

Regional School' Festival 2021 presents:

The FUTURE ARTS PROGRAMME

produced by the National Arts Festival and the Grahamstown Foundation, made possible with funding from the National Lottery Commission, workshop content conceptualized by the Market Theatre Laboratory



This document is an outline of each workshop, including information about duration, exercises, and room preparation and stationary needed.

The Future Arts Programme runs as a consecutive series of 7 workshops roughly one hour in length each, with an 8th one-hour slot for the student to use to bring together what they have learned across the previous workshops, and develop their own video.

The overall programme thus should run over 2 back to back days, allowing for at least 4 hours, but more including breaks for students and readying of rooms. We recommend 5 hours total time allocation each day.

There is no work to be done outside of these sessions, the journey, experience and making process is all inclusive. You will need a screen for learners to watch workshops, and good sound so learners can hear while they are doing activities. Sometimes learners have activities with workshop leader along with what is happening in the video, sometimes learners break into groups to follow instructions only from the workshop leader and the video carries on playing but only serving the purpose of a timer.

At the end of the 8th session, learners should have completed their 2-minute videos, and can upload it to the National Arts Festival website. Follow the Future Arts Programme links.

Note – **Schools need to have registered to participate.** On registration schools will receive passwords enabling them to access the Future Arts Programme workshop videos via the National Arts Festival website. Schools requiring technical support by way of vlogging kits, screens and devises to view workshops, would have requested this via their registration form. In these cases, schools receiving technical support will access the workshops via smart-kits sent to the school. Registration details at end of this document.

Workshop I; Movement with Billy Langa

Start your Future Arts Programme with Billy, warming up the body and using movement, breath and stillness to create character. You will need to be in a room where each participant has enough space around them to swing arms without bumping into each other, and walk around the room without bumping into anything. From the start of the workshop be sure to be up on your feet, ready to go through the exercises Billy will lead you through. At the end of the workshop, after having created a character, explored that character's physicality and their daily ritual, you should have a character and a way of creating character for the rest of the upcoming workshops.

On your feet, throw yourself in, and have fun.

Requirements: An open space, with enough space to move unhindered.

Duration: 1:05:20

Activities:

Warm Up and Breathing-

- Find a space in the room.
- Accessing breath and stillness.
- Rolling up and down.

Finding Character

- Walk around the room.
- Observe one person's walk
- Begin to copy your partner's walk.
- Exaggerate your partner's walk.
- Exaggerate the walk even more!
- Find an exaggerated still pose for your character.
- Return to the neutral position.

Creative Exercises-

Exercise One:

1. Find three morning activities for your character.
2. Make each activity short and physical.
3. String your activities together in a wake-up sequence.
4. Once you have created your wake up sequence, rehearse and polish it.

Exercise Two:

1. Separate into groups of five.
2. Each take a turn to show your rehearsed wake up sequence to the group.

Exercise Three:

1. Find three midday activities for your character.
2. Make each activity short and physical.
3. String your activities together into an midday sequence.
4. Once you have created your midday sequence, rehearse and polish it.

Exercise Four:

1. Separate into two groups of five.
2. Each take a turn to show your rehearsed midday sequence to the group.

Exercise Five

1. Find three evening activities for your character.
2. Make each activity short and physical.
3. String your activities together into an evening sequence.
4. Once you have created your evening sequence, rehearse and polish it.

Exercise Six:

1. Separate into two groups of five.
2. Each take a turn to show your rehearsed evening sequence to the group.

Exercise Seven:

1. Start in a sleeping position.
2. Combine all your sequences into one long day sequence.
3. Rehearse your sequence.
4. Make each action in each sequence punchy and crisp.
5. Play with different levels.
6. Include movement in between each day.

Exercise Eight:

1. Separate into two groups of five.
2. Each take a turn to show your rehearsed full sequence to the group.

Workshop 2; Camera with Daniel Buckland

A workshop packed with activities making use of your smartphone to film. Learners swap roles throughout getting to be both cinematographer and actor, exploring placement of camera, different angles and shots, and transitions. Some of the exercises are detailed with lots of information, so participants might want to have a pen and paper handy to take notes. The final component of this workshop includes putting shots together using the InShot app. You will need to have this app preloaded to your smartphone. If you are using a NAF smart-kit, this app is preloaded.

Download here:

Inshot – Video Editor & Video Maker for android

https://play.google.com/store/apps/details?id=com.camerasideas.instashot&hl=en_ZA&gl=US

Inshot – Video Editor & Video Maker for apple

<https://apps.apple.com/us/app/inshot-video-editor/id997362197>

Requirements: Cellphone camera, masking tape or paper, InShot application, a chair or table.

Duration: 1:12:46

Activities:

Set Up and Space Preparation-

- Divide yourselves into groups of five, with one smartphone allocated per group.
- Set up the camera with your tripod, or just get someone to hold it.
- One person will be behind camera, and this cycles between exercises.
- The rest of the group demarcates the “edge of frame” (what the camera can and can't see)
- Mark the edge of frame (in a line on the floor) with masking tape, or paper, or whatever is around, like clothing or school books.

Edge of Frame- Entrances and Exits-

Exercise One:

1. One person will be behind the camera. Everyone else takes a number from 1 to 4.
2. Each person is going to enter from a different side of frame.
3. Your options are - Right, left, up, down, appearance on screen.
4. First 1 enters, then 2, then 3 and then 4.
5. Finally everyone will be on screen (except the person behind camera). Make sure you are visible (you can see the camera lens, or ask the director) Remember your placement).
6. Now to exit. Starting with 1 the performer goes to a different part of the frame and exits. Then 2 then 3 etc.
7. Find a motivation to get onto screen and to leave. Make it big and silly and fun.
8. Now, set up, rehearse a couple of times until you're happy, and then record.

Camera Distances-

Exercise Two:

1. First, change your numbers, making sure you have a new number, and that there is a new person behind the camera.
2. The camera distances we want to be playing with are, close up, medium, wide, extreme wide. Each performer picks one.

3. Just like the last time, each performer comes into frame using some of their fun entrances and exits, but they each choose a new camera distance.
4. Speak to the person behind the camera and allow them to guide you so that you are not blocking anyone, and that everyone's faces can be seen in their final position.
5. Once in frame, the director gives a silent five second countdown within which each performer has to do something to "steal focus" (make sure the audience is watching them).
6. At the end of five seconds each performer disappears suddenly from frame.
7. Rehearse, record, rewatch, have fun.

Camera Angles-

Exercise Three:

1. Pick a new person to be behind the camera.
2. Set up a high angled shot (high off the ground, angled down).
3. One pair enters and then exits frame, the second pair enters and exits frame.
4. Rehearse and then record.
5. Do the same for a low angled shot.
6. You should have two clips- A high angled shot with two pairs passing, and a low angled shot with two pairs passing.

Editing-

Exercise Four:

1. Go into the InShot app on your phone.
2. Pick the high and the low angled shot and touch the green tick to add them to your timeline.
3. Once the clips have been added to your timeline, you can pinch the timeline to make it smaller or larger.
4. To reorder your clips, hold down on the clip to turn them into smaller windows and then drag them left and right.
5. To trim your clips, touch the clip so it has a white border, then drag the white box on the ends either left or right so the clip starts when you want it to, and ends when you want it to.
6. Click "save" in the top right hand corner and choose 640p file size.

Transitions-

Exercise Five:

1. Pick a new person to be behind the camera.
2. The performers choose a new number.
3. First person enters frame and throws an attack toward the camera (making sure to keep at least 1 meter distance from the camera! [protect the camera at all costs]).
4. Once that is recorded, the second person starts in frame and responds to what the second person did, and then launches a new physical attack.
5. Once that is recorded repeat the process for performers 3 and 4. And back to 1 if you like.
6. Once you have everyone's clips, use InShot and what you learned in task 4 to edit a short combat video. Good luck.

Workshop 3; Design with Jemma Kahn

Jemma Kahn explores how to use mundane everyday objects to create fantastical set pieces, costumes and props. The workshop will incorporate furniture and items already in the classroom or the library, for example, moving around desks and chairs, or books and other furniture, no need to clear the room before!

Requirements: Stack of paper, or newspaper, some marker pens, one or two rolls of masking tape, scissors. Whatever furniture or bigger objects are already in the classroom, for example, desks and chairs, or books and other furniture, school bags, etc.

Duration: 1:05:46

Activities:

Large Object Exploration-

Exercise One:

1. Find a larger object in the space that you can still pick up and manipulate. Possibly a chair.
2. Look at your larger object from all angles.
3. Explore it's balance.
4. Explore it's orientation.

Repetitive Patterns-

Exercise Two:

1. Separate into groups of five.
2. Find a bunch of the same object (chairs, or tables, or pens, or books etc.)
3. With your group, design your own repetitive pattern with your object.
4. Find how the pattern can move around the space.
5. Play with all the dimensions
6. When you're done, show the other group.

Creating a Set Piece-

Exercise Three:

1. In your group of five...
2. Bring your objects all together to create one large object.
3. Make sure it's large, and impressive, and bold.
4. Explore ways in which one person can interact with the object.

Small Object Exploration-

Exercise Four:

1. Find some paper.
2. Explore the different qualities of your piece of paper.
3. Explore how you can change the paper to adjust its volume, texture and look.

Body Shapes-

Exercise Five:

1. Crumple up some paper.
2. Place the crumpled paper under your clothes in different places to change the shape of your body.
3. Observe and explore how this changes your posture, movement and sense of character.
4. Think about the character that you made with Billy, how you changed your body shape. You can use paper to build upon that.

Costumes-

Exercise Six:

1. List all of the pieces of clothing or accessories you can possibly name.
2. Pick one that would suit a character (possibly the character you created with Billy)
3. Use your masking tape and paper (or whatever else you have on hand) to create that piece of clothing.
4. Each participant should have one piece of costume created with paper and masking tape or whatever else they had on hand.

Gimmicks-

Exercise Seven:

1. Separate into groups of five.
2. Use your paper and marker pens to create three speech bubbles.
3. The speech bubbles should just be one word, or a sentiment (i.e. Wow, Haibo, No! Yes! Etc.)
4. Play out a short scene with your three actors, each has an action that provokes a speech bubble popping up.
5. Rehearse your short silent play, and show it to your other group.

Workshop 4; Objects and Puppetry with Liezl De Kock and Rob Murray

The last workshop for the day is with power duo Liezl and Rob who explore the life, breath, character and tragedy of objects. This exercise centers around puppetry and imbuing objects with life, so participants will need access to whatever objects they can get their hands on. Luckily, there are no restrictions on these objects, whatever is available and fun to play with. Participants will also need some paper for Exercise One, some chairs, and a table (on it's side) to create a performance space for the latter exercises.

Requirements: Some tables for a performance space, some paper, sanitizer to sanitize objects, a series of fun and silly objects of all shapes and descriptions, the more interesting the better, for example, a lunch box, a ruler, a belt, a plastic packet, a pot plant - anything!); chairs (ideally one per participant).

Duration: 1:03:33

Activities:

Observation – The Tragedy of Objects-

Exercise One:

1. Scrunch up a piece of paper (or plastic, or tinfoil, or cellophane).
2. Observe how it moves as it tries to return to its original form
3. Pull what you have observed into your body, moving from a scrunched-up position on the floor to a standing position

Gathering Objects-

- Take a look around the room and grab as many objects as you can find
- Bring them back to the centre
- Don't forget to sanitize your hands and the objects before moving to the next exercise!

Object Game-

Exercise Two:

1. Split into groups of five.
2. Countdown from 5! 4! 3! 2! 1!
3. Take turns to come into the circle, choose an object and use it for anything it is NOT meant to be used for. Don't censor yourself!

Graphic Mime Game-

- In your group of five, fetch five chairs and set them up behind the objects
- Each person pick one object, and place it on a chair

Exercise Three:

1. Each person take a turn to lift your chair with the object still on it
2. Everyone else must run behind that chair and become that object

Competition Time!-

Exercise Four:

1. Someone starts by calling out the number of a chair.
2. Everyone must run to that chair and become the object on the chair.
3. The person who reaches the chair last is OUT.

4. They get to pick the number of the next chair.
5. Continue until there is a winner!

Finding your Object-

- Move the chairs out of the way and gather all the objects into the space.
- Choose an object that speaks to you.
- Find your own space.
- Observe your object – it's weight, size, sound, moving parts.

Exercise Five:

1. Bring the object to stillness and find a comfortable way to hold it.
2. Explore how the object can breathe.

Exercise Six:

1. Explore how your object might look into space.
2. Your object scans the space – sees something – looks at the audience or the camera – looks back at what it sees – decides to move towards it.
3. Explore what sounds your object makes.
4. Explore how your object interacts with the environment and other objects.

Performance-

- Keep your object, but clear away the rest.
- Find a surface you can play on, with a barrier to hide behind. A table on it's side is ideal.

Exercise Seven:

1. In your group of five, work with two objects at a time.
2. Create a short narrative involving two objects meeting each other.
3. Remember to work with focus, looking, stillness and breath.

Exercise Eight:

1. Choose one of the interactions you came up with in the previous exercise.
2. Develop it into a short story with a beginning, middle, and end.
3. Use your other performers to create sound effects, lighting, special effects, whatever you can think of that will enhance your story. HAVE FUN!

Exercise Nine:

1. Show each other your work!
2. Film it if you like.

Workshop 5; Sound with Nhlanhla Mahlangu

Nhlanhla's workshop is the first for the second day, and it will require participants to warm up their bodies, access breath and voice. Ensure that each participant has enough space around them to stretch without bumping into each other. As the emphasis is on the body as instrument and voice, ensure that your room is well ventilated. For one of the exercises, Nthlanthla asks the participants to grab some books. These can be any books with anything written in them, so make sure there are some available. If facilitators are able, they should record some of the later exercises to play back for the participants. Dive in and access the breath and the voice to create amazing and magical soundscapes.

Requirements: An open space that the participants can move around in unhindered, a bunch of books of various types (content not important as long as there is some writing in it i.e. yellow pages or maths text book etc.) ideally one per participant. Its helpful for learners to have smartphones available for recording sound, but not necessary.

Duration: 1:04:40

Activities:

Warm Up-

- Find a space in the room, spread out.
- Warming up the body.
- Breath control.
- Warming up the resonating chambers.
- Warming up the articulators.

Exercise One:

1. Divide into groups of five.
2. Arrange in a semi circle.
3. Begin to speak continuously in your language of choice, talking about your day, and what you have done so far.
4. While speaking, listen to the chorus of voices created by your fellow classmates.

Soundscapes-

Exercise Two:

1. Find a book
2. In your groups of five, begin to read from your book.
3. Listen to how your voice fits into the chorus your group is creating.
4. If there is a teacher or facilitator available, record the sound.

Exercise Three:

1. In your groups of five...
2. Read from your book but now in a whisper.
3. While whispering, listen to the chorus of whispers you are creating.
4. If there is a teacher or facilitator available, record the sound.

Exercise Four:

1. In your groups of five...
2. Reading from your book, but this time shouting the words.

3. Listening to how your voice fits into the chorus.
4. If there is a teacher or facilitator available, record the sound.

Exercise Five:

1. In your groups of five...
2. Talk about a song that you all know the tune of (the words don't matter for this exercise)
3. Once you have your song, all hum the tune and agree on the sound, (add harmonies if you have them)
4. Once you have settled on the rhythm and melody, as a group, sing the words from your book as a replacement for the lyrics of the original song.
5. If your facilitator has a recording device they can record a little of each group.

Poly-rhythms-

Exercise Six:

1. In your groups of five...
 2. Each person takes a number from 1 - 5
 3. Each person says out the number in order.
 4. Each person claps at the same time that they say the number.
 5. Keep the rhythm regular.
- Counting to twelve as a chorus.
 - Clapping on the count.
 - Clapping on 6 and 12.
 - Clapping on 4, 8 and 12.
 - Clapping on 3, 6, 9 and 12.
 - Clapping on 2, 4, 6, 8, 10, 12.

Exercise Seven:

1. In your groups of five...
2. First person counts to 12 and claps on every beat.
3. Second person claps on every second beat.
4. Third person claps on every third beat.
5. Fourth person claps on every fourth beat.
6. Fifth person claps on every fifth beat.
7. Keep the rhythm regular.

Exercise Eight:

1. In your groups of five... each person selects their own sound.
2. First person counts to 12 and claps on every beat.
3. Second person makes their new sound on every second beat.
4. Third person makes their sound on every third beat.
5. Fourth person makes their sound on every fourth beat.
6. Fifth person makes their sound on every sixth beat.
7. Keep the rhythm regular.
8. Once everyone has found their sound and place in the rhythm, the first person substitutes the counting for their own sound.
9. A facilitator may now record the sound.

Workshop 6; Devising with Kgomotso 'MoMo' Matsunyane

MoMo brings her high-energy and charisma to this workshop on Devising. Helping participants find a topic and giving guidance on how to explore it, MoMo takes us on a deep dive into the development of script, and the construction of relevant material as a group. Participants will need a pen and paper to write down the script as it develops, and a willingness to play. Start up on your feet, ready to throw yourself into the drama.

Requirements: Paper and pens. One per group.

Duration: 1:05:38

Activities:

Warm Up-

1. *Exercise One:*
 1. In a group of five...
2. Form a circle.
3. Whoever is in the centre sings "do like I do"
4. Whoever is on the outer ring sings "I do, I do"
5. Whoever is on the outer ring copies whatever the inner person does.

Coming up with a Theme-

Exercise Two:

1. In your groups of five....
2. Think of some of the issues you are facing in your daily life.
3. As a group, quickly throw around (popcorn) some of these ideas.

Exercise Three:

1. In your groups of five...
2. Decide as a group which issue you are going to pick and make a story about.

Exploring Images-

Exercise Four:

1. One person takes the camera and takes a photo of the image.
2. The rest of the group creates the "Real Image"
3. The real image should show your topic that you have chosen in its current state.
4. Discuss the image.
5. Create the image.
6. Take a picture of the image.

Exercise Five:

1. One person has the camera to take a photo of the image.
2. The rest of the group creates the "Ideal Image".
3. "The Ideal Image" represents what society would look like if your chosen particular issue didn't exist.
4. Discuss the image.
5. Create the image.

6. Take a picture of the image.

Exercise Six:

1. One person has the camera to take a photo of the image.
 2. The rest of the group creates the "Transitional Image".
 3. The transitional image answers the question, what would need to happen for the real image to become the ideal image.
 4. Discuss the transitional image.
 5. Create the image.
 6. Take a photo of the image.
- The picture taker puts down the camera and finds a place for themselves in the image.

Exercise Seven:

1. Find yourself in the "transitional image".
2. Each person has the opportunity to state their character in the image.
3. State your character's name, age, and role in the story.
4. Someone write down your "cast list".

Exercise Eight:

1. In your groups of five...
2. Have your pen and paper ready.
3. Two characters step into the centre of your circle and improvise and create a scenario.
4. Your improvisation should be about the lead up to the transitional image.
5. Improvise to create dialogue and drama between your characters.
6. Rehearse until you are happy.
7. Once you are happy write down your script.

Exercise Nine:

1. In your groups of five...
2. Now find other scenes by pairing other characters together.
3. Keep doing this until you have three scenes written down.
4. Rehearse, refine and polish before you write them down.

Exercise Ten:

1. Take your three scenes and play them out back to back.
2. Discuss with your group whether you're missing scenes.
3. Discuss what scenes would help, and then create them.
4. Improvise with a new character to create the new scenes.
5. Rehearse and polish before writing them down.

Putting it all together-

Exercise Eleven:

- Go through your entire play.
- Pick up and explore the things that are working.
- Throw out the things that aren't.
- Play, experiment, have fun.

Workshop 7; Narrative with Ameera Patel

Our final workshop before the participants begin to make their own piece of digital storytelling, is Narrative with Ameera Patel. Ameera shows how story exists in every one of us, and gives us exercises allowing us to release it. Participants will definitely need a pen and paper in this workshop to mess around with structure and write down great narrative ideas as they arise.

Requirements: Paper and pens, one per participant.

Duration: 1:08:10

Activities:

Warm Up-

- Find a space in the room.
- Get yourself a pen and paper.
- Sit down.
- Close your eyes.

Exercise One:

1. Thinking of a person you know very well, describe the hands of this person in as much detail as you can

Exercise Two:

1. Thinking of a person you know very well, describe a thing this person is doing with their hands

Exercise Three:

1. Imagine an incredible place - and write down a metaphor describing that place

Exercise Four:

1. Imagine that you are walking into a room seeing the person you had imagined.
2. Write down what you are saying to that person
3. Write down the persons reply

Exercise Five:

1. Quickly refine your poem - adding something you feel is missing or taking something out

Exercise Six:

1. In groups of five - read out your poems to each other.

Exercise Seven:

1. Discuss what it was like to write something personal and what did that add to your poem.
2. Discuss what the addition of the metaphor did to your poem.
3. Discuss what it was like not knowing the person your friends were talking about.

Choosing a Story-

Exercise Eight:

1. In groups of five discuss what story you want to focus on. Use your own story - or alternatively use the premise given by Ameera:

A girl doesn't listen to her mother and thus invites trouble into her life and the life of her grandmother.

Exercise Nine:

1. Individually - write down the idea for a scene (using large letters). Don't discuss with group members yet.

Story Structure-

Exercise Ten:

1. In your group of five lay down the five different scenes on the floor and organize them in the most logical timeline order.

Exercise Eleven:

1. In your group of five re-organize the sequence of the scenes and find which sequence you feel is most interesting.

Exercise Twelve:

1. In your group of five- fill in any gaps or bridges necessary, or scenes which are missing.
2. Scrap scenes you no longer feel are fitting the story.
3. Decide as a group - which scene is most essential for the story? Develop any additions to highlight that essential scene.

Exercise Thirteen:

1. Rehearse your story
2. Film your story with the following limitations:
 - one (1) continuous shot
 - one (1) minute duration

Exercise Fourteen:

1. Share your filmed clip with another group
2. Share feedback across groups

Workshop 8; Putting it all together with Professor Crackle

The irrepressible Prof. Crackle now puts the ball in the participants' court. He challenges you to use this final hour to bring any and all of the skills and techniques that you have discovered over the last two days to create your own digital story in your working groups. There is no workshop video for this session, rather this is your time to create! Participants should gravitate to any specific area they feel most comfortable with, if someone felt most comfortable playing a character, then they should lean into that, if someone felt most passionate about being behind the camera then that is what they should focus on. It's most important to work as a team, create and have fun. Each group has an hour to discuss, create, rehearse and shoot their digital artwork.

Requirements: Anything and everything the participants think they might need.

Duration: 1.00.00

Activities:

Exercise One:

1. In your groups of five...
2. Decide on a story, theme, idea, or concept you and your group want to explore.
3. Each decide on the roles you're going to play (behind the scenes and in front of the camera).
4. Be aware that with only five people, you might have to do many things- i.e. make costumes as well as act, as well as contribute to the soundscapes and puppetry etc.
5. Focus on the things you feel most excited about, and the things that brought you the most fun.
6. Your video should **not be more than 2 minutes long**.
7. **You have an hour to make your digital artwork.** Create, explore, rehearse, shoot, watch, laugh, reshoot, edit and have fun.
8. Don't be too precious. Allow yourself to be silly, and creative and adventurous.
9. Go get em!
10. Upload your completed video onto the National Arts Festival website, remember to complete the information about who made the video and which school you are from.

To register, please visit the National Arts Festival website www.nationalartsfestival.co.za and look out for the Future Arts Programme link on the home page.

Or, email lily.may@foundation.org.za to request a registration form.