

CASSANDRA MASTERCLASS PLANNING

SESSION TITLE: Form, space and audience involvement

LED BY: Lina Teir

SESSION OVERVIEW:

SESSION AIMS:

REQUIRED MATERIALS: Projector for laptop (Mac), Powerpoint

REFERENCES:



CASSANDRA
SOCIALY ENGAGED STORYTELLING

EXERCISE	DESCRIPTION	PURPOSE/DESIRED OUTCOME	TIME
Meeting the space	When the participants come to the room Lina has prepared it in some way or the workshop is taking place / starting outdoors, in the basement or something like that.		5 min
Esthetic esponse	The participants discuss their experience of meeting the space, what the space communicates and what reflections and associations they get from it. They make a physical form as a response. We look at them.		10 min
Examples and images	Lina talks about form, site-specific storytelling and audience involvement and shows examples from storytelling projects and performances.		15 min
Stand on a line	The participants move along an imaginary line on the floor, depending on where they stand in relation to “opposites” such as: <i>Tradition – Experiment, Intimacy – Distance, Verbal text – Total communication Open – Closed dramaturgy, Passive – Active audience</i>		10 min

<p>Finding scenery and space</p>	<p>(This exercise is depending on the participants having started their process with their own projects – we will find that out during the first days)</p> <p>The participants work in their “national groups”.</p> <ol style="list-style-type: none"> 1. They choose the topic / material / story / question of one of the storytellers. 2. They discuss what kind of relation to the audience that could be natural for the project and what kind of space they imagine. 3. They go around the building (indoors and outdoors) alone “hunting” for inspiring, meaningful stages that they take photos of with their phones- for 10 min. 4. They meet again and show eachother their favourites and discuss how the story could be played out there and in what way that would engage and provoke the audience. 5. They decide on one of the places and guide all the other groups there, tell shortly about what they vision there and how it relates to the theme of the performance. 		<p>30 min</p>
<p>Deconstructing Little Red Ridinghood</p>	<p>(This exercise is the alternative – just described very shortly for now)</p> <p>The participants work in their “national groups”.</p> <ol style="list-style-type: none"> 1. We tell the story of “Little Red Ridinghood” together 2. Individual image hunt 3. Discussion in groups, finding a stage, deciding for a role for the audience 4. Choosing a) the start b) the most intense scene c) the ending from the story (3 min) 5. Rehearsing 		<p>Alt. 30 min</p>

	6. Showing it to eachother 7. Fantasizing of eachothers performances through storytelling		
New stages	The five groups guide the other groups to the stages they have found.		10 min
Summary in a circle	We throw around the imaginary globe. Everyone that gets it can say something about a new thought that they have in the end of the workshop, something they take with them or something they are curious about now. Afterwards everyone can write their thoughts in their notebook.		10 min



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