**PLAY PRODUCTION:**

a Wally workshop for making theatre

How does theatre exploration inspire playmaking that supports continual learning?

**Step 1. Brief Check-In**

Group creates a circle where everyone can hear and see each other.

Exercise A: *How you doin’?* Everyone responds, in one or two words, to the question: “*How you doin’?”* Note: try not to repeat

*Additions and variations:* How’s your relationship to your play? Your poem? Use only a gesture. Use only a sound. Everyone echo.

Exercise B: *Look and Clap.* Make eye-contact with the person next to you and clap at the same time. Variants: send words, colors

Journal? Note taking? What don’t you know that you want to know?

What is the biggest, most important problem we are facing right now?

**Step 2 Outside the fish bowl**

To empower the outsider or those who “don’t wish to participate” and

in order to continually reflect on classroom application for each of the steps that follow, we will ask two to three people to make observations and recommendations on how to further use the demonstrated techniques in common practice.

**Step 3. Warm Up**

Exercise C/D: *Lazy Lion* & *Be Here Now*

Exercise E: *I am what I am*

**Step 4. Creating a theatrical environment in the classroom**

Teacher as producer and stage manager.

Exercise F: *The audience makes the show.*

 Make stages by the arrangement of audience.

“First we are listeners, then questioners, then gardeners, then parents.”

**Step 5. Make a show**

Theatre collaboration is like the working of the human body with ears, eyes, hearts and minds. The playwright is the brain, the actor the heart, the director the ears and the designers the eyes. Theatre communicates through the use of lights, sound, time and space.

Exercise G: *Theatre Power Poem*

Everyone has one line to draw. Know it. Rehearse together. Perform. Adjust. Perform. Reflect.

Now we know how to make theatre and who is responsible for what.

– CHECK OUTSIDE THE FISHBOWL –

**Step 6. Creating ensembles**

Ensembles can be created many ways: randomly, students pre-pick their role in the collaboration, or they discover their roles together.

Exercise H:  *Who are we?*

Find commonalities. Create an ensemble name?

 Write down names.

Exercise I: *Find a seed**from:*

 MEMORY: personal reflection, QUESTION: social conscious, THEME: thought examination, VISION: imagine and dream

**Step 7: Still life**

Make it an event that requires audience to notice details to discover a CHARACTER in a SETTING.

Exercise J: *Sculpture garden*

 Each group makes a central character statue.

 All the creators walk around and observe,

 respecting the art, noticing details.

Exercise K: *What if?*

 Rehearse the creation of a moment putting different characters together and then placing them in different settings. Play like a test tube.

Ensembles identify characters and setting that can best investigate a question of importance to the world around us.

– CHECK OUTSIDE THE FISHBOWL – TAKE BREAK

**Step 8: Warm Up #2: Woosh!**

Exercise L: *Woosh!*

Play! Listen and respond. Add variations.

**Step 9: Dramatic Road Map: Attack, Crisis and Revelation**

STORY is myth, character and journey. Model in tableaux, using either the Three Little Pigs or the recent study material or the recent play-going experience, the major turning points in the given story, within a scene and along the whole arc. Show.

How do these signposts assist the audience in articulating the collective thought and question of the show?

Exercise M: *Five frames.*

 Share five frozen moments, the opening, the Uh oh! moment, the Oh no! and the OH! moment of change and finally, the ending.

 Add a song, fight or dance?

 Rehearse. Perform. Reflect.

**Step 10: Audience Response Sheet**

Exercise N: *Audience Response Sheet*

From observations from the eye, ear, heart and mind articulate the theme and question of the show.

 Write about the personal playgoing experience.

– CHECK OUTSIDE THE FISHBOWL –

**Step 11: Warm Up #3: Kaleidoscoping**

Exercise O: *Kaleidoscoping.*

Moving and playing together with music.

**Step 12: Rehearsal**

Exercise P: *Think Through*

 Moment to moment, think & walk through the scene.

**Step 13: On with the Show**

Scenes are performed one after another. The audience prepares.

**Step 14: Brief Check-out**

What did you see, hear, feel and think?

What question was the show asking?

Come back to a circle for aself-reflection on paper and/or out loud: How did it go for you? How was your collaborative process? What were the challenges that you overcame? What worked?

What are you taking away from this workshop?

– FINAL CHECK OUTSIDE THE FISHBOWL –

**Gratitude.**