QLD YOUTH SHAKE FEST

TRIAL& ERROR

MONOLOGUE

RECONTEXTUALISE

- Where is the traditional **setting** for your character in this monologue?
- **Recontextualise** the piece, bring it into a different time and place and observe how this changes the tone. What different settings could work (e.g. at a party, waiting outside the principle's office, on a battle field, filming a VLOG)

CHANGE THE GENRE

- Without changing the original text, what other **genres** can you play around with (e.g. absurd, epic, commedia dell'arte, realism, melodrama)

TRY THESE EXERCISES

- Step through the monologue **without using any words.** Allow gesture, facial expression, spacial relationship with objects/camera, sounds and rhythm of your breath to communicate the lines. This removes any preconceived ideas you might link to words.
- Explore the whole monologue with a **different emotion** (e.g. happy, sad, angry, excited). Repeat for as many emotions as you can. Be specific with the words or phrases where one particular emotion feels the strongest and try to colour your piece with a range of different ones.
- Perform the monologue as **silly** as you can, interpretive dance, big gesture, silly voices, make it as big as possible.
- Trial the piece with a chair or table for **levels**. Sit on the floor, sit on the chair, try standing and deliver the piece not moving at all.

DUOLOGUE

RECONTEXTUALISE

- Where is the traditional **setting** for your scene?
- **Recontextualise** the piece, bring it into a different time and place and observe how this changes the tone. What different settings could work (e.g. during a football game, in line at a movie theatre, on Skype to each other from overseas)
- What different **mediums** can your characters communicate via? (e.g. in person, phone, skype, letters, visions, hologram (?)

CHANGE THE GENRE

- Without changing the original text, what other **genres** can you play around with (e.g. absurd, epic, commedia dell'arte, realism, melodrama)

TRY THESE EXERCISES

- Repeat the **same two lines** to each other, each time taking on a different emotion or intention, once you feel like you have exhausted all options, move on to the next two lines.
- Do the entire scene **without any words.** Allow gesture, facial expression, spacial relationship with objects/camera/each other, sounds and rhythm of breath communicate your lines. This removes any preconceived idea you might link to specific words.
- Explore the entire scene with a **different emotion** (e.g. happy, sad, angry, excited). Repeat for as many emotions as you can. What if you're both feeling the same emotion? What if you're feeling opposing emotions? How does this affect your relationship? Be specific with the words or phrases where one particular emotion feels the strongest and try to colour your scene with a range of different ones.

DANCE

CHANGE THE FOCUS
- Express the **entire play** in a routine
- If in a group, can each dancer embody a **different character**
- Explore one particular **scene/plot point**
- Demonstrate one **character's journey**
- Dance out a **monologue**
- Explore a **theme** (e.g. love, betrayal, ambition)
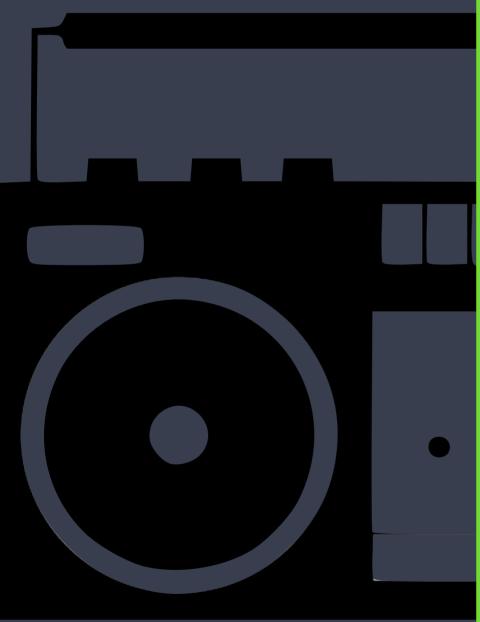
RECONTEXTUALISE
- Play around with **setting** and **recontexualisation.** Where are your characters in this scene? Where else could this scene take place (e.g. at a party, waiting outside the principle's office, talking on the phone to their best friend)
- Add different **props** (e.g. chairs) to add levels, different items to interact with? What do those props represent? Location? Other Characters?
- Trial different **costumes**, do certain costumes/fabrics assist in creating certain shapes/tone?

CHANGE THE GENRE
- Dance to a **different piece of music** (classical, jazz, rock, pop, rap, metal, R&B) and see how it inspires the movement to take different rhythms or forms
- Trial different **genres of dance** (ballet, jazz, tap, contemporary, hip hop, ballroom, burlesque)

TRY THESE EXERCISES
- Ensure there are no obstacles in your way, but try dancing with the **lights off** or dimly lit to let yourself be as free as possible
- Dance to **no music**, do moments of silence draw more focus to the movement? How does that make you feel?
- Dance in **front of a mirror** and see what the shapes and movements look like to an audience

MUSIC

CHANGE THE FOCUS

- Express the **entire play**
- Explore **a particular scene/plot point**
- Demonstrate **a character's journey**
- Turn **a monologue** into a piece of music
- Try expressing an **overall theme** rather than a character

CHANGE THE GENRE

- What genre of music would **traditionally** represent the tone of your scene? (e.g. romantic scenes vs fight scenes vs magic scenes vs comedic scenes)
- Challenge this stereotype by trialling your chosen part of the play with a **different genre** (classical, jazz, hip hop, pop) How does this change the meaning?

TRY THESE EXERCISES

- Write lyrics for **two or more opposing perspectives** of the same event. How could these intertwine? Is there one that resonates with you? Challenges you?
- Write a musical score to **undertone** a particular piece of the actual classic text
- Pick a **monologue** and turn the text into lyrics
- Can you represent **different characters** through different instruments
- Can you write from the perspective of the **smallest character** within the play to give them a voice
- Write out a plot outline of either the play, scene, monologue (whatever your chosen segment is) and see how the peaks and troughs in the plot can be related to the musical piece you've written.

COSTUME DESIGN

CHANGE THE FOCUS
- Create one costume design for each of the **five main characters**
- Create costume designs for a **particular scene**
- Create five different costume designs to demonstrate **one character's journey**

RECONTEXTUALISE
- Where **other locations** could you set this play in? (e.g. school, sports team, battlefield, office, outerspace, magical forest)
- What is your chosen **time obligation**? (e.g. modern, futuristic, 1900's, Shakespeare's time?)

TRY THESE EXERCISES
- Create a **design concept** for the whole play (set, lighting and how this can inform the costumes)
- If you have access to the whole play, read it and **write down any references to colours or temperatures** on a piece of paper. At the end you should have a list, see what colours or themes are repeated through the text. How can this translate to the costumes? (e.g. in Romeo & Juliet there are lots of references to the heat of the day, can the costumes represent these recurring themes?)
- Change the **colours** (e.g. cool blues vs earth tones vs metallics)
- Change the **fabrics/mediums** used (e.g. silks vs leather vs denim)
- Reinterpret **gender** (e.g. how could you challenge gender stereotypes with your design)
- Create five different costume designs for one character exploring how this character could be played by **different genders/age/multiple roles.**

PHOTOGRAPHY

CHANGE THE FOCUS

- Tell the **entire play** in 5-10 frames
- Tell **one scene** through 5-10 frames
- Capture a **theme** through 5-10 frames
- Tell one **character's journey** through 5-10 frames
- Is there a **gap** in the text that you think you can fill?
- Is there an **alternative ending** you can represent?
- Is there a **minor character** you don't think is given enough of a voice that you can focus on?

RECONTEXTUALISE

- What is your **setting**? (e.g. school, sports team, battlefield, office, outer space, magical forest)
- What **era** is this play set in? (e.g. modern, futuristic, 1900's, Shakespeare's time?)

TRY THESE EXERCISES

- Change the **colour grading** (black and white, sepia, saturated)
- Change the **mediums** used (e.g. actors, puppets, inanimate objects in place of characters, lego, drawings)
- Play around with **perspective** of the photos? Are they from a first person perspective of a character? Or a third person spectator perspective?
- Go through the original text and write a list of the **imagery** used in your chosen segment (e.g. scene, monologue, particular character) Can you use any of these images created by the text to inform your photos?
- Write a **short story** to go with the photos, Are you missing any crucial points of the story you're trying to tell?

FILM

CHANGE THE FOCUS
- Tell the **entire play** in 3-5 mins
- Tell **one scene** in 3-5 mins
- Tell **one character's story** in 3-5 mins
- Is there a **gap** in the text that you think you can fill?
- Is there an **alternative ending** you can represent?
- Is there a **minor character** you don't think is given enough of a voice that you can focus on?

RECONTEXTUALISE
- What is your **setting**? (e.g. school, sports team, battlefield, office, outer space, magical forest)
- What **era** is this play set in? (e.g. modern, futuristic)

CHANGE THE GENRE
- The film doesn't have to be naturalistic, try brainstorming with some **abstract genres** (e.g. silent film, cartoon, stop motion, time lapse, animation, science fiction)
- Challenge the traditional **mood** of the storyline (e.g. romantic, comedic, horror, thriller)
- You don't have to use actors! What other **mediums** you could use (e.g. drawings, puppets, cartoon characters, inanimate objects)

TRY THESE EXERCISES
- Change the **colour grading**
- Film from **different perspectives** (e.g. first person - through the eyes of the character, third person - observing the characters)
- Go through the original text and write a list of the **imagery** used in your chosen segment of text (e.g. scene, monologue, particular character) Can you use any of these images created by the text to inform your photos?