

CASSANDRA MASTERCLASS PLANNING TEMPLATE

SESSION TITLE: Stage presence and awareness

LED BY: Rory de Groot

SESSION OVERVIEW: During this workshop the participants learn about stage presence and the use of voice as a storyteller on stage.

SESSION AIMS: Creating theatrical awareness and focus with all the senses.

REQUIRED MATERIALS: a projection screen for presentation of images and theory, a chair for everyone and enough space to do physical exercises in with a group of more than 10 people.

REFERENCES: *Playing the Audience* by James B. Nicole, *Toneelspelen in de tegenwoordige tijd* by Paul Binnerts, *Telling stories: a grand unifying theory of acting techniques* by Mark Rafael and *Finding your Voice: a step by step guide for actors* by Barbara Houseman



EXERCISE	DESCRIPTION (Step by Step)	PURPOSE/DESIRED OUTCOME	TIME (90 mins total)
Lead in/theoretical introduction. Combination of theory and discussion.	<i>Theoretical introduction in storytelling as an art form:</i> <i>A-Theoretical approach of 4 parameters of storytelling as a form performance art (theatre) →</i> <i>1) meaning</i> <i>2) stakes</i> <i>3) connection</i> <i>4) shape</i> <i>With meaning & stakes as manifestations of the WHAT?</i> <i>And connection&shape as manifestations of the HOW?</i>	Deeper insight and understanding of storytelling as an art form and the importance of a greater awareness and focus on stage.	60 min.

B- Discussion of the three basic rules for form:

1. Storyteller is present as him-/her-/themselves
 2. Storyteller is present here and now
 3. The audience is present and a indispensable part of the performance.
- There is no 4th wall between the storyteller and the audience, never.

C-Discussion of the three different roles of the storyteller:

1. Yourself, a personality on his/her/themselves own
2. Storyteller
3. The character(s) in your story

D- Discussion about three different levels a storyteller acts on:

1. You as a human being, a personality on your own
2. The storyteller as an instrument to convey the story.
Consisting of: voice, body, mind with al kind of possibilities and range.
3. The storyteller as the person who plays/uses the instrument in the moment

E- Discussion about the storyteller using his-/her-/themselves as an instrument:

- Voice
- Body
- Mind
- Intuition
- Imagination
- Emotions
- Senses

	<p>F- Theoretical discussion about stage presence in storytelling.</p> <ul style="list-style-type: none"> -physically awareness -focus with all the senses <p>→ distinction LOOKING and SEEING (Contact vs Connection)</p> <p>distinction HEARING and LISTENING (contact vs Connection)</p> <p>G- Theoretical discussion about the 4 levels of connection in storytelling:</p> <ul style="list-style-type: none"> -To space: audience and stage -To circumstances: text, impulses mise-en-scene -To the moment: here and now To your instrument: inner life, voice and bod <p>H- The importance and meaning of silence</p>		
Practical Exercise 1	<ul style="list-style-type: none"> -two participants with their backs to each other. -tuning breathing to each other -begin conversation, really. Not played -at teacher's direction the pair, while talking, slowly move apart to the farthest corners of the room. Without eye contact, with their backs still to each other. -Arriving at their corner, they slowly turn around while talking. -the pair make eye contact with each other and together, after they both feel they have made contact, start moving back toward each other step by step, till they stand in front of each other. Eyes still locked. 	Training focus and awareness.	

Practical Exercise 2:	<ul style="list-style-type: none"> -The group divides into two rows on either side of the room -Teacher designates a participant to point/project two lines or a phrase of a memorized text to one of the participants on the other side of the room. In doing so, he may only use eye contact. -The participant on the other side who feels “addressed” responds with his/her memorized text. If the participant responding is not the right person, the speaker abruptly interrupts, repeating his text again. This repeats until the correct person responds. -The “addressed” participant then takes over and in turn chooses one of the participants on the other side to project her/his text onto. And so on, so on. 	<p>Training focus and projection.</p> <p>Making connection.</p>	
(Reflection/closing)			

