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| Planning brief by | Caitlin Beresford-Ord |
| Date | 20th January 2017 |

*Teaching Artists are referred to the Briefing for the information to be included in these briefs.*

***Context***

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| Arts subject | * **Drama** |
| Context | 2017 **Air Summer School Workshop** |
| Title of activity/brief | * Tempo, Space, Scale, Tension and Story – with some STEAM! |
| Overview | * Students will participate in a series of Warm-Up activities designed to ignite the imagination, build ensemble skills and identify links between our natural and inner world using the elements of drama |
| The big picture/ Enduring questions/understandings | * Stories are more than a combination of plot, structure and theme. By discovering the values, goals and needs of multiple characters within a story, we gain a greater and deeper understanding of the emotional complexities at the heart of what we read, watch and create. We thereby gain perspective on the complexities of life. |
| Resources  *Resources include any PowerPoint presentations/videos /etc.* | * Masking Tape. * ”If...” Sheets |

**The TA Activity outlined:**

Remember that it is possible to set out this same information in other formats. See the example provided for more detail. If another format is used please attach as an appendix to this document.

Remember there are some givens: e.g. warm up/cool down; space for reflection

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| **Activity** | **Learning** | **Links** | **Extensions** |
| The activity step by step | Explicit statement of the intended learning in terms of the Australian Curriculum: The Arts |  |  |
| **Warm-Up Exercise 1. 2 Minutes**  **“Tempo – the Basics”**   1. Choose one action, with a clear beginning and end 2. Repeat it several times, making sure the form is exact and repeatable 3. Perform the action in a medium tempo 4. Perform the action in a fast tempo 5. Perform the action in a slow tempo | Warming up and priming the imagination for Drama is of the utmost importance. This exercise touches lightly on exploring **situation,** **time** and **space**. The **Mood** and **Atmosphere** changes with the physical changes; they create changing emotional responses – pleasant, unpleasant, fearful, exciting…  **Movement** is explored as this exercise is experienced physically – with an emphasis on the physical experience dictating the emotional response.  **Voice** may come into it, sharp intakes of breath and exclamations  **Improvisation** involves responding quickly to changes in circumstance, time and place and giving it focus and tension. This exercise builds on those skills.  **Role Character and Relationships** are all explored and have the potential to be expanded for older students, when delving into a more specified notion of the implied actions.  **Tension and conflict** | Elements of **Dance and Music** are explored to some degree in this exercise. **Space, -** different levels and dimensions are used to create the various “walks’. **Time –** tempo and momentum are varied between each circumstance  **Dynamics –** weight, force and energy play a huge part in how we create these different scenarios.  **Relationships –** the relationship between our body parts (arms to body, feet to floor) is different again, depending on circumstance. | This exercise brings students into focus and allows for engagement and presence. In terms of progression, it’s an exercise which can lead to discussions of possession and mood and can provide the basis for devised drama and impro for older students.  Tempo is important for an understanding of Role, Character, Relationships, dynamics, mood, atmosphere.  We can introduce Duration (which ties into music and dance)  **(Give an example of this)** |
| **Warm-Up Exercise 2. “Space”**  **The Theories and Ideas**  Complicite (Simon McBurney) talks about Space being a *“provocation that can propel and shape a piece of theatre. When a sculptor takes materials and moulds them into a form they are manipulating space, making it meaningful and expressive.*  *Actors* (and humans!) *in a theatre* (or classroom) *can also manipulate and use the space to create meaning. Learning the language of space gives the theatre maker an endless number of possibilities.”*  Using the work of architects and sculptors can provide inspiration – there is the architecture of space in theatre as well.  Encourage students to look at these but the give students titles (The Fight, the dog, The Quest)  What about a corner, a revolving door, a stairwell, a lift?  Children are very responsive to space – let’s see what we can do with it.  Kneeling – looking up and down | **Role and character** is explored through the escalation of the emotions – starting with subtle expressions and moving to over and over-the-top expression.  Students will quite naturally use their **Voice and movement,** particularly when reaching the fullest expression of the emotion.  **Tension** is explored in the escalation of the emotions. | Visual Arts and dance are links. |  |
| **Warm-Up Exercise 3**  **“Space – Constricting and Exploding”**  Begin by walking around the room, in silence, changing direction at any time, hands by sides. Allow your thoughts to change your purpose and direction. Surprise yourself, change direction quickly and spontaneously. Or be motivated by someone across the room, respond to what is around you. (Kinesthetic response). Build the pace (Tempo).  You are late. You are late for something important. You have to get there.  You’re not going to get there on foot, you have to catch the train. You head for the station. The tunnel to get to your platform is through the centre of the room. Head towards the centre – you have to get there and make your way out the other side. You have to pass through the centre, it’s impossible. Allow yourself to vocalise your thoughts - You excuse yourself, you ask people to make way for you, you’re getting later and later and…clear the space! Run to your station! Stop!  What do we have? A liberated space. An empty space. A space of possibility.  **This could also be the story of The Big Bang! (Bill Bryson)** | Space and Time  Tension  Role and Character |  |  |
| **Warm up 4. Space and Constriction – Real Spaces. Frozen Images**  1. Begin this work by giving your students themes which inhabit very small spaces (real or imaginary): 'stuck in the lift', 'prisoners in a tiny cell' or 'there were ten in the bed...'.  2. Ask the students to create very short scenes which explore physical proximity and how people respond to being in limited spaces.  **Small Space / Big World**  1. Introduce the exercise by suggesting vast themes which embrace huge landscapes, and changes of landscape. These could include a James Bond Style chase sequence or the volcanic explosion at Mount Vesuvius, The Titanic,  2. In groups of five or six get your students to explore their theme on this very small stage. Get them to explore how to create a sense of space in a very small playing area. | Frozen Images offer the opportunity to condense and fame action – great for younger students. Make and respond – the audience can take the time to look at what they see and make sense of it – builds young audience awareness  The following exercises look at how to concentrate action and focus a performance. They usually provoke a very imaginative and lively use of space: the performers are so close together that there is an energy and contact - they work together.  Ensemble, working collaboratively, applying elements of drama. |  |  |
| **Main Activity 2. “If…”**  The magic “What If…?” is one of my most favourite questions. One that underpins my love of just about everything (Drama, music, dance, art, film, TV, Science, people, life…)  What if this were real, what if this were me, what if…?  Ove the last 2 days we have also looked at space in dance, Visual Art, media, drama. We have looked at scale (houses etc)  My belief is that this question is at the heart of the 2 greatest human endeavours – that of the arts and sciences (I include sport in that)  It’s all about possibilities, finding answers to more questions and asking questions of those answers.  Each group is going to be assigned a question. You’ll also have a set of elements to the composition that have to be included and some optional ones you can add if you would like to.  You are going to find a way for attempting to explore this question – find the story, the tension, the narrative. You might focus on one element. Who are these people? Can we abstract them? The piece can be 2-3 mins long. You can use tableaux, movement, narration, lines of text…  Discuss Montage, it’s basis in film and how these techniques can be in her toy theatrical | This exercise explores all the Elements of Drama to some extent.  **Role, Character and Relationships** are explored through the dramatic action of, and experienced by, the character and the ideas they express.  **Time and Situation** are explored through telling the story through the eyes of one character in a succinct and condensed way, highlighting the dramatic action and given circumstances of the play.  **Voice and Movement** are used in order to create the piece.  Students will learn that by condensing the action and using techniques such as tableaux or frozen images, the **focus** is intensified and the action clearly framed.  **Tension** is explored through focussing on how one particular character overcomes adversity or deals with conflict.  **Language, ideas and dramatic meaning:** the language is condensed into simple text that nevertheless highlights a characters thoughts and values.  **Mood and atmosphere** can be created by the use of music or sound effects.  The participatory experience of an audience will be discussed, with the class asked to reflect on what they have seen and what they experienced whilst performing.  The exercise gives students the opportunity to begin identifying the skills needed to create drama: smaller groups means needing **to work collaboratively** and relatively quickly, they will need to identify the central elements of drama contained within that character’s journey in order to bring it to life and give it meaning and therefore questions of interpretation will arise. How do we interpret this character and their story? How do we interpret it for performance? How does each performer interpret the other characters as they relate to the central character? How is each moment of dramatic action interpreted?  The techniques **of voice and movement** are explored with real potential for imaginative engagement; using the voice and body to create sound effects, using the body not only for character but for objects as well – trains, trees (yes – trees!) cliffs, benches, doors…anything.  The processes students will continue to develop are **role-playing, interpreting scripts,** **rehearsing and directing** and **responding to drama as an audience.** They will be encouraged to work quickly in order to have time to rehearse and as TA, I will make suggestions about framing moments etc that will give them the experience of taking direction and receiving offers. |  |  |
| **Reflection – 20 Minutes.**  This reflection will focus on individual responses to the activities, what they felt worked, what didn’t and *why.* How they feel they could apply this in their own classrooms, what resources they think they’d need to create, how they might apply it to other subjects. Do they feel confident this could sit within the expected range of their teaching skills? | In making drama, it is crucial to our learning that we respond to it as well. The Reflection component is a necessary part of defining our learning and understanding of Arts practice in education. |  |  |

*The MU pedagogy focus activity will be outlined in response to the information from the TAs.*