

Educational material for the play *Extremophiles*, by Fergal O'Byrne

How to use the educational material:

If you are just going to *see* the play, you can work on part 1 and part 3.

If you are going to *study* the play in detail, the assignments in part 2 will be relevant as well.

If you have questions or comments to the material you are welcome to contact us.

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Part 1: Opening the play

Describe the picture below. What is significant?



Look at the title of the play in the poster below. What associations do you get? What might the play be about?



Creative exercise (pair work):

Imagine you are trapped in a closed space with three other people. Write a list of ten adjectives that describe how you might feel. Compare your list with your partner. Do your answers differ? See if you can agree on a final list of twelve adjectives.

The play:

Extremophiles is set in our time in a remote Antarctic Research Station. A deep and prolonged winter is forecast and the majority of the staff head back North to the supply ship. Only a skeleton crew remain; Angela, Lars and Bertram.

Commander Fiskler originally goes to the ship but changes his mind and takes the perilous, solo trek back to the station.

The prologue: Setting the scene

Read the prologue and describe the atmosphere.

PROLOGUE

The sound of rushing wind. Loud. A lone figure clad in polar explorer gear is man-hauling a heavy sled, trudging slowly. There is the beautiful shimmer of the green Aurora Australis above him.

He stops, takes off his gloves and with some difficulty takes out a Sat Phone and tries to receive a signal. He is frustrated by the effort and puts the Sat Phone away. He is captivated by the aurora above him. He calls out to the shimmering lights.

Creative assignment: Staging

Considering the prologue, how would you design the stage? Draw the stage as you would design it.

- How do the actors move in and out?
- Would you use any special effects. If so, what?
- After seeing the play, consider how it has been staged. Was it as you imagined? Did it add anything you had not considered?

First dialogue

In groups of three, read the first dialogue between the characters in Act 1 shown below.

- What is characteristic of the sentence length and structure?
- What effect does the sentence structure have?
- How would you sum up their communication?
- Describe your first thoughts on the relationship between the characters

First Dialogue:

Bertram: If you had to?

Lars: I don't.

Bertram: But if you did?

Lars: I do not.

Bertram: Flip me, he's stubborn.

Angela: That he is.

Bertram: Draw straws?

Lars: Straws?

Bertram: To eat or be eaten? Short straw gets eaten. As it should be.

Lars: But there's no need.

Bertram: Be a sport.

Lars: Why should I "be a sport"?

Angela: Come on Lars.

Bertram: You're no fun.

Lars: We live in the world's largest freezer.

Bertram: *(sings teasingly like a child)* "Lars is a spoilsport".

Lars: Even if the power failed ...

Angela: Which it won't.

Lars: Even *if* the power was to fail ...

Bertram: We'd die.

Angela: We all die.

Lars: Why straws?

Listening exercise:

Listen to Fergal O'Byrne's introduction to the play.

<https://youtu.be/iaZXPZWCevM>

What questions does he raise?

Consider, when you see the play, which character you would like to be.

PART 2: Analysis and interpretation questions

Act 1.

Scene 1

Find examples of how each of the characters are dealing with their isolated situation. Consider for instance what coping strategies they apply.

Lars	Bertram	Angela

Give example of repetition and explain why there is a focus on this.

How is the power struggle between the characters shown? Consider what they spend their time doing.

Sum up: what do we know so far about eg. the characters, the setting, what has happened, where they are?

How would you describe their situation? What signs are we given of an apocalyptic scenario?

Scene 2

Describe the effect the “ghostly image” of Fiskler has on Bertram.

How do you interpret this image?

Why doesn't Bertram tell Angela?

Scene 3

What is “off” or ironic about Bertram singing a song with invented lyrics to the tune of “Ode to Joy”? Find the tune on the internet and listen to it.

Explain Bertram's pun "*The Dane Man Cometh!*"

https://en.wikipedia.org/wiki/The_Iceman_Cometh

Give other examples of Bertram making an issue of Lars being Danish.

Scene 4

What signs are we given of how the characters are beginning to react to their situation?

How do they react to one another?

How do Bertram and Lars react to Angela being given the role as base commander? Do they react differently? What does this say about their characters?

Comment on how Angela establishes her authority, based on the following conversation:

Bertram: Fiskler would know what to do.

Angela: He's not here, so you are stuck with me.

Lars: We have to obey the rules.

Bertram: Tally-ho.

Angela: No, not tally-fucking-ho ... aye, aye Commander. Are we clear?

Bertram: Crystal, Commander.

Angela: Good. Lars, prepare for an EVA. Bertram, clear up this place and check the dates on the food in the fridge, again!

Scene 5

Consider the following message: "*Dire ... evac ... deva ... retu ...*"

What do you think it refers to?

How is the broken message open to interpretation?

Why might it be so important for Bertram to decode Fiskler's message?

What news does Angela give at the end of the scene (and act)? What challenges might this add to their situation?

Act 2.

While reading this act, look at the relationship between the characters and how it evolves. What conflicts come to view as the story progresses?

Scene 1

What physical changes in the characters mark the fact that a month has passed since the first act?

What is the Aurora Australis? What might its presence mean on a symbolic level?

Comment on the Mika and Jorkki-joke in relation to the characters' situation. Pay particular attention to the punchline "*Oh Jorkki, haven't we seen enough of the world?*" (p.34). How do the different characters interpret the joke and what does this say about their respective states of mind?

Later on in the scene, Bertram declares, with reference to the Mika and Jorkki-joke, that "*We are as blind as those Godforsaken Finns.*" (p.39) What might he mean by this? In what sense are they "*blind*"? In what sense are they "*Godforsaken*"?

What signs are we given that Bertram is beginning to unravel? Give specific examples. Would you consider him insane at this point in the play? Why/why not?

What are Lars and Angela plotting to do and why?

Scene 2

Describe the mood and the setting. How do they celebrate Lars' birthday?

In the beginning, Bertram is listening to Beethoven's "Ode to Joy", emphasising that Beethoven was deaf at the time of writing it. In what sense might that be particularly moving to him? Are there parallels to the Mika and Jorkki-joke?

Describe what we are told about Angela's background. Browse this Wikipedia page: https://en.wikipedia.org/wiki/Angel_tube_station Why is she called Angela? How might her upbringing have helped shape her into the person she is today? Should we take this story at face value or could the term "tube station" mean something else?

When Lars is asked to do a toast, he proclaims: “*To seeing more of the world!*” What does this say about his personality? For instance in comparison to Bertram and the Mika and Jorkki-joke.

Scene 3

In this scene, Bertram refers to Emilio Palma (p.48), who was the first known person to be documented as being born on the continent of Antarctica.

https://en.wikipedia.org/wiki/Emilio_Palma

Why might Bertram refer to Emilio?

How does this affect Angela?

What are they indirectly talking about in this scene?

Scene 4

What is the initial reaction of the other characters upon Fiskler’s return?

Why did Fiskler return? Comment on his line: “*Fuck the journey! I came back because I am a coward*”

Fiskler exclaims “*The journey is the easy part*” “*it’s all gone, Lars*” - what is the meaning in his lines? How does Lars react?

We are told about an incident with “nukes” - what might have happened?

Look at Fiskler and Bertram’s conversation. Why does Fiskler tell a false story?

Explain the reference “Athenians drawing lots”

<https://en.wikipedia.org/wiki/Sortition>

Explain the symbolic significance of the name “The Aurora”

Much of the conversation in this scene revolves around the messages Fiskler sent. How has it been interpreted and by whom? What does this say about communication in this play?

Comment on the dramatic ending of the second act.

Comment on the reference to the baby as the “*New Messiah*”

Is there really a baby? What signs do we see in this scene that it might not be?

Rounding off Act 2

Comment on the state of mind of the characters at the end of act 2. How have they each chosen to deal with their situation

Character	State of Mind	Coping Strategy
Fiskler		
Lars		
Bertram		
Angela		

Act 3

Scene 1

What signs do we see that seven months have elapsed since the end of act 2?

Fiskler's beard is described as being "Jesus-like". Explain the irony in terms of his role.

What is meaning and what is madness in Bertram's rambling?

Bertram asks if they can name a microbe after him, *Bertramacillus lactis*. Comment on the characteristics of this microbe as described by Bertram. "*Persistent bugger; knows everything; useful to no one.*" How does Bertram see himself?

What are the other characters plotting to do to Bertram? Why?

What is Fiskler taking responsibility for in the following lines?

"I, Commander Michael Fiskler, take full responsibility for subsequent actions relating to Bertram."

What does Angela discover about Bertram? What effect does that have on her? What does it say about Bertram?

Scene 2

What has happened to Lars and Bertram?

How does Fiskler justify his actions in his dialogue with Angela?

Do you sympathise with him? Why/why not?

How does Angela feel and why?

Scene 3

Describe the relationship between Fiskler and Angela at this point.

What has happened at the end of the play?

How do you interpret Angela's final lines "*Look, the sun!*"

Were you expecting this ending?

Rounding off the play

Consider the following themes and discuss in small groups which ones you find most relevant. Feel free to add other themes:

- (Post) Apocalyptic society
- Trust
- Communication and interaction
- Survival
- Isolation
- Madness

Consider the names of the characters. What symbolic references do they have?

Think of other stories that deal with isolation, for instance Robinson Crusoe, the film Castaway, Lord of the Flies, Life of Pi etc. and compare to Extremophiles. What do such stories tell us about human nature and extreme situations?

Part 3 Additional activities and material

CREATIVE TASKS:

SoMe assignment

Consider, when you see the play, which character you would like to be.

Make an instagram profile/FB profile for your character.

Angela: late thirties, PhD, Microbiologist

Bertram: late fifties, Professor of Glaciology

Lars: early thirties, Communication Officer

Fiskler: mid-forties, Base Commander and Meteorologist

The imaginary baby

According to Fergal O'Byrne, the Extremophiles playwright, the idea of an imaginary baby came from two sources: Emilio Palma, an Argentine man who was the first documented person born on the continent of Antarctica; and folie-a-deux, which is a kind of shared psychosis.

1. Please read Fergal O'Byrne's description below, and look at the links he provides.
2. In pairs, invent a situation where one of you is the creator of a delusion and the other is to go along with the delusion.
3. Create a dialogue to perform in class.
4. The class should then try to figure out what the delusion is, why one of you created the delusion, and why the other one chose to go along with it.

Fergal O'Byrne's Note on Emilio Palma:

Emilio Palma. In my research I was fascinated to find out that Emilio was the first known person to be documented as being born on the continent of Antarctica (https://en.wikipedia.org/wiki/Emilio_Palma) ... to me this had lots of resonance with the idea of Angela thinking she is pregnant and worrying that there are no facilities to give birth. Emilio was born on an army base with doctors and the proper medical facilities – which Bertram is only too happy to remind her of. All is not so simple however as Emilio was effectively being used as a pawn to ensure that Argentina could bolster their case for claiming part of Antarctica. He was an innocent player in this political chicanery. Angela's illusion is also part of her attempt to use the baby to her own ends – in this case survival. These ideas intrigued me and I wanted to include them in the play.

This also leads me on to another issue I researched quite deeply – the concept of *Folie-a-deux* – where one or more people can become embedded in the delusion of

another, a shared psychosis if you will. The most famous example in recent years is that of Ursula and Sabina Erikssen, identical Swedish twins who embarked on a bizarre journey from Ireland to England culminating in the killing of an innocent man. Some of their exploits were captured on police video and make for fascinating, and terrifying, viewing. I really wanted to be sure that this was a real psychosis before I used it as a subtle strand in the play. I researched it heavily and even wrote another play just around this research (called *Folie-a-deux*). If you have the time or inclination you can read more here - https://en.wikipedia.org/wiki/Ursula_and_Sabina_Eriksson - and there is also a fascinating BBC documentary available free on YouTube (<https://www.youtube.com/watch?v=VTpFWiEx3eo>)

Interview with Fergal O’Byrne:

Write 5 questions for the playwright.

If you had the chance, what would you ask the playwright?

Form it as a letter and send it in a mail to Fergal O’Byrne.

Contact: fergal@wytaofilms.com

Create a new poster for the play:

Words to consider:

- isolation
- Antarctica
- Aurora Australis
- scientists
- hope/despair

Read and write a review of the play:

Work on a review of the play in order to evaluate the play. You need to consider the strengths and weaknesses of the play.

<https://www.lexico.com/grammar/top-tips-for-writing-a-review>

An example:

“This is a play of deep humanity as well as intelligence ... and flows beautifully ... the script skilfully tries to force the audience to realise that there are very few moral absolutes, particularly when survival is at stake.”

– Emer O’Kelly, Judge, Eamon Keane Playwriting Award Winner 2018

Listening exercise:

Listen to the actor Ian Burns' introduction to the character Bertram.

<https://youtu.be/itQM7K6z9Ek>

ORAL exercise: Do Debate:

Make a debate where you, in two teams, argue whether or not Bertram is a hero.

Structure of the debate:

2 teams of 3 students.

The motion: Is Bertram the hero of the play?

(Each speaker will speak for about 2 minutes)

Proposition team: Bertram is the hero of the play.

Opposition team: Bertram is not the hero of the play.

First speaker proposition: presents his main point and characterizes Bertram.

First speaker opposition: presents his main point and characterizes Bertram.

Second speaker proposition: elaborates and provides arguments and examples.

Second speaker opposition: elaborates and provides arguments and examples.

Floor debate: questions from the other students/the audience. Questions must be addressed to either the proposition team or the opposition team.

The teams write down the questions but do not answer the questions right away.

Third speaker opposition: answers the questions from the audience and finally sums up the arguments and main points.

Third speaker proposition: answers the questions from the audience and finally sums up the arguments and main points.

All the students can have a vote: Which of the teams had the most persuasive and convincing arguments in the debate?

Grammatical exercises:

1. Verber: Marker alle verberne i teksten nedenfor. Sæt verberne i præteritum.
Eksempel: A lone figure clad in polar explorer gear **is (was)** man-hauling a heavy sled, trudging slowly.

Prologue

The sound of rushing wind. Loud. A lone figure clad in polar explorer gear is man-hauling a heavy sled, trudging slowly. There is the beautiful shimmer of the green Aurora Australis above him. He stops, takes off his gloves and with some difficulty takes out a Sat Phone and tries to receive a signal. He is frustrated by the effort and puts the Sat Phone away. He is captivated by the aurora above him. He calls out to the shimmering lights.

Vocabulary work:

Exercises with word classes: Put the words in the different categories. Not all the words are found in all 4 categories. Use your dictionary.

Noun	adjective	adverb	verb
devastation			
			truncate
			distort
	reluctant		
			convulse
guffaw			
	proletarian		
	oblivious		
		subtly	
	distraught		

Glossary:

Synopsis:

Extremophile (noun): an organism that thrives in extreme environments (under high pressure and temperature)

relief (ship) noun: in this connection “relief” means help or aid or rescue

Armageddon: (noun) 1) (Biblical reference) a battle between good and evil at the end of the world 2) a terrible war that could destroy the world

Prologue:

Aurora Australis: night sky, bands of coloured light that are sometimes seen in the sky at night in the most southern countries of the world

clad (adj): wearing a particular kind of clothing

trudge: (verb): to walk slowly or with heavy steps

Act 1, sc.1 (p.2)

spoilsport (noun): a person who stops other people from having fun, for example by not taking part in an activity or by trying to prevent other people from doing it

microbe (noun): an extremely small living thing that you can only see under a [microscope](#) and that may cause disease

scoundrel (noun): a man who treats other people badly, especially by not being honest or moral

maudlin (adj): self pitying, tearfully sentimental

whippersnapper (noun): a young and unimportant person who behaves in a way that others think is too confident and rude

Mika and Jorkki: reference to a joke is told in Act 2

solitaire (uncountable noun): 1) any of various card games played by one person, the object of which is to use up all one's cards by forming particular arrangements and sequences. 2) a game for one person in which you remove pieces from their places on a special board after moving other pieces over them. The aim is to finish with only one piece left on the board.

fidget (with something)(intransitive verb): keep moving your body, your hands or your feet because you are nervous, bored, excited, etc.

Sc.2 (p.8)

bedraggled (adj): made wet, dirty or untidy by rain, mud, etc.

dunk (verb): to put something into water (tea bag into his cup)

famine (noun): a lack of food during a long period of time in a region

lump it - take your lumps (idiom): to accept bad things that happen to you without complaining

invoke (verb): to mention or use a law, rule, etc. as a reason for doing something

incite (verb): to encourage somebody to do something violent, illegal or unpleasant, especially by making them angry or excited

spurt (verb): to burst out or pour out suddenly; to produce sudden, powerful streams of liquid or flames

truncate (verb): to make something shorter, especially by cutting off the top or end (her: afbryde)

distort (verb): to change the (shape, appearance or) sound of something so that it is strange or not clear

Radome (noun): a structural, weatherproof enclosure that protects a radar antenna (portmanteau of radar and dome)



Extra Vehicular Activity: Vehicular: intended for vehicles or consisting of vehicles

Sc.3 (p.14)

rummage (verb): to move things around carelessly while searching for something

muffled (adj): not heard clearly because something is in the way that stops the sound from travelling easily

fret (verb): to be worried or unhappy and not able to relax

Beethoven's Ode to Joy: listen to this melody:

<https://www.youtube.com/watch?v=Wod-MudLNPA>

thud (noun): a sound like the one that is made when a heavy object hits something else

gust (noun): a sudden strong increase in the amount and speed of wind that is blowing

askance (adv) (idiom): look askance at somebody: to look at or react to somebody in a critical way or in a way that shows you do not trust or believe them

galley (noun): the kitchen

subtle (adj): not very obvious or easy to notice

in situ (adv): in the original or correct place

asap: as soon as possible

comms (noun plural, informal): communications

demeanour (noun): a way of looking and behaving

alimentary canal (noun): the parts of the body that food goes through as it is eaten and digested.

shipshape (adj): clean and neat; in good condition and ready to use

Sc. 4 (p.20)

queasy (adj): feeling sick; wanting to [vomit](#)

pesky: (adj) annoying

VSAT: very small aperture terminal. A two-way satellite ground station

VHF: abbreviation: very high frequency (a range of radio waves used for high-quality broadcasting) (a VHF transmitter)

ELF: extremely low frequency

unprecedented (adj): that has never happened, been done or been known before

ionise (verb): to change something or be changed into [ions](#)

Carrington-scale event: this is named after a British Astronomer Richard Carrington. He witnessed the biggest solar storm ever recorded, back in 1859 and recognised the link between this massive explosions on the sun that catapult massive amounts of ionising radiation towards Earth and can affect the Aurora and (nowadays) communications system and satellites. (There is an interesting, brief, article here:

[-https://www.nationalgeographic.com/news/2011/3/110302-solar-flares-sun-storms-earth-dan-ger-carrington-event-science/](https://www.nationalgeographic.com/news/2011/3/110302-solar-flares-sun-storms-earth-dan-ger-carrington-event-science/))

EM pulse: Electromagnetic pulse

EVA (noun): extra-vehicular [activity](#): an [occasion](#) when someone goes [outside](#) a [spacecraft](#) or [aircraft](#) while it is in [space](#) or in the [air](#), in [order](#) to [perform](#) a [particular task](#)

Sc 5. (p.26)

awry (adj/adv.): it does not happen in the way that was planned

devastation: (noun): great [destruction](#) or damage, especially over a wide area

skulk off (verb): to hide or move around secretly, especially when you are planning something bad

truculent (adj): tending to argue or become angry; slightly aggressive

intermittent (adj): stopping and starting often over a period of time, but not regularly

lever-arch files: storage folders that could store a lot of documentation

wring your hands (verb): hold your hands together, and [twist](#) and press them together in a way that shows you are anxious or upset, especially when you cannot change the situation

impart (verb): to pass information, knowledge, etc. to other people

ACT 2, sc. 1 (p.30)

elapse (verb): pass

unkempt (adj): not well cared for; not neat or tidy

dishevelled (adj): very untidy

reluctant (adj): hesitating before doing something because you do not want to do it or because you are not sure that it is the right thing to do

distraught (adj): extremely upset and anxious so that you cannot think clearly

de-icer (noun): a substance that is put on a surface to remove ice or to stop it from forming

methyl alcohol: (like methylated spirits: a type of alcohol that is not fit for drinking, used as a fuel for lighting and heating and for cleaning off dirty marks

convulse (verb): cause a sudden shaking movement in somebody's body
sidle (verb): to walk somewhere in a shy or uncertain way, as if you do not want to be noticed
disdain (noun): contempt, the feeling that somebody/something is not good enough to deserve your respect or attention
pull rank(verb)(idiom): to make use of your place or status in society or at work to make somebody do what you want
exasperated (adj): extremely annoyed, especially if you cannot do anything to improve the situation
guffaw (noun): a loud laugh
oxter (noun): person's [armpit](#)
pesky (adj): annoying
shrug (verb): to raise your shoulders and then drop them to show that you do not know or care about something
sedative (noun): tranquilizer

Sc.2 (p.40)

indulge: allow oneself to enjoy the pleasure of
awe (noun): feelings of respect and slight fear; feelings of being very impressed by something/somebody
stint (noun): a period of time that you spend working somewhere or doing a particular activity
proletarian (adj): connected with ordinary people who earn money by working, especially those who do not own any property
cusp (noun): the time of change between two different states
ponder (verb): consider
devour (verb): to eat all of something quickly, especially because you are very hungry
convivial (adj): sociable, cheerful and friendly in atmosphere
dissipate (verb): squander, to gradually become or make something become weaker until it disappears

Sc.3 (p.45)

overtly (adverb): in a way that is open and not secret
gremlin (noun): an imaginary creature that people blame when a machine suddenly stops working <https://en.wikipedia.org/wiki/Gremlins>
oblivious (adj): not aware of something
amble (verb): Stroll, to walk at a slow relaxed speed
imperil (verb): endanger

Sc. 4 (p.50)

commotion (noun): sudden noisy and confused activity or excitement
elated (adj): excited
slump (verb): fall down heavily

garbled (adj): confused - told in a way that confuses the person listening, usually by somebody who is shocked or in a hurry

airlift (noun): an operation to take people, soldiers, food, etc. to or from an area by aircraft, especially in an emergency or when roads are closed or dangerous

liability (noun): a person or thing that causes you a lot of problems

overawed (adj): so impressed by somebody/something that you feel nervous or frightened

arduous (adj): involving a lot of effort and energy, especially over a period of time

dazed: (adj): unable to think clearly, especially because of a shock or because you have been hit on the head

mayhem (noun): fear and a great lack of order, usually caused by violent behaviour or by some sudden terrible event

shell-shocked (adj): shocked, confused or anxious because of a difficult situation, and unable to think or act normally

rigorous (adj): thorough, done carefully and with a lot of attention to detail

paramount (adj): vital, more important than anything else

pummel (verb): to keep hitting somebody/something hard, especially with your fists

nukes: to attack a place with nuclear weapons

revelation (noun): disclosure: a fact that people are made aware of, especially one that has been secret and is surprising

intermittent (adj): sporadic

dishevelled (adj): very untidy

perk up (phrasal verb): brighten, to become or to make somebody become more cheerful or lively, especially after they have been ill or sad

devastated (adj): extremely upset and shocked

dire (adj): very serious

crestfallen (adj): sad and disappointed because you have failed and you did not expect to

exasperated (adj): extremely annoyed, especially if you cannot do anything to improve the situation (infuriate)

airs and graces (idiom): a way of behaving that shows that somebody thinks that they are more important, etc. than they really are

ship shape (idiom): in good order; trim and neat

shape up or ship out (informal): used to tell somebody that if they do not improve, work harder, etc. they will have to leave their job, position, etc.

inevitable (adj): unavoidable

subtly (adv): in a way that is not very obvious or easy to notice/in a clever way, especially by using indirect methods

spur (verb): to encourage somebody to do something or to encourage them to try harder to achieve something

transfix (verb - usually passive): paralyse

ACT 3, sc. 1 (p.66)

elapse (verb): go by

discernible (adj): perceptible

makeshift (adj): improvised, used temporarily for a particular purpose because the real thing is not available

languid (adj): moving slowly in an attractive way, not needing energy or effort

subdued (adj): unusually quiet, and possibly unhappy

unkempt (adj): dishevelled, not well cared for; not neat or tidy

sluggish (adj): moving, reacting or working more slowly than normal

tinker (verb): to make small changes to something in order to repair or improve it, especially in a way that may not be helpful

circuit (noun): the complete path of wires and equipment along which an electric current flows

cot (noun): a light narrow bed that you can fold up and carry easily

cock up (verb) (slang): to do something badly, often by making a careless or stupid mistake

en garde: French: on guard

face-off (noun): an argument or a fight

whimper (noun): a low, weak sound that a person or an animal makes when they are hurt, frightened or sad

deftly (adv): with movements that are quick and show skill

defiantly (adv): in a way that shows you refuse to obey somebody/something, sometimes aggressively

thrust (verb): to push something/somebody suddenly or violently in a particular direction; to move quickly and suddenly in a particular direction

devour (verb): to destroy somebody/something

loom (verb): to appear as a large shape that is not clear, especially in a frightening way

deflate (verb): to make somebody feel less confident; to make somebody/something feel or seem less important

lucid (adj): able to think clearly, especially during or after a period of mental illness

delusional: (adj): having ideas or beliefs that are not based in reality

pry (verb): to use force to separate something from something else

faux (adj): artificial, but intended to look or seem real

retract (verb): to move back into the main part of something; to pull something back into the main part of something

recoil (verb): 1) to move your body quickly away from somebody/something because you find them or it frightening or unpleasant 2) to react to an idea or a situation with strong dislike or fear

scuffle (noun): fight, a short and not very violent fight or struggle

Sc.2 (p.79)

atone (verb): to act in a way that shows you are sorry for doing something wrong in the past

squawk (noun): words or sounds made in a loud, sharp voice because you are angry, surprised, etc.

flicker (noun): a small, sudden movement (with part of the body)

disdain (noun): contempt

vantage (vantage point) (noun): a position from which you watch something

Sc.3 (p.82)

devour (verb): to eat all of something quickly, especially because you are very hungry

subside (verb): to sink to a lower level; to sink lower into the ground

distraught (adj): extremely upset and anxious so that you cannot think clearly

discernible: (adj): that can be recognized or understood, perceptible

garbled (adj): confused, told in a way that confuses the person listening, usually by somebody who is shocked or in a hurry