

Lesson Plans

CCP Unit. (yr 2, BA Acting and Performance, BA Contemporary Theatre and Performance).

Purple text is a little about the “why” of an exercise. I.e. how they relate to LO’s

Pink text is context, and things for me to remember.

Is how it went, what I noticed and therefore what I need to adapt moving on

Students:

BA Acting and Performance x 9 (No known AA, no info if ISA)

BA Contemporary Theatre and Performance x 3 (1 x AA)

Context. Students have already begun the unit, so I begin working with them in their 3rd week. I was told by the year lead that the acting students were “serial offenders” in terms of absence, and that they were assigned to this project, because they didn’t fill out the choice form. Therefore that haven’t necessarily chosen to be in this project (physical theatre).

Sessions: Tuesdays 10 – 1pm.

Boomtown: week 1

*Check in:

How are we arriving? (Close eyes and show with hand the response to check in questions. For example: How was your breakfast today (great/a lot, hand up high, none hand down low, normal for me in front of chest)

Questions:

Breakfast

How did you sleep

How are your energy levels right now

How much were you able to work on the unit independently

Do you have any tension in your body, if so, place hand there.

How do you feel about moving today

*The Check in enables me to get a sense of how each student is arriving, and therefore I can structure the physical warm up accordingly. Particularly as I do not know some of the students.

Breig introduction to “me” and my practice and how I work as a tutor and Movement director or choreographer:

Brief intro to me.

My approach: I will give exercises that can help you generate movement, as a starting point. Write them down, rework them in your independent practice. Later down the line I can visit your work and assist you with directing at coaching of your movement material. I prefer that you generate the movement, rather than choreographing for you, that way the movement comes from you, and will be informed by your lived and embodied experience. However, if the groups want me to, I can set movement material for you.

Include this because some of these students have not had me as a tutor before, and know me as interim programme director, and cover course leader. For example, there are 2 students in the group who I accompanied them through a disciplinary process with the dean of students last year. Therefore, the previous relationship would not have been horizontal, and my approach to teaching strives to be etc. I.e., a way of starting afresh.

Note: I often write what I want to say, as it helps me to be more concise verbally, as occasionally I can struggle with this.

Warm up through Laban efforts.

Warm up always in a circle

*Remind students they do not need to move with pain, but always to the point just before something hurts. Key is adapting to their needs.

Week 1:

Warm up (efforts)

Ensemble exercise:

Moving as one:

*Stimulation Mirror neurons

- Mirroring in pairs. Talking together, moving together.
- Flocking
 - Normal.
- Architecture; around space.
 - Embodying the shapes in the room in relay.
- Flock and Architecture.
- Outside to inside: Architecture.

Mirror neurons help with ensemble work and are key to collaboration. Allowing a physical empathy to build up, crucial for performance work in groups. Furthermore, this project will likely have an immersive nature to it, so the students need to build up their physical and literal listening skills, listening to one another as well as “reading the audience”.

Short Pee break

*Generating movement:

Introduction to Laban Effort in more detail.

Go through Power Point.

Move through each effort.

Codified: efforts: actions. Sequence.

Out movement profiles, create a series of actions with this profile. Show to group.
Can we observe the effort?

*This relates knowledge and enquiry. It one way of creating physical characters and being able to relate the movement to the personality.

*Check out:

Discussion.

What will they work on in independent practice.

*Reflection. How much are they taking in, where are they at?

**Remember to remind them to document these reflections and add their notes to their Padlet so they can refer to the sessions in their portfolio.

Observations:

The group is diverse in confidence, willingness to participate and experience. In general, there is a very immature response to flocking, and to architecture. They are also doing these training exercises in their other project, Herds, which is interesting (and positive) that myself and another tutor are on the same page. Some struggle to give things ago, and others break out into laughter, without being able to hold their physical presence in terms of performance. They were engaged throughout the work with Laban efforts (both the PP and moving).

Thier reflections reveal that some are quite lost within the unit and are not understanding the collaborative nature with students form other courses. Others are very proactive and leading, in a mature and sensitive way, with their ideas and proposals.

Week 2:

Check In:

How are you arriving?

Where are you at with the project?

-One by One.

10am – 11.30 Warm up with Viewpoints, (calle y carrera.)

Start with grid system.

Bring in mirroring:

- Near and distance
- Architecture

Bring in Flock

Bring in Battle.

Bring in collective pause (in group). (Building up the resistance they need to hold still in a Position, and also to listen and respond (action reaction).

Bring in wall.

Take Architecture outside to courtyard & Canteen.

Try viewpoints exercise outside?

12 – 1

Character building.

Play with efforts (improv with different combinations).

Individually, create a sequence of 5 different actions relevant to the piece.

Now explore changing which part of the body will lead.

“Work through changing the efforts and the above to define how your character moves”.

Check out:

Reflection.

What will each student work on independently?

The check in was “painful” in the sense that going around and hearing from everyone was difficult as some did not want to speak. So, not the way to go with this group, the more indirect check-ins, like last week, work better.

With regards to the movement-based exercises, some progress was made this week, with the group almost achieving a good “flock”. I.e, listening and responding to each other as a unit. This would suggest they are getting more used to this way of working. However, some students were not (yet) able to maintain concentration when we worked outside. By this, I mean they broke their physical presence, or performance presence. This was reflected back on at the end. In their words, they found the exercise fun but lost sight of the idea of it being a performance. So the learning is there.

The ‘Character’ building was really encouraging, and they now have material to go away and work on.

My sense is that the acting students, in some case really lack confidence, and in others lack resistance and professionalism, which gives me a sensation of working with young students, like year 8 year 9. However, the response to the exercises is positive and in their reflections in the checkout they are verbalizing in their own words what they are learning.

These are printed and attached to walls for reminders:

TIME: SUDDEN -----SUSTAINED

WEIGHT: LIGHT -----STRONG

SPACE: DIRECT -----INDIRECT

FLOW: BOUND -----FREE

Independent tasks week 2

- H + L.
 - Extend movement sequence: Aim for 3 - 4 minutes of material.
 - Clarify your movement profiles, work on being precise on how the two mushroom men differ.
 - Begin to consider voice/text/dialogue with movement.
 - Rehearse voice using Laban effort: is the voice profile using the same qualities as the movement profile???
- Hl + D
 - Extend you sequences and work on being more precise with regards to the movement profile (using Laban Effort qualities).
 - Play with the timing and interaction between you: Add pauses, repetition, speed up etc,
 - Begin to consider voice/text/dialogue with movement.
 - Rehearse voice using Laban effort: is the voice profile using the same qualities as the movement profile???
- Flashmob (Ph + Ir + J + Je)
 - Join your sequences together and expand to making a solid section that is choreographed so we can play with it next week. Aim for 3minutes of material.
 - Consider repetition of some of the sections, cannon, "duets\duologues" etc etc.
 - Consider what actions you can use when thinking about the space and context.
 - Play with the movement profiles of each character:

- How they differ, or, not?
 - Play with voice and sound. Use the effort qualities to find a voice for the characters.
- Jn, E & D
 - Keep working on your characters and expand some of the material.
 - Clarify the movement profile, as well as the voice profile using the effort qualities.
 - Consider if the characters come together/overlap/intersect etc etc