract, or minimalist?
- What is the overall colour pallet of the set?
- Did the set change significantly throughout the production, or was it quite static?
- What props / furniture were used?
- Was projection used as part of the set design?
- How did lighting affect the set during the production?

TIP: refer to the interview with Merle Hensel where she explains some of her design choices.

Model Answer Example:

Merle Hensel's set design created an evocative and psychologically charged setting that powerfully supported the action of the performance at key moments. Rather than providing a literal or traditional domestic space, the design abstractly reflected the internal states of the characters, particularly their isolation, emotional repression, and entrapment.

The central motif of the fogged glass at the back of the stage, for example, became especially effective during moments when characters confronted painful truths or tried to hide from them. The symbolic fog suggested

how the truth was often obscured, reinforcing dramatic tension and encouraging the audience to consider how much remains hidden in both the characters' minds and the narrative itself. This invited a deeper emotional response, as the ambiguity of the space mirrored the uncertainty in the relationships and themes.

The contribution of the set design to the total dramatic effectiveness of the production was profound. The distorted mosaic of images on the walls, resembling the back of a man's head and broad shoulders, infused the space with a haunting presence—symbolising the looming, inescapable influence of 'the Captain'. These visual elements reinforced the idea that the character's dominance was not just psychological, but embedded within the very structure of the house. This turned the home into a kind of tomb, imprisoning the living within a ghostly past.

Moreover, the cold, minimalistic design—with stark materials, sleek surfaces, and a restrained colour palette—echoed the emotional coldness and dysfunction within the household. It stripped away any warmth or comfort typically associated with domestic interiors, amplifying the atmosphere of unease.

Overall, the set's psychological symbolism and its manipulation of space, texture, and tone significantly heightened the drama. It became not just a backdrop, but an active, oppressive force that visually echoed the performance's key themes of secrecy, control, and the inescapability of the past.

Note: you would want to link the set design to some specific moments within the production and how it supported the drama.

Task 4: Practical Exploration

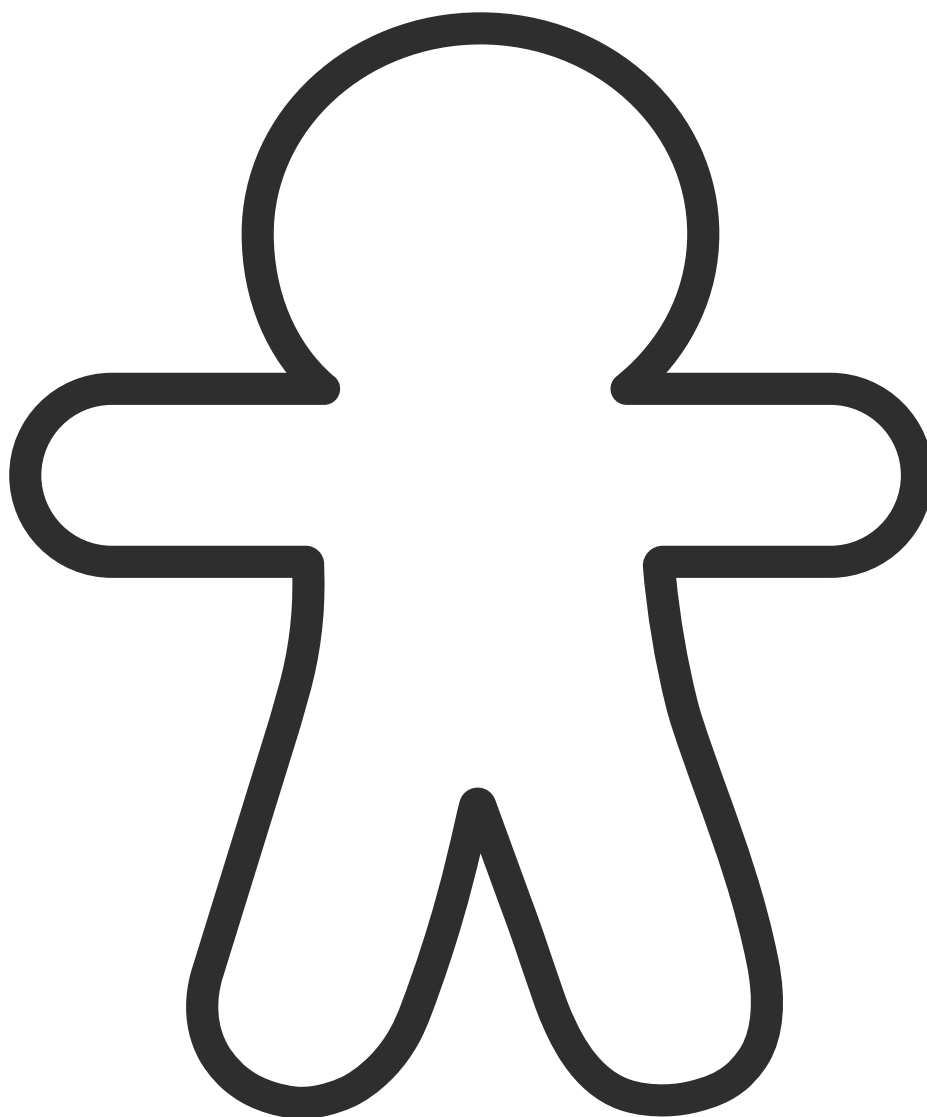
Here are some idea and activities that you could use to practically explore the play text.

Role on the wall

Draw a gingerbread outline on a page that represents your chosen character from the text. On the inside of the shape, write words and sentences that describe the internal feelings and emotions of that character. On the outside of the shape write words and sentences that describe external factors that influence how the characters behaves and how other characters view them.

Thought Tracking

Using the script extracts in Task 2 create a thought track for both characters of Helena and Andersen. This is where you speak their thoughts out loud. Consider if what they are saying is different to what they are thinking.



Cast



Oz
Callum Scott Howells



Jacob
Deka Walmsley



Reggie
Patricia Allison



Andersen
Rhashan Stone



Helena
Victoria Smurfit

Creative Team

Writer

Gary Owen

Director

Rachel O'Riordan

Set and Costume Design by

Merle Hensel

Lighting Design by

Simisola Majekodunmi

Sound Design by

Donato Wharton

Music by

Simon Slater

Casting by

Anna Cooper CDG

Dramaturgy by

Emily McLaughlin

Fight & Intimacy Director

Bethan Clark

Dialect & Voice Coach

Victoria Woodward

Assistant Director

Harper K. Hefferon

Company Stage Manager

Claire Bryan

Deputy Stage Manager

Clare Loxley

Assistant Stage Manager

Jack Bond

Lighting Programmer

Charli Hurford

Lighting Operator

Alistair Warr

Sound Operator

Jake Hanks

Dresser

Charlotte Gregory

Set Construction and Painting by

Visualscene

Lighting supplied by

White Light

Costume Supervision by

Lyric Costume Department

Wardrobe Assistant

Charlotte Gregory

This education pack was created by Natalie Jim, Education Producer, Lyric Hammersmith Theatre and designed by Hannah Yates.

ABOUT THE LYRIC HAMMERSMITH THEATRE

The Lyric Hammersmith Theatre produces bold and relevant world-class theatre from the heart of Hammersmith, the theatre's home for 130 years. Under the leadership of its co-CEOs, Artistic Director Rachel O'Riordan and Executive Director Amy Belson, it is committed to being vital to, and representative of, the local community. A major force in London and UK theatre, the Lyric produces adventurous and acclaimed theatrical work that tells the stories that matter. The Lyric Hammersmith Theatre has a national reputation for ground breaking work to develop and nurture the next generation of talent, providing opportunities for young people to discover the power of creativity and to experience the life changing impact of theatre. We are the creative heart of Hammersmith, proud of our history and ambitious for our future.

Thank You

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COCKAYNE

In partnership with Chris Harper Productions



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**ARTS COUNCIL
ENGLAND**



For more information on our education work and to download other teaching resources please visit lyric.co.uk/young-lyric/education

Take a look at some of our previous Education Packs:



Copies of the script published by Methuen Drama are available to purchase at the Lyric Hammersmith Theatre during the production run or [online](#).

Glossary and Term Definitions

Overview & Contents, Page 1

- **Nurturing**
Providing care, support, and encouragement for growth or development.
- **Cultural Aspirations**
The collective hopes, dreams, or ambitions of a society or community shaped by shared values.
- **Innovative**
Introducing new ideas, methods, or products in a creative or original way.
- **Provoking**
Causing a strong reaction, such as anger or thought.
- **Concept**
An abstract idea or a general notion that represents something.
- **Taboos**
Social or cultural prohibitions against certain actions, topics, or discussions.
- **Perpetrator**
Someone who commits a harmful, illegal, or immoral act.
- **Moral**
Relating to principles of right and wrong behaviour.
- **Anchors**
Stable or grounding ideas, values, or objects that provide consistency.
- **Omnipresence**
The state of being present everywhere at the same time.

Introduction, Page 2

- **Reimaging**
Reinterpreting or redesigning something to present it in a new or different light.
- **Unveiling**
The act of revealing or making something known for the first time.
- **Provocative**
Intentionally eliciting a reaction, often by challenging norms.
- **Controversial**
Causing disagreement or public debate due to differing opinions.
- **Repression**
The act of suppressing or pushing down emotions or desires.
- **Societal Expectations**
The norms or standards that society imposes on individuals or groups.
- **Depict**
To represent or show something through art, writing, or visuals.
- **Reinforcing**
Strengthening or supporting a belief, behaviour, or idea.
- **Minimalist**
Characterized by simplicity and the use of very few elements.
- **Devoid**
Lacking or being without something.
- **Physiological**
Relating to the normal functions of living organisms and their parts.
- **Reinforce**
To make something stronger or more firmly established.
- **Solitary**
Alone or isolated; done without others.
- **Resonates**
Evokes an emotional or intellectual response; feels meaningful.
- **Pursuits**
Activities or goals that a person actively follows or strives toward.

In conversation with Merle Hensel, Designer, Pages 4, 5, 6 & 7

- **Naturalistic**
Closely imitating or representing nature or reality.
- **Mesmerizing**
Captivating; holding one's complete attention.
- **Vast**
Extremely large in size, amount, or extent.
- **Exaggerated**
Represented as greater or more intense than it actually is.
- **Immerses**
Fully engages or absorbs someone in an environment or experience.
- **Oppressive**
Unjustly harsh, controlling, or burdensome.
- **Granular**
Involving fine details; highly detailed or textured.

Set & Costume Design Elements, Page 8

- **Reminiscent**
Bringing to mind a memory or past experience.
- **Sinister**
Giving the impression that something harmful or evil is happening.
- **Connotations**
The ideas or feelings associated with a word beyond its literal meaning.

Costume Design, Page 10

- **Opulent**
Rich, luxurious, and lavish in appearance.
- **Monochromatic**
Using only one colour or varying tones of a single hue.
- **Hues**
Shades or varieties of colour.

Education Resources, Page 11

- **Proxemics**
The study of personal space and how it affects communication.

- **Posture**
The position of one's body, especially as it relates to confidence or emotion.
- **Indicating**
Showing or pointing out something.
- **Rigid**
Stiff or inflexible
- **Intonation**
The rise and fall of pitch in speech, used to convey meaning.

Task 2: Script Analysis, Page 12

- **Gait**
A person's way of walking.
- **Conveying**
Communicating or expressing something.
- **Fluctuating**
Shifting or changing irregularly.
- **Incredulous**
Unwilling or unable to believe something; sceptical.
- **Confrontation**
A direct or face-to-face challenge or conflict
- **Dismissive**
Showing disregard or a lack of interest or respect.
- **Placate**
To calm or appease someone, especially when they are angry.
- **Assert**
To state or express firmly and confidently.
- **Subtle**
Delicate or understated, not obvious or blatant.
- **Underlying**
Existing beneath the surface; not immediately apparent.

Model Answer Example, Page 14

- **Reluctance**
Unwillingness or hesitation to do something.

Design, Page 16

- **Imperceptible**
So slight or subtle that it's barely noticeable.
- **Begrudgingly**
Done with reluctance or unwilling acceptance.
- **Nonchalant**
Appearing casually calm, indifferent, or unconcerned.
- **Analyse**
To examine something in detail to understand its components or meaning.
- **Stylised**
Designed in a way that is decorative or artistic rather than realistic Significantly
- **Evocative**
Bringing strong images, memories, or feelings to mind.
- **Literal**
Taking words or ideas in their most basic or exact meaning.
- **Repression**
The act of suppressing or pushing down emotions or desires.
- **Entrapment**
A situation where someone is tricked or trapped into a compromising or restrictive situation.
- **Motif**
A recurring theme, subject, or idea in a piece of work.
- **Obscured**
Hidden or difficult to see or understand.
- **Ambiguity**
The quality of having more than one possible meaning; uncertainty.
- **Distorted**
Altered from the original or natural form, often to create an effect.
- **Inescapable**
Unable to be avoided or escaped.
- **Dominance**
The state of having power, control, or influence over others.



Photo: Helen Murray