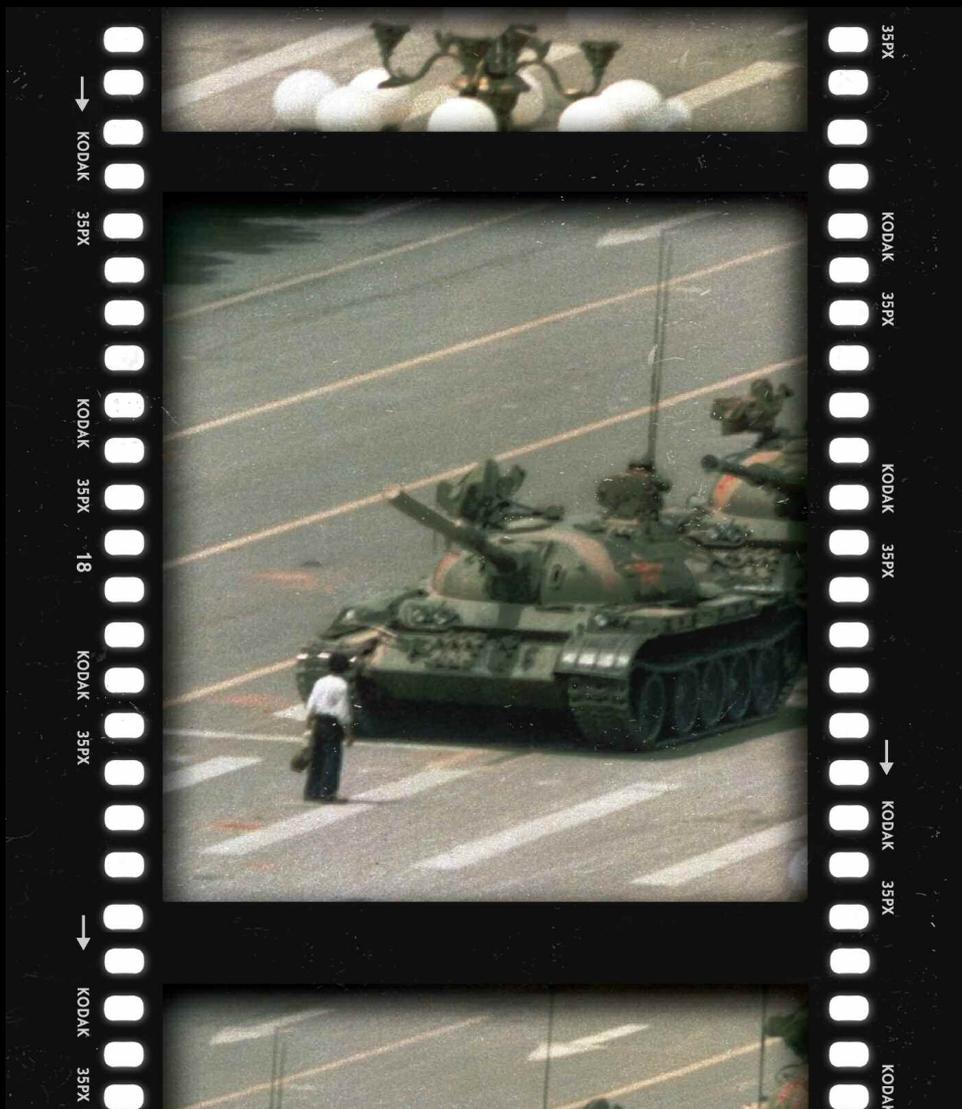


ALMEIDA  
PROJECTS

# CHIMERICA

by Lucy Kirkwood



A co-production with

**Headlong**

**PRACTICAL RESOURCE PACK**

# Introduction



Stephen Cambell Moore, Photo Johan Persson

***“I’ve spent a lot of time lately, apologizing. For things I’ve done. Not done. Things I’ve asked of other people.”***

Joe, Scene 5.4

## Welcome to the Almeida Theatre’s production of *Chimerica*.

Tiananmen Square, 1989. As tanks roll through Beijing and soldiers hammer on his hotel door, Joe – a young American photojournalist – captures a piece of history.

New York, 2012. Joe is covering a presidential election, marred by debate over cheap labour and the outsourcing of American jobs to Chinese factories. When a cryptic message is left in a Beijing newspaper, Joe is driven to discover the truth behind the unknown hero he captured on film. Who was he? What happened to him? And could he still be alive?

Writer Lucy Kirkwood *NSFW* (Royal Court), *It Felt Empty When The Heart Went At First But It Is Alright Now* (Clean Break at the Arcola) and director Lyndsey Turner *Philadelphia, Here I Come!* (Donmar Warehouse), *Posh* (Royal Court and West End) make their Almeida debuts with *Chimerica*, a provocative new play which examines the changing fortunes of two countries whose futures will come to define our own.

Headlong returns to the Almeida Theatre following 2008’s critically-acclaimed *The Last Days of Judas Iscariot*. Led by award-winning Artistic Director Rupert Goold, they are one of the UK’s leading theatre companies. Recent work includes *The Effect* and *Earthquakes in London* at the National Theatre, *DECADE* at St Katharine Docks and the multi award-winning *ENRON* at the Royal Court, in the West End and on Broadway.

We look forward to welcoming you to the Almeida Theatre and hope that *Chimerica* will entertain and inspire you and your pupils to further experience the power of live theatre.

For more information about Almeida Projects and our recent work visit [almeida.co.uk/education](http://almeida.co.uk/education)

## HOW TO USE THIS RESOURCE PACK

Unlike our usual Almeida Projects Resource Packs, this one focuses specifically on how you might continue to explore and develop the play through practical activities in the classroom. It is a practical exercise pack rather than a study guide.

For contextual information about the play, see the *Chimerica* programme or visit

[almeida.co.uk/chimerica/more](http://almeida.co.uk/chimerica/more)  
[headlong.co.uk/work/chimerica](http://headlong.co.uk/work/chimerica)



## LEARNING AREAS

This Practical Resource Pack is designed to provide drama-based exercises for you to use in the classroom. It is not curriculum-specific but may be suited to the following work areas:

- English Language and Literature
- Drama or Theatre Studies
- PSHE and Citizenship
- Media Studies

## *Chimerica* Practical Resource Pack

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Copies of this Resource Pack can be downloaded free as a PDF file from  
[almeida.co.uk/resourcepacks](http://almeida.co.uk/resourcepacks)

20 May – 6 July 2013

# CHIMERICA

by Lucy Kirkwood  
a co-production with Headlong

## Cast in alphabetical order:

Tessa Kendrick  
Joe Schofield  
Liuli/Jennifer  
Michelle/Mary Chang/Deng  
David Barker/Peter Rourke/  
Paul Kramer/Officer Hyte  
Frank/Herb/Drug Dealer  
Susannah Schofield/Martha/  
Doreen/Maria Dubiecki  
Mel Stanwyck  
Feng Meihui/Ming Xiaoli  
Young Zhang Lin/Benny  
Zhang Wei/Wang Pengsi  
Zhang Lin  
All other parts played by the company

## Creatives:

Director  
Set Design  
Lighting  
Sound  
Video  
Costume Design  
Casting  
Dialect Coach  
Mandarin Coach  
Movement  
Fight Director

Claudie Blakley  
Stephen Campbell Moore  
Elizabeth Chan  
Vera Chok  
Karl Collins  
Trevor Cooper  
Nancy Crane  
Sean Gilder  
Sarah Lam  
Andrew Leung  
David K.S. Tse  
Benedict Wong

Lyndsey Turner  
Es Devlin  
Tim Lutkin  
Carolyn Downing  
Finn Ross  
Christina Cunningham  
Julia Horan CDG  
Michaela Kennen  
Bobby Xinyue  
Georgina Lamb  
Bret Yount

## Production Team:

Production Manager  
Deputy Production Manager  
Company Stage Manager  
Deputy Stage Manager  
Assistant Stage Manager  
Costume Supervisor  
Costume Assistant  
Wardrobe Supervisor  
Deputy Wardrobe Supervisor  
Wigs and Make-Up by  
Wigs and Make-Up Supervisor  
Dresser  
Uniforms by  
Chief Technician  
Lighting Technician  
Sound Technician  
Assistant Theatre Technician  
Stage Crew

Production Carpenter  
Set built by  
Set painted by  
Wardrobe work placement  
TRH Masterclass Stage  
Management Apprentice  
Production and rehearsal  
photos by

James Crout  
Aggi Agostino  
Maris Sharp  
Charlotte Padgham  
Katie Barrett  
Eleanor Dolan  
Miwa Mitsuhashi  
Eleanor Dolan  
Rachel Writer  
Anna Morena  
Fay Lumsdale  
Keshini Ranasinghe  
Flame Torbay  
Jason Wescombe  
Robin Fisher  
Howard Wood  
Tony Forrester  
Ben Carmichael  
Simon Perkins  
Robert Weatherhead  
Gruff Carro  
Miraculous Engineering  
Kerry Jarrett  
Kate Sibley  
Eleanor Butcher  
Johan Persson

## Almeida Theatre

Artistic Director  
Executive Director  
Artistic Associate  
Artistic Associate  
(Maternity Cover)

Rupert Goold  
Julia Potts  
Jenny Worton  
Lucy Morrison

## Almeida Projects

Co-Director of Projects  
Co-Director of Projects  
Community and  
Participation Manager  
Schools and  
Education Manager  
Projects Administrator

Samantha Lane  
EJ Trivett  
Boris Witzendorf  
Charlie Payne  
Sarah Tarry

Playwright Lucy Kirkwood used the iconic photograph of the 'Tank Man' in Tiananmen Square as inspiration for her play *Chimerica*. This image was captured by a number of photographers, from numerous angles, with American photojournalist Jeff Widener's shot being one of the most famous. The following practical exercises use the play, *Chimerica*, and photography as a starting point for discussion, debate and drama in the classroom.

## Exercise 1. Heroes

One of the key themes within *Chimerica* is the notion of what defines a hero or heroic act? The play is centred on a photograph of the Tank Man in Tiananmen Square, who stands up to the police and physically places himself, as a target, in front of the tanks. He knows that this means that he might be killed, but he believes so passionately in his cause that he does it anyway.

In the following practical drama exercise the class will explore different notions of heroism and what it means to them.

- a. Start by dividing your class into groups of three. In these groups ask them to discuss what heroism means to them.
- b. Ask them to think of particular situations, imaginary or real, in which someone acts heroically. It can be a very small act or something much bigger. In their groups ask them to decide upon two acts of heroism.
- c. Now ask them to think about other people in these scenarios. Would all of the people involved consider the act heroic? Ask them to think about a character from each scenario who would not consider the act heroic and a reason why that might be.
- d. Ask the group to decide which act they like the best; it could be one or a mixture of both.
- e. Once all of the decisions have been made, ask the group to devise a short scene based on the heroic scenario they have chosen. Rehearse and show back the pieces. Discuss after each piece with the group:
  - What characteristics help you identify the hero in the piece?
  - What was the heroic act?
  - Would everyone think that what the hero did was heroic? If not, why not?



Elizabeth Chan and Andrew Leung, Photo Johan Persson

## Exercise 2. Interpreting scenes using tableaux and photographs

There are three approaches to this exercise; the first part is an extension of the second, the third provides further extension into creating characters and devising a performance. You might find the preliminary exercise useful to link to existing study or curriculum topic:

### Part 1

- Ask the class to each select an image from a book, newspaper, magazine, online with more than three people in the 'scene'.
- Consider the different images sources and how the tone of the picture changes from a newspaper to a magazine, from journalism to entertainment. Discuss the differences.
- Next, divide your class into small groups of 3-5 people.
- Each group must now choose one of the images to work with as a group and nominate themselves to represent each character in the scene.

### Part 2 - Development

- Either using the image above as a starting point or by creating a tableau, a frozen image, of your own choosing, ask the group to stand up and form the scene from their image.
- Consider the details of each character in the image: How are they standing? What are they doing? What is their role in this image? Are they powerful or lowly (high or low status)?
- Next, ask the group one at a time to create a headline, or a title, for the image. What do they think is going on? And what does this headline tell the audience?
- Discuss as a group how each person interprets the scene differently. How did the interpretations change? Which did they like the most? What makes it more interesting?

### Part 3 - Extension

- Now encourage the group to bring their scenes to life, improvising the outcomes of these scenes. Try to limit the scenes to just 1 minute at first, to really challenge the group to tell the core of the story concisely.
- If you have the time, you might want to use the **character questionnaire** enclosed in this pack to help you to create a backstory for each character, this will enrich the scenes.
- After 10 minutes, or less if you are short for time, each group should take it in turns to show their scene to the rest of the class.
- Finally, some constructive feedback from the class will help the group to develop their scenes further. If you have the time, why not use this scene as the starting point to devise a performance? Would this be the opening or closing scene? What story can these characters tell together?

***“What is this an image of? Protest, of course, but more than that, this is a picture of the moment that China exchanged democracy for an economic miracle. For the opportunity to work, live, spend, progress.”***

Tess, Scene 4.7

# Practical Exercises

## CHARACTER QUESTIONNAIRE

1. Where does your character live?
2. Who does your character live with?
3. Where is your character from?
4. How old is your character?
5. Which time period is your character from?
6. What is your character called (think about their real name and a nickname if it is different)?
7. What does your character look like?
8. How does your character stand, walk, sit?
9. Who else is in your character's life?
10. What kind of childhood did he or she have?
11. What does your character do for a living?
12. What is your character's role in their community (do they have power or status)?
13. How does your character deal with conflict and change?
14. What is your character most afraid of?
15. What is your character's goal or motivation in this story or scene?

**“A man goes out to buy a paper, or a new shirt or something, and by the end of the day, he’s part of history.”**

**Tess, Scene 2.4**



Benedict Wong, Photo Johan Persson

## Exercise 3. Diary Entries and Monologues

In the play there is some confusion about an advert that was placed in a Chinese newspaper which read “To Wang Pengfei. The Unknown Hero of the Square”. The following extract from Scene 4.9 highlights the two different interpretations of this advert. Joe thinks that the ‘hero’ is the man in front of the tank, but Pengsi tells us that the ‘hero’ is the man inside the tank.

### Part 1

- Read the extract below, either in pairs or aloud as a group.
- Write a diary entry for each of the ‘heroes’ talking about how they felt in that moment; one inside the tank, the other in front of the tank. This piece works well as a homework exercise to then be developed in the classroom using the development activity in Part 2.

**Pengsi** Please. My brother was...

**Joe** Your brother was what?

*JOE shakes him again.*

Your brother was what?

**Pengsi** Yes.

**Joe** Yes what? The Tank Man?

**Pengsi** Yes. Tank Man.

*Pause. JOE releases PENGSI. Stumbles away. Holds his fist.*

**Joe** Is he... is he okay? Is Wang Pengfei alive?

*PENGSI shakes his head, JOE shows him the Tank Man photo again.*

**Joe** Are you sure? Look. This man, you’re sure he’s not –

**Pengsi** I don’t know about this man.

**Joe** But you just said, he’s your brother.

**Pengsi** No, not my brother this man.

**Joe** But you just / said –

**Pengsi** Not my brother, this man.

**Joe** You’re not making sense!

**Pengsi** The man...the tank...

**Joe** (points) This man.

**Pengsi** No. (he moves JOE’s finger) This man. Here. The soldier. In the tank, he was my brother. Unknown hero, my brother.

## Part 2 - Development

Using the diary entries in Part 2, think about developing the writing as a monologue for performance. Again, you might find the **character questionnaire** useful to build a strong identity for each of the heroes.

Ask the class to think about the setting for their character:

- Where are they when they perform their monologue?
- How soon after the event is it?
- How are they feeling?
- What will happen next?

## Part 3 - Extension

If you have time, you might find **hot seating** to be a useful technique.

**Hot seating** - You will need a single chair set up in the middle of a semi-circle.

The class will have an opportunity to ask questions to a character from the group. The aim is to help the actor think deeply about character behaviours and motives that they might not have considered yet.

Start by asking the group to work in pairs to discuss a list of potential questions for the characters with their partner, they may ask the same to all characters or think about a variety of questions.

This works best with an example from the teacher, so when the questions are prepared take the 'hot-seat' and introduce yourself in character inviting questions from the audience. Be sure to remain in character for the entire time spent in the 'hot-seat'.

Once demonstrated, ask for a volunteer who is confident enough to sit in the 'hot-seat' as the character and field further questions. Set a time limit for both the character and the questioners, and if at any point the character wants to stop the questioning, they may get up out of the chair.

## Further Development Ideas

Why not try putting the hidden and non-typical characters in the 'hot-seat', such as the father/mother of a character, his/her child or his/her best friend? What do the reactions of these characters tell us about the main character, or protagonist?



Benedict Wong, Photo Johan Persson

*“I thought it was a good story. Sometimes a uniform makes it much harder to be a hero.”*

Lin, Scene 4.11

## Exercise 4. Photography

*Chimerica* is a story constructed around an iconic image. We are surrounded by imagery every day in newspapers, magazine, online and on billboards. This exercise puts you in the role of Joe the photojournalist in the play; he snapped a chance image from his hotel window which went on to become one of the most famous photographs in the world.

### Part 1

- Take a photo with a digital camera or mobile phone from out of a window. Don't think too much about composing a perfect photograph, as Joe in the play would not have had time to set up his shot. Simply take a snap based on the first thing that you see.
- This exercise could be repeated at hourly intervals over the course of the day, daily over the course of a week, or once a month for a year. Why not take your photo from the same window each time? How does the world outside change from photograph to photograph?

### Part 2 - Development

- Select either a single image, or a set, from your collection.
- Next think about what is happening in the photo. Who are the people? What are they doing? Is there any drama: tension or conflict? What makes it interesting? How else might we interpret this scene?
- Discuss the various images as a group.

### Part 3 - Extension

- Using the photo as a starting point, ask the group to write a short narrative based on the scene in the image.
- Discuss whether the piece should be written in prose or as a script? Which other formats would work for this narrative? Within the group explore the merits of each writing style: a poem, a duologue, a monologue, a story.

#### QUICK HOMEWORK IDEA

Don't have much time? Why not snap your photograph using your mobile phone and tweet your picture along with a 140 character micro-story to @AlmeidaProjects using #Chimerica

## Exercise 5. Debate: Ethical Journalism

*This exercise best suits the PSHE, Citizenship, English and Media Studies curriculum.*

Journalism in Ethics are regularly under the microscope in today's media, with high profile cases under the spotlight.

### Part 1

Start as a class by discussing the following terms and cases to ensure understanding. Detailed research into these topics might be set as homework:

- Leveson Enquiry
- Phone Hacking Scandal
- Celebrity Super-injunctions
- 1997 Sun Newspaper Labour Election Victory
- Millie Dowler Case
- Wikileaks
- Citizen Journalism

In the box below is the Code of Ethics from the UK National Union of Journalists. In the play *Chimerica*, Joe possibly breaches a number of these principles in his pursuit of the Tank Man. Below are some essay titles which should support individual research into Ethics in Journalism.

## Part 2 - Suggested Essay Titles

- It is the responsibility of the reader to regulate the press by not buying newspapers that they do not think are ethical. Discuss.
- What are the challenges inherent in differentiating between fact and opinion? Are there any areas where the boundaries blur?
- Why do I need to know about the private lives of public figures? Is it in the public interest to know the private details of notable public figures such as politicians, footballers and celebrities? Discuss.

### NATIONAL UNION OF JOURNALISTS: CODE OF CONDUCT

The NUJ's Code of Conduct has set out the main principles of British and Irish journalism since 1936. All journalists joining the union must sign that they will strive to abide by the following principles. A journalist:

1. At all times upholds and defends the principle of media freedom, the right of freedom of expression and the right of the public to be informed
2. Strives to ensure that information disseminated is honestly conveyed, accurate and fair
3. Does her/his utmost to correct harmful inaccuracies
4. Differentiates between fact and opinion
5. Obtains material by honest, straightforward and open means, with the exception of investigations that are both overwhelmingly in the public interest and which involve evidence that cannot be obtained by straightforward means
6. Does nothing to intrude into anybody's private life, grief or distress unless justified by overriding consideration of the public interest
7. Protects the identity of sources who supply information in confidence and material gathered in the course of her/his work
8. Resists threats or any other inducements to influence, distort or suppress information and takes no unfair personal advantage of information gained in the course of her/his duties before the information is public knowledge
9. Produces no material likely to lead to hatred or discrimination on the grounds of a person's age, gender, race, colour, creed, legal status, disability, marital status, or sexual orientation
10. Does not by way of statement, voice or appearance endorse by advertisement any commercial product or service save for the promotion of her/his own work or of the medium by which she/he is employed
11. A journalist shall normally seek the consent of an appropriate adult when interviewing or photographing a child for a story about her/his welfare
12. Avoids plagiarism

**The NUJ believes a journalist has the right to refuse an assignment or be identified as the author of editorial that would break the letter or spirit of the code. The NUJ will fully support any journalist disciplined for asserting her/his right to act according to the code.**

(Source: [www.nuj.org.uk/innerPagenuj.html?docid=174](http://www.nuj.org.uk/innerPagenuj.html?docid=174))

## Exercise 6. Translation/Mistranslation/Understanding

Sometimes it is difficult to translate easily from one language to another as the words get lost in translation – and when taken literally can distort the meaning. This is evident in the play when Benny visits Joe’s exhibition and asks Joe how much one of his photographs costs:

**Benny** Yeah so great picture, dude. Like. *Immense*. So how much?

**Joe** The gallery price them. I think that one’s about eight thousand dollars.

**Benny** Okay, and is there any room for movement on that?

**Joe** Sure. I could charge you nine thousand dollars.

,

**Benny** Look, dude, I never bought art before, I / don’t know –

**Joe** I’m sorry. That was. So you’re studying at Harvard, right?

Benny is confused by Joe’s words, he does not detect the sarcasm. Realising this, Joe changes the subject. Ask your students if they know of any phrases in other languages that, when translated literally into English, becomes distorted.

This following is great for team dynamics and is a fun way of illustrating how difficult it is to communicate when language is a barrier – and how easily things can be lost in translation.

- Divide the class into equal groups of 4 or 5. Ask each group to invent a new country. The people of this country need a way of communicating with each other – how do they say hello? How do they say goodbye? Is there a gesture that accompanies the greeting? And how do they say yes and/or no?
- Once you have agreed on some basic methods of communication, ask one member of each group to leave their group and go to a new one. The new member can only use their country’s method of communication – as can the host group. How do you communicate with this new person and make yourself understood? How does entering this new country, as an outsider, make you feel? Did using non-verbal communication help?



David K.S. Tse, Photo Johan Persson

**“Zhang Lin, what’s this word you keep using, that one, there? And there, you better not be mentioning me, what does that mean?”**

*Wei, Scene 3.7*

***“You think an email like that from an American journalist does not get seen by the censors? ‘Tank Man’, in the subject line Joe, in the subject line, are you stupid or something?”***

Lin, Scene 2.7



Benedict Wong, Photo Johan Persson

## Exercise 7. Censorship and Surveillance

In the UK, as a democratic country, we take our rights to freedom of speech for granted. However, in China there are no such individual rights, and speech, books, music, films, the arts, the press, radio, television and the Internet can be, and often are, censored by the government, the Communist Party of China, if they contain objectionable, harmful, sensitive, or inconvenient communication.

Notable censored subjects in China include, but are not limited to, democracy, the Tiananmen Square protests of 1989, Maoism, Falun Gong, ethnic independence movements, corruption, police brutality, anarchism, gossip, disparity of wealth, food safety, pornography, news sources that report on these issues, religious content, and many websites.

*Chimerica* deals with the ideas of censorship and surveillance throughout, particularly in the recording of the history of Tiananmen Square. The event of the massacre, as well as the picture of Tank Man, are well documented in the West, and many people know the history of that event. However in China, this is not talked about, and certainly not taught in schools.

Particularly pertinent in the play – and currently – is Internet censorship and surveillance. In China, Internet censorship and surveillance are used as a means of controlling what people find out, and government surveillance of the Internet means that even attempts to search for certain things could flag you up to the authorities, meaning you are watched even when in your own home.

In the play, Lin’s article is only online for six hours before it is firewalled. The following exercise, entitled Paranoia, aims to engage participants in what it feels like to be watched by many people at one time, and the effect of surveillance on your behaviour.



Benedict Wong and Stephen Campbell Moore, Photo Johan Persson

## Practical Exercise: Paranoia

This exercise is a more complex variation of the popular ‘wink murder’, whereby two participants need to find a ‘secret code’ to communicate with each other to defeat another ‘detective’.

For this exercise, you will need: paper and a pen. Have enough pieces of paper for each person in the group. Number these pieces of paper (i.e. if there's 14 group members including yourself then numbers 1 all the way up to 14). Fold each sheet or place face down. Each member of the group should take one number. They should memorise this and keep it secret from everyone else in the group.

- a. Ask group members to stand in a circle; ask one volunteer to stand in the middle of the circle and call two numbers out, neither of which can be their own number.
- b. The two people who have had their numbers chosen need to secretly find each other and swap places before the person in the middle can jump into their place. If they manage it then the person in the middle has to go again (or you can just ask for another volunteer anyway). The people who haven't had their numbers chosen can pretend to be about to move or do other actions like distracting the person in the middle to make the person in the middle extra paranoid. After each go get everyone to select a new number, so people get a different number each time.
- c. After everyone has had a go in the middle, discuss the following with the group:
  - What was it like being in the middle?
  - What was it like being on the outside?
  - What was it like having your number chosen?
  - What sort of things were you looking out for when you were in the middle?
  - What was it like constantly being watched?
- d. You can talk about paranoia, and relate to surveillance as everyone is being watched, and there are certain rules established which must be adhered to; people are misreading signs and signals, people have to do things in secret to avoid being seen, people get paranoid in the middle.

What's the relationship between being watched and being paranoid? Can you think you're being watched when you aren't? What kind of feelings does that give you? When else do we feel like we are constantly being watched? When else do we feel paranoid?

## Exercise 7. Protest

The Tiananmen Square protests were triggered in April 1989 by the death of former Communist Party General Secretary, Hu Yaobang, a liberal reformer, who was removed from power after losing a his battle with hardliners over the direction of Chinese economic and political reforms. University students who marched and gathered in Tiananmen Square to mourn Hu also voiced grievances against inflation, limited career prospects, and corruption within the party. They called for government accountability, freedom of the press, freedom of speech, and the restoration of workers' control over industry. At the height of the protests, about a million people assembled in the Square.

In *Chimerica*, Lin writes a blog entry about the pollution levels in the atmosphere, posting what he perceives as the real levels rather than the party's skewed results. In doing so, he knows that he will be reprimanded – but he feels so strongly about it that he is willing to take the repercussions.

In the UK, it is difficult for us to imagine what it must be like to not be allowed to speak your mind – or to be reprimanded for doing so. The following exercise aims to give students some idea of what this might feel like.

### Part 1

Ask a volunteer to talk about a subject they feel passionately about. Once they have decided on the subject, have the group brainstorm words associated with that subject. Pick your top five and write them on the wall. Now ask the volunteer student to talk for two minutes on their subject without using any of the listed words. If they do, the other students must sound a buzzer or shout 'CENSORED.' How did that feel for the volunteer? What was it like to not be able to speak freely? What did it make him/her want to do?

### Part 2 - Extension

You could extend this exercise by creating a physical representation of protest. Place a chair at one end of the room. Have the group decide what the protest is about. The chair now represents this. Ask for a volunteer. The aim for this person is to reach the chair, stand on it, and shout aloud what they are protesting about. Now ask the other students (the censors) to create different obstacles to physically stop that person from getting to their destination. No touch allowed. Does the person succeed? What tactics did they use? How did they find this? How did they feel if/when they were eventually heard? Remind the students that protest doesn't have to be in the form of marches – in the play Lin uses the power of writing and the medium of the Internet to share his views.

### Part 3 - Further Extension

The quote below is from his article. As an extension, you could have students write an article on a subject that they feel passionately about.

**“Somewhere in Beijing tonight, a woman dies a third-world death in a new world China built on her sweat, and her blood, and her sacrifice. And across the city, an official scratches his belly in his sleep, and dreams of regulations.”**

Lin's article Scene 4.2



Photo Ludovic des Cognets

## **Chimerica**

### **Almeida Projects Resource Pack**

Compiled by EJ Trivett with contributions from Samantha Lane, Charlie Payne, Sarah Tarry and Boris Witzenfeld.

*Chimerica* by Lucy Kirkwood was produced at the Almeida Theatre 20 May - 6 July 2013.

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# **ALMEIDA**

**PROJECTS**

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Since 2002 our main aim has been to inspire the theatre-makers, theatre-goers and theatre-lovers of the future. Each year we provide more than **10,000 opportunities** for young people to participate in projects led by experienced industry professionals inspired by main-stage shows in our producing theatre.

Our Schools and Education programme is really important to us, which is why we have a number of ways that we can work together with you. Depending on your needs, budget and the time you have available, we work with the education sector in the following ways:

### **Subsidised Tickets**

A comprehensive package of discounted theatre tickets, in-school workshops and a personal host for the production to answer any questions about the theatre or the show.

### **Residencies and Workshop Packages**

We offer packages to bring the expertise of our practitioners in your school from one-off workshops to year-long residencies, all tailored in response to your students' academic needs. From backstage tours and careers talks to devising and character masterclasses, we use our resources as a world-class producing theatre to deliver quality work to enrich students' experience.

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The Worshipful Company of Grocers

Islington Council  
The Lehman Brothers Foundation Europe  
The Mildred Duveen Charitable Trust  
Mishcon de Reya  
The Noël Coward Foundation  
The Ormonde & Mildred Duveen Trust  
Pinsent Masons  
The Rayne Foundation