

## CASSANDRA MASTERCLASS PLANNING TEMPLATE

SESSION TITLE: How to stage a personal story? Dramaturgy and conveying meaning

LED BY: Arjen Barel

SESSION OVERVIEW: During this workshop the participants learn about how to think about the dramaturgy of a story/performance and how everything you do or put on stage has meaning.

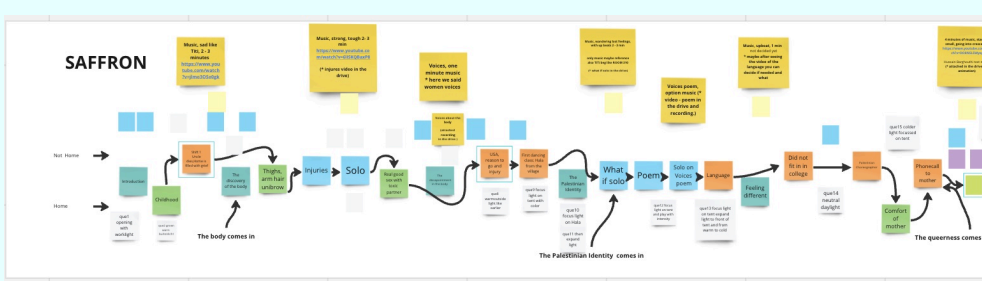
SESSION AIMS: Creating dramaturgical awareness and focus with all the senses and sign systems.

REQUIRED MATERIALS: a projection screen for presentation of the video's.



EXERCISE	DESCRIPTION (Step by Step)	PURPOSE/DESIRED OUTCOME	TIME (90 mins total)
Lead in/theoretical introduction.  Combination of theory and discussion.	<p>Staging a personal story requires a strong dramaturgy and a clear view on how to use the theatrical space. Everything the audience sees and hears on stage bears significance, and as a performer it is important to steer these observations, and to be aware of the meaning making process that takes place in the heads of the spectators.</p> <p>This session focusses on making the young storytellers aware of the opportunities to work on a dramaturgy and how to use the theatrical means and sign systems to convey the meaning you like to convey. Several videos of storytelling/theatre performances were shown and discussed with the group.</p>	Introduction to get the participants in the mindset to analyze what they are going to watch.	20 min
Example 1	<p>*Sport Monologue by Rory de Groot</p> <p><a href="https://youtu.be/lzcKkkvlz0g?si=O-hrNEpZTTAB0EiK">https://youtu.be/lzcKkkvlz0g?si=O-hrNEpZTTAB0EiK</a></p>	Introduction I how to use a combination of sign systems to convey meaning in different layers.	20 min.

	<p>We showed the first five minutes, and we analyzed this part of the show by asking the young storytellers what they saw, what they noticed, how a contract with the audience was created and what element conveyed which meaning.</p> <p>Then we asked to think of ways how this story performance could end. After collecting some opportunities, we showed the final minutes of the story. We analyzed by repeating the previous questions.</p>		
Example 2	<p>*Saffron by Storytelling Centre/Hala Salem</p> <p><a href="https://youtu.be/mvKoJuWMeWg">https://youtu.be/mvKoJuWMeWg</a></p> <p>We showed a part of this performance and asked the young storytellers to analyze how the theatrical space was used, how the positioning of the body created meaning and how – in specific moments in this performance – movement replaced text in conveying meaning.</p> <p>We showed how this performance was built up dramaturgically, showing the visual set up of the performance and introducing the work process to the young storytellers.</p> <p>This is the visual set up:</p>	<p>Introduction in how to make a dramaturgical structure.</p> <p>How to convey meaning: Example of how to switch between sign systems. Which sign system tells which story?</p>	20 min

			
<p>Example 2</p>	<p>*Next to Normal by Storytelling Centre/Ashtar Theatre</p> <p><a href="https://youtu.be/mvKoJuWMeWg">https://youtu.be/mvKoJuWMeWg</a></p> <p>We showed the last part of this performance to see how you can introduce a serious (personal) topic (in this case the siege of Ramallah in 2002) with humor. After watching the scene, we analyzed how it was build up, which performing techniques were used and how the audience got a role in the scene.</p> <p>Later we showed the start of the piece, to show how the contract with the audience was set up, how codes were conveyed to steer the meaning making process of the audience.</p>	<p>How can you set codes in a performance</p> <p>Importance of humor.</p> <p>Importance of making connection and the opportunities of involving the audience.</p>	<p>20 min</p>
<p>(Reflection/closing)</p>	<p>The session was closed with a check-out in which the participants were asked to reflect on what they take with them from this session</p>		<p>10 min</p>