2021

PRIMARY SHAKESPEARE CARNIVAL

PRESENTED BY SPORT FOR JOVE THEATRE

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WELCOME TO THE
2021 PRIMARY SHAKESPEARE CARNIVAL

We are thrilled to be back with the Primary Shakespeare Carnival.

Welcome to everyone returning, and greetings to all the new schools. And a huge thanks [again] to Joanna Winchester from Australian Catholic University for her support and energy in bringing this event to life.
Thanks to all the teachers who embraced the unknown and created something so wonderful for their students.

"For first timers, we had such a great time!! The students really enjoyed the experience."
Juliana, Teacher Librarian, Mary Immaculate Primary School, Bossley Park

Last year's first full final was such an exuberant event and the sight of so many extraordinary performances, from all over Sydney, will stay long in the memory of everyone who attended.

"I was absolutely amazed and delighted by our stage 3 students. All 143 students participated in our School Carnival, and every single one grew just a little on the stage as they performed their scene. Students who I didn't know could speak on stage, spoke clearly and with confidence...Here's to the next generation finding Shakespeare entertaining and a little less scary."
Ginny, Teacher, Collaroy Plateau PS

We're really looking forward to the performances this year and meeting up once more to celebrate creativity, collaboration and witness the astounding growth and courage of young performers stepping up to some of the biggest challenges they'll have ever faced.

"The kids have definitely enjoyed learning the Shakespeare scenes and I think it was particularly beneficial for those 'gifted' students in extending their skills. Having the dance category opens up the accessibility of Shakespeare to those who aren't as confident in their acting skills"
Victor, Teacher, Holy Spirit Carne's Hill

So tell your friends and gather your students, invite their parents along and let's have a Shakespeare Carnival!

Damien Ryan
Managing Artistic Director of Sport for Jove

Chris Tomkinson
Carnival Director

IMPORTANT INFORMATION!

Please read the following guidelines carefully and communicate them to your students.

It is each participant's responsibility to ensure their work adheres to the guidelines. The last thing we ever want to do is disqualify someone for going over time or not adhering to the category outlines. Please make sure your students are within the guidelines. Thanks!

If you have any questions have a look at the FAQs at the end of this document or contact us at Carnival@sportforjove.com.au or visit our website www.sportforjove.com.au

ABOUT THE CARNIVAL

There are three levels of participation available in the 2021 Primary Shakespeare Carnival

- Primary School Carnival
- Primary Regional Carnival
- Primary State Carnival

Primary School Shakespeare Carnivals (Before April 1, 2021)

The School Shakespeare Carnival can be tailored to meet the needs of your students and the parameters of your school. It may take the form of an in class, assembly, lunchtime or evening presentation. It could even be a fundraiser. As many students as you like may participate at this level and you only enter the categories you and your students want to.

Each school then selects one entry from each category they enter to represent the school at the Primary Regional Carnival. (**NB Schools do not need to participate in every category**). Schools may choose to have an external adjudicator but this is not necessary.

Primary Regional Shakespeare Carnivals (April 26 - 30, 2021)

Each of the participating schools selects one entry from any category they have performers in to represent them at the Primary Regional Carnival. The Regional Carnival generally takes place at a host school [generally during the daytime, but after school hours may be negotiated if required/possible]. All participants must pay a registration fee to perform in the Regional Carnivals. [See page 12 for details.]

Participants experience a short warm-up workshop and then perform their works to a judging panel from Sport for Jove.

One participant group from each category of the Primary Regional Carnival is selected to participate in the Primary State Carnival.

The Shakespeare Carnival will liaise with host schools to program the Regional Carnivals in association with the host and participating schools. It will also provide an adjudicator for this Carnival.

Primary State Shakespeare Carnival (the week of May 3 - 7, 2021 - provisional date May 5)

The Primary State Carnival is a celebration of the diversity of the work created by the participants. It includes those participants selected from the Primary Regional Carnivals. Other participants may also be invited to perform as 'Wild-Card Entries" and "outside" competition at the adjudicator's discretion.

WOULD YOU LIKE TO HOST A REGIONAL CARNIVAL?

IF YOU'D LIKE TO HOST A REGIONAL CARNIVAL AT YOUR SCHOOL, PLEASE LET US KNOW ON YOUR REGISTRATION FORM.

The sort of resources we would need are:

And winners of the Primary State Shakespeare Carnival will receive:

- a risk assessment to share with the other schools attending
- a performance space – a school hall is enough, but a stage is great
- a warm up space [sometimes these can be the same space, but it is generally useful to have more than one so that we can work in smaller groups]
- a projector to project on the back wall of the performance area
- an audio system – one that can play music off a USB is most useful
- a simple wash of light – it doesn't need a fancy design and in some spaces they aren't needed at all
- chairs and tables for the judges to sit at

FAMILY AND FRIENDS AND FELLOW STUDENTS ARE WELCOME

Parents and non-participating students are welcome to attend and support all the performers.

We'd love to encourage students to come along and be inspired by their fellow student's performances. We encourage cheer squads, but ask that they cheer for everyone.

Photograph by Kitty Beale

PRIZES

THE CROWNING GLORY

Participants will receive a certificate of participation for each level of the Carnival they engage with.

And winners of the Primary State Shakespeare Carnival will receive:

- a champion's sash to commemorate their victory
- a crown trophy for their school to hold for the year and display in the school trophy cabinet
- an acting/dance class with Sport for Jove's professional performers

BEYOND THE CARNIVAL

MASTERCLASSES AND RESIDENCIES

There are opportunities for participants to engage in skill development and performance opportunities with theatre practitioners as part of the Shakespeare Carnival and Sport for Jove's other activities.

Sport for Jove and the Shakespeare Carnival offer Artistic Residencies and Masterclasses for students and teachers in all areas of English and drama.

Sport for Jove is able to deliver workshops through the **Creative Kids** voucher system.

Contact us on **carnival@sportforjove.com.au** for further information, to discuss costs and to arrange a visit to your school by our actors and dancers.

Photograph by Kitty Beale

THE CATEGORIES & KEY DATES

The details below outline the categories and guidelines for the Carnival. These must be read in conjunction with the guidelines for each category.

Shakespeare Carnival Categories

- Duologue
- Ensemble Scene
- Group Devised
- Dance

Important Dates

19 March 2021	Schools Registered for the Primary Shakespeare Carnival
1 April 2021	Primary School Shakespeare Carnivals completed
26 – 30 April 2021	Primary Regional Shakespeare Carnivals
3 - 7 May 2021	Primary State Shakespeare Carnival [provisional target date 5 May]

If these dates present problems, please don't hesitate to contact us to discuss the possibility of flexible arrangements.

Photograph by Kitty Beale

KEY GUIDELINES

ACROSS ALL CATEGORIES

Minimal Use of Sets Pieces, Props and Costume in Performance Categories

We deal with each section in more detail below, but in general, costumes should be black, and, set and props should be used only if essential to the performance. A key test is: is it **referred to or clearly implied in the text**? The rationale behind these restriction is twofold. Firstly, it ensures that all students can compete on a more equal footing and, secondly, it places the focus on the participant's dramatic and creative choices.

The adjudicators may penalise an entry if they believe the entry is unnecessarily reliant on set pieces, props or costumes.

Sets Pieces Must Be Simple

- Simple items such as drama blocks, basic, unadorned chairs [without wheels or 'characterful' qualities], tables [without wheels or 'characterful' qualities] and a large piece of fabric may be used – their imaginative use is encouraged.
- Flats and similar large set pieces may not be used.

Costumes Are Not Permitted

- All Acting & Music performances must be in simple black clothing. Black t-shirts and collared shirts and black rehearsal skirts are permitted.
- Costumes are defined as "something worn by the actor". This includes millinery, wigs, & make-up, which are not permitted unless specifically referred to in the text.

Dancewear may be coloured

- In Dance performances the individual performers' costumes may be differently coloured *to differentiate character* – but they should each be a single colour, or black with a single colour sash or shirt or similar item. The aim is to enhance the performer's story-telling ability without making budget a concern. Examples might be the three witches or three fairies may all wear green, while Macbeth or Oberon wears yellow and Lady Macbeth or Titania might wear blue.

Props

- Props are defined as "something carried by the actor" and any desired prop can be **mimed**. An actual prop should only be used under two circumstance:
  1) when explicitly part of the scene i.e. **named or clearly implied in the text**, for example, if a king or queen refers explicitly to their crown then they may use one, but otherwise it is not permitted.
  2) A single symbolic or transformational prop is permitted if integrated into the action of the performance. This last rule is to encourage theatricality and creativity in performance.

Time Limits

- **Although a maximum time limit has been set for various performance categories, it is not necessary to fill the entire allocated time. Less is sometimes more.**
- Participants should note that exceeding the time limit may result in penalisation or disqualification.
- If an entry exceeds the time limit at the *Regional Carnival* by more than *one minute*, it will be disqualified.
- If an entry exceeds the time limit at the *State Carnival* by more than *thirty seconds*, it will be disqualified.

Summary of Categories

Category	Number of Participants	Maximum Time Limit	Costumes	Props/Set
Duologue	2	5 minutes	Blacks	Only if essential
Ensemble Scene	3-10	7 minutes	Blacks	Only if essential
Group Devised	3-7	7 minutes	Blacks	Only if essential
Dance	2-10	5 minutes	Dancewear see p10	Only if essential

Photograph by Kitty Beale

PARTICIPATION FEES

SCHOOL REGISTRATION FEE AND REGIONAL CARNIVAL REGISTRATION FEE

Each participating school pays a registration fee of $200 (inclusive of GST) to participate in the Carnival.

Paper Registration Form or Online Registration Form available – whichever is most convenient. The paper registration form can be found on p19 of these guidelines and an **online registration form** is on our website – if you want to save paper! [Just search "Shakespeare Carnival".]
If you are using the paper registration form, please fill it in and return it by email [you can send a photographed copy] ***or*** scan to carnival@sportforjove.com.au ***or*** snail mail.
A tax invoice will be issued after your registration is received.

Each student that participates at Regional Carnival level or above...
In order to be eligible to participate in the Regional Carnival and State Carnival all individual student participants are required to pay a **Regional Carnival Registration fee** for each category that they enter. Students need to pay multiple fees if they are to enter multiple categories.

Fee cap for schools with more than 25 participants at Regional Carnival
If you have more than 25 students participating at Regional Carnival there are no additional fees for student numbers 26 and above.

We ask that each school collect this registration fee ($35 inclusive of GST) on behalf of The Shakespeare Carnival. A paper Regional Carnival Registration Form can be found on p20 these guidelines.

Benefits obtained through payment of Regional Carnival fee include:

- free entry to all the Regionals and the State Carnival
- a free pass to State Carnival to give to a parent/friend or relative
- discounted tickets to selected Sport for Jove performances
- School partners will also have access to discounts for our Summer Season shows for their students.

Schedule of Fees

School Registration Fee	$200
Regional Carnival Registration Fee	$35

All fees are inclusive of GST

THE CATEGORIES

Duologue

Text must be drawn overwhelmingly from a single scene or across a single play, but can be edited for length. **It must all be Shakespearean text.** You may draw small amounts of text from another work by Shakespeare if you need a link to make sense of your edits.

Areas of Focus	clear characterisation interaction between characters clarity of ideas and presentation use of language
Max number of participants	2
Costumes	Blacks
Set/Props	Only if essential
Time Limit	5 Minutes

As part of the process participants should:

- Choose one of Shakespeare's plays and read the whole play – you can start with a synopsis but the best work will come from a full knowledge of the characters as created across the whole play.
- Select a text and edit as necessary for performance
- Undertake any background research as required (time, place, character etc)
- Explore the text and its staging
- Discuss and rehearse for performance

Participants wishing to explore more than one text or theme should consider entering the Group Devised category.

Ensemble Scene

In this category participants are encouraged to identify scenes that are turning points for either the characters or the plot. Text must be drawn overwhelmingly from across a single play, **you may edit the text to reduce its length but it must be Shakespeare's words**. If you want to use contemporary text, then consider entering the Group Devised category. Participants should be mindful that all members participating in the scene have a clear dramatic purpose within the scene.

Areas of Focus	clear characterisation interaction between characters clarity of ideas and presentation use of language
Max number of participants	3-7
Costumes	Blacks
Set/Props	Only if essential
Time Limit	7 Minutes

As part of the process participants should:

- Choose one of Shakespeare's plays and read the whole play – you can start with a synopsis but the best work will come from a full knowledge of the characters as created across the whole play.
- Select text and edit as necessary for performance
- Undertake any background research as required (time, place, character etc)
- Explore the text and its staging
- Explore the dramatic purpose of each character
- Explore non-verbal story telling
- Discuss and rehearse for performance

Group Devised

This category is about using the performer's tool-kit to create a self-contained 7 minute piece of theatre with a focus on storytelling or theme, drawing inspiration from the works of Shakespeare. It may use music, movement, Shakespearean or contemporary text (both literary and dramatic). **This category may use, but does not require, the use of Shakespeare's text in performance.**

It is essential that participants approach this category with a clear idea of the story they wish to tell and then apply their theatre making techniques to realizing that particular narrative or thematic exploration.

Often Primary students will respond well to improvising a scene they have worked on in their own language – this is a good starting point for a Group Devised scene. Encourage them to then take their imagination further and see where it can take their performance.

Areas of Focus	application of technique to storytelling and theatre-making clear characterization interaction between characters clarity of ideas and presentation use of language
Max number of participants	3-7
Costumes	Blacks
Set/Props	Only if essential
Time Limit	7 Minutes

As part of the process participants should:

- Choose one or more of Shakespeare's plays and read the whole play(s) – you can start with a synopsis but the best work will come from a full knowledge of the characters as created across the whole play.
- Identify a theme or narrative they wish to explore
- Select text and edit as necessary for performance
- Undertake any background research as required (time, place, character etc)
- Explore alternative texts for possible inclusion
- Explore non-verbal story telling
- Explore the final edited text and its staging
- Discuss and rehearse for performance

Dance

This category is about using dance techniques, choreography and styles to create a 5 minute performance piece. The original stimulus must be from one of Shakespeare's plays. There should be a clear focus on abstract, technical dance movement [turns, leaps, rolls etc] in storytelling though dance styles such as ballet, contemporary, hip hop, tango, salsa, jazz etc. It may use music and Shakespearean text drawn from one play but the primary method of storytelling is through the body.

Areas of Focus	application of dance technique to storytelling clear characterisation interaction between characters clarity of ideas and presentation
Max number of participants	2-10
Costumes	Dancewear is allowed – preferably black or one colour per character to differentiate
Set/Props	Only if essential
Time Limit	5 Minutes

As part of the process participants should:

- Choose one of Shakespeare's plays and read the whole play – you can start with a synopsis but the best work will come from a full knowledge of the characters as created across the whole play.
- Make clear and bold choices about character/theme or plot as the basis for piece
- Select text/narrative/themes that may be a starting point for the piece
- Undertake any background research as required (time, place, character etc)
- Select music, movement style
- Create the dance piece
- Discuss and rehearse for performance

FAQ

What play can I choose?
Any play written by William Shakespeare.

Can I edit the scene?
Yes. You can edit the scene to remove or combine characters or to make it fit into the time limit or to make the story-telling clearer.

Must all the words be Shakespeare's?
In Duologue and Ensemble Scene and Dance categories the words must be from Shakespeare. There are many possibilities to imaginatively reinterpret lines from other Shakespearean plays to serve the performers purpose if a link is required, but the text must be overwhelmingly from the main source play.
For Group Devised you may [and are encouraged to] use Shakespearean text as much as you wish, but may also use contemporary text inspired by the works of Shakespeare.

Do all the words have to come from the same play?
In Duologue and Ensemble Scene, Dance and Movement categories the words should be **overwhelmingly** from the main source play, with the introduction of occasional linking phrase allowed. There are possibilities to imaginatively reinterpret lines from other Shakespearean plays to serve the performers purpose.

Can I use words in a Dance entry?
Yes, but again it may be worth considering how import they are to the story telling or if your entry is better suited to the Group Devised Category.

What is more important: the choreography or the execution?
The story telling! It is important that the choreography be shown to its best advantage but it is equally important that it is at a level that can be executed by the dancers/actors performing it.

Is theatrical make-up considered "costume"?
Yes, and is therefore not allowed.

What is the difference between a prop and a costume?
A costume is something only worn by an actor. A prop is something carried/used by an actor. If for example you were doing the "giving up the crown" scene from Richard II (IV i) then the crown would be classed as a prop as it is passed between actors.

Why is there no Solo category?
We want the Shakespeare Carnival to be an event that focuses on personal and creative development and we feel that this is more effectively achieved by working with others than by focusing on individual work.

FORMS, FORMS, FORMS

WHICH FORM IS FOR WHAT?

N.B. For convenience and to reduce paper consumption, most forms are available in an online version. Just go to our website:
http://www.sportforjove.com.au/education/the-shakespeare-carnival

2021 Primary Shakespeare Carnival School Registration Form

Use this form to register your school to participate in the 2021 Primary Shakespeare Carnival. Once we have your registration we will send you an invoice.

2021 Primary Shakespeare Carnival Regional Registration

There are two ways of registering students for the Primary Regional Carnival. The first is they can fill in an online form [available from our website] or paper form. More simply you can use the shared document created by The Shakespeare Carnival upon your registration. We need to register all students who are going on to represent their school at the Primary Regional Carnival.

The students should then return their $35 registration fee to the school. We will issue a tax invoice to your school.

The completed forms should be submitted online, or scanned/photographed and emailed, or posted to the appropriate address:

carnival@sportforjove.com.au
or
Shakespeare Carnival, Sport for Jove Theatre
8 Marlborough St, Surry Hills 2010

2021 Primary Shakespeare Carnival Assessment Forms

These forms may help you judge the performances at your School Shakespeare Carnival. They are the same forms that we will use at both Regional and State Carnivals.

They are double sided and provide outlines of the parameters and requirements of each category. Students may find it useful to examine these judging criteria as a way of thinking critically about their work and find ways to refine it.

2021 PRIMARY SHAKESPEARE CARNIVAL SCHOOL REGISTRATION

Please complete and return this form by
Email to carnival@sportforjove.com.au OR
Post to Shakespeare Carnival, Sport for Jove Theatre
8 Marlborough St, Surry Hills 2010

School _____

Contact Teacher _____

Email _____

Phone _____ Mobile _____

School Address _____

Suburb _____ Postcode _____

Office Phone _____ Fax _____

Please accept our booking for the following programs:

YES we would like to participate in the **2021 Primary Shakespeare Carnival** ☐

I have read and understood the terms and conditions of the guidelines. Please send a tax invoice

Name of Booking Teacher (Please Print) **Signature** **Date**

YES we might be able to host a **Regional Carnival** between April 26 - 30. ☐

TERMS AND CONDITIONS

- I have read the guidelines of the Carnival and agree to abide by them
- Registration can only be accepted using this form. Please complete and return either by **Email** to carnival@sportforjove.com.au OR **post** to

  Shakespeare Carnival, Sport for Jove Theatre
  8 Marlborough St, Surry Hills 2010
-
- It is the booking teacher's responsibility to notify the school executive of the participation within the Shakespeare Carnival and have the program/s placed on the school calendar.
- Photographing, video recording or any another kind of recording during any program is not permitted and may constitute a breach of copyright.
- The Shakespeare Carnival reserves the right to change or alter the program as required
- All prices are inclusive of GST where applicable.
- **An invoice will be issued for all bookings. You do not need to pay until you receive your invoice.**

2021 PRIMARY SHAKESPEARE CARNIVAL REGIONAL REGISTRATION

Please complete the following details (please print)

Name *[As you wish it to be printed on your certificate]*:

School:

Category *[Please circle]*: Duologue Ensemble Scene Group Devised Dance

Role/Part:

Parent's Name:

Parent's best contact number:

Ownership, Content and License:
I understand that portions of my entry may be used by The Shakespeare Carnival to publicize and promote the activities of The Shakespeare Carnival.

I agree to pay $35 [inc GST] registration fee

SIGNATURE

_____

DANCE ASSESSMENT FORM

Name[s] of Participants[s]:

Name of Play/Piece: **School:**

This category is about using primarily nonverbal methods to create a 5 minute piece of theatre. It may use music, movement, dance and Shakespearean text drawn from one play.
It must be based on a plot, character and/or theme(s) of one of Shakespeare's plays. There should be a **clear focus on non-verbal storytelling.** Dance can be represented through symbolic gesture or motif that are recognizably linked to the concepts/theme explored within the chosen scene

Areas of Focus

- Structures a clear and dynamic narrative through the art form of dance
- Clearly communicates an engaging exploration of relationships between characters through dance
- Clarity of ideas presented in a unified dance
- The structure of the dance explores the character journeys relevant to the action within the chosen scene/play

Participants 2-10 *Time Limit* 5 Minutes
Set/Props Only if essential. Symbolic use of a single or transformational prop permitted if integral to drive the action of the dance
Costumes Dancewear is allowed – black or one colour, to differentiate character.

Other Issues to consider

- Effectiveness and clarity of choices
- Effectiveness of music or rhythmic choices
- Characterisation: conviction, dimension, focus and energy, clear intentions
- Use of space
- Relationship with audience in the context of the performance space
- Group cohesion: sustained and supported relationships
- Stylistic coherence: awareness and use of atmosphere, tension, motifs, rhythms and dynamics relevant to the narrative

DANCE TECHNIQUE

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

CLARITY OF IDEAS AND STORY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

INTERACTION

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

CHARACTER JOURNEY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

Additional Comments (Please be aware these forms may be passed on to participants, try to offer constructive and solutions oriented notes.)

DUOLOGUE ASSESSMENT FORM

Name[s] of Participants[s]:

Name of Play/Piece: **School:**

Participants are encouraged to identify scenes that are **turning points** for either the characters or the plot.
Text must be drawn overwhelmingly from across a single play or a single scene.
Participants should be mindful that both charaters have a **clear dramatic purpose** within the scene.

Areas of Focus

- Clarity of story, ideas and characterisation
- Compelling and immediate interaction between performers
- Expressive and specific use of voice and language
- Movement connected to thought and intention, driven by the given circumstances
- Character journey - transformed by the action of the scene

Participants 2 *Costumes* Not Allowed
Set/Props Only if essential *Time Limit* 5 Minutes

Other Issues to consider

- Use of voice: projection, clarity and range
- Use of language: awareness of verse and of prose, specificity of thought
- Characterization: Clear interaction, conviction, focus and energy, clear intensions/objectives
- Relationship with audience in the context of the performance space
- Interpretation - imaginative presentation
- Understanding and realization of the demands of the material
- Group dynamics: sustained and supported relationships
- Stylistic coherence: awareness and use of atmosphere, tension, motifs, rhythms

CLARITY OF STORY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

INTERACTION

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

VOICE AND LANGUAGE

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

MOVEMENT

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

CHARACTER JOURNEY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

Additional Comments (Please be aware these forms may be passed on to participants, try to offer constructive and solutions oriented notes.)

ENSEMBLE SCENE ASSESSMENT FORM

Name[s] of Participants[s]:

Name of Play/Piece: **School:**

Participants are encouraged to identify scenes that are **turning points** for either the characters or the plot.
Text must be drawn overwhelmingly from across a single play or a single scene.
Participants should be mindful that all members participating in the scene have a **clear dramatic purpose** within the scene.

Areas of Focus

- Clarity of story, ideas and characterisation
- Compelling and immediate interaction between performers
- Expressive and specific use of voice and language
- Movement connected to thought and intention, driven by the given circumstances
- Character journeys - transformed by the action of the scene

Participants 3-7 *Costumes* Not Allowed
Set/Props Only if essential *Time Limit* 7 Minutes

Other Issues to Consider

- Use of voice: projection, clarity and range
- Use of language: awareness of verse and of prose, specificity of thought
- Characterization: Clear interaction, conviction, focus and energy, clear intensions/objectives
- Relationship with audience in the context of the performance space
- Interpretation - Imaginative presentation
- Understanding and realization of the demands of the material
- Group dynamics: sustained and supported relationships
- Stylistic coherence: awareness and use of atmosphere, tension, motifs, rhythms

CLARITY OF STORY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

INTERACTION

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

VOICE AND LANGUAGE

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

MOVEMENT

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

CHARACTER JOURNEY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

Additional Comments (Please be aware these forms may be passed on to participants, try to offer constructive and solutions oriented notes.)

GROUP DEVISED ASSESSMENT FORM

Name[s] of Participants[s]:

Name of Play/Piece: **School:**

This category is about using the performer's tool-kit to create a self-contained piece with a focus on storytelling or theme.
It may use music, movement, dance, Shakespearean or contemporary text (both literary and dramatic). Text may be drawn from across one or more plays or from a single scene. It must be *overwhelmingly Shakespearean text.*

Areas of Focus

- Application of technique to storytelling and theatre making
- Clarity of ideas/themes and characterisation
- Compelling and immediate interaction between performers
- Expressive and specific use of voice and language
- Movement connected to thought and intention, driven by the given circumstances
- Character journey - transformed by the action of the scene

Participants 2-7 *Costumes* Not Allowed
Set/Props Only if essential *Time Limit* 7 Minutes

Other Issues to Consider

- Effectiveness and clarity of textual choices and use of language – ie dramaturgy
- Effectiveness of non-verbal elements
- Characterization: Clear interaction, conviction, dimension, focus and energy, clear intensions
- Relationship with audience in the context of the performance space
- Interpretation - imaginative presentation
- Understanding and realization of the demands of their material
- Group dynamics: sustained and supported relationships
- Stylistic coherence: awareness and use of atmosphere, tension, motifs, rhythms

CLARITY OF STORY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

INTERACTION

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

VOICE AND LANGUAGE

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

MOVEMENT

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

CHARACTER JOURNEY

Minimal		Limited		Adequate		Sound		Skilled	
1	2	3	4	5	6	7	8	9	10

Additional Comments (Please be aware these forms may be passed on to participants, try to offer constructive and solutions oriented notes.)

A SHAKESPEARE CARNIVAL HOW-TO GUIDE

FOR THE ACTING CATEGORIES

You want to make your performance alive and compelling, and find the humanity of the characters - even in the ones that aren't human. Here's a few practical steps that may help:

What does each word mean?
Look them all up in dictionaries or on shakespeareswords.com
Sometimes I think I know the meaning of a word but you've got it the wrong way round - check every word.

What does your character want or need? What is driving them to speak?
How many different actions or tactics does your character use to get what they want?
eg I want to kiss you [a want/need/objective] so I'm going to praise you, tease you, flatter you, ignore you, amuse you, gaze at you, pull your hair, shower you with attention, caress your shoulder... [a variety of actions/tactics].

Where is there 'antithesis' in the speech?
This is a common device where Shakespeare contrasts two ideas or things. It's probably the key linguistic device he uses in his writing. Make that contrast clear.
Examples of antithesis:
To be, or not to be. . .
Fair is foul, and foul is fair. . .
What he has lost, noble Macbeth has won. . .

Give each character a journey.

How is the character changed or different at the end of the scene?
Are they happy to sad - or vice-versa? Do they reach a decision? Do they have a particular goal they achieve?

Is the speech in prose or poetry?
If it is poetry, use the rhythm to help you.
Is it iambic pentameter? [A line of ten syllables where the emphasis tends to fall on the even numbered syllables.] eg "This day is called the feast of Crispian."
Is it trochaic tetrameter? [A line of of eight syllables where the emphasis tends to fall on the odd numbered syllables.] eg "Double, Double, toil and trouble"
Is it something else?

Speak the lines in an overtly stressed way [It can be good to stamp out the rhythm with your feet as you walk around the room speaking.] to feel where it makes sense to speak in this rhythm, and where it doesn't.
Where is doesn't might be a hint to the thoughts, psychology of the character.
Are they shocked or surprised by something? Did they just have a realisation? Are they unsure of something?
Once you have explored the rhythms of your words you can play with them - you don't have to stick to a regular beat, which would become too predictable for your audience. You can play with rhythm in the same way hip-hop MCs and jazz musicians do.

End Words
Hit the end words of each thought and of each line of verse - these are often important words and driving your energy towards them can help keep the character active and alive.

Repetition
Notice where Shakespeare uses repetition of words, ideas or sounds. Some good examples are in Macbeth, from Act 2 Sc 7:
Repetition of word: "If it were done when tis done the it were well it were done quickly..." [In this case each word is slightly different.]
Repetition of idea: "assassination...blow...poisoned chalice"[Ideas of murder accumulate.],
Repetition of sound: "If the assassination could catch with his surcease success..." [The 's' and 'ch' sounds could be used to create - amongst many options - a whispery conspiratorial effect].

These repetitions are there to help you know what is important to make clear for the audience. For example: the same word can change meaning and/or delivery subtly with each repetition, the same idea expressed in a different word can be highlighted to convey key ideas more powerfully to the audience, the same or similar sounds can help create atmosphere or emotional impact for the audience.

Suit the action to the word and the word to the action.
Connect thought, word and movement.
Each movement - whether it is a word, a gesture or your character crossing the stage - should be inspired [or caused] by a thought, an impulse, a need. Make sure that everything that happens on stage is inspired by a thought, connected to that thought, and, happen simultaneously with that thought.
'Think on the line' is a famous piece of advice. Let the word and the thought occur at the same time. Don't have big pauses where your character 'thinks' - be active, think and do and when you speak - speak 'trippingly on the tongue' - swiftly and accurately - knowing what your thoughts are and thinking them, feeling your character's impulses and letting them drive you.

Blocking
The choreography of actors in a space is very important in telling us how people feel about what is happening and who is around them. Start with the simple question of: "Am I moving towards someone or away from someone?"
Then think about how you are moving? Is it directly towards them over the shortest distance, or indirectly, in a circular motion?
Is it hard or soft - are you moving with force or gentleness?
Is it sudden or sustained - is it in a short burst, a staccato movement, or is it a lingering energy, legato [to use the musical terminology].

These are a few ideas to get you started. There are lots of other books and web pages that can help - go to our website at sportforjove.com.au or 'Shakespeare Carnival' on Facebook for more.

Have fun!

A SHAKESPEARE CARNIVAL HOW-TO GUIDE

FOR THE DANCE CATEGORY

The groundwork a dancer/choreographer will do to realise a dance or movement piece is the same work an actor/director does to prepare a scene or a play. The only difference is how you execute your ideas in performance. Investigate the play/scene, find the themes and driving ideas behind it, but mostly importantly figure how it makes you feel and have an opinion about the play or scene. Your movement piece would be a heightened extension of your interpretation of the play.

Dance is about freeing your creativity from a literal interpretation of a scene and allowing yourself to explore Shakespeare in a style that is more aesthetic (or stylized), more abstract and more epic! It is a more expansive form of theatre that uses the human form and rhythm as its main forms of expression.

Start by taking a look at a snippet of a dance piece by the famous contemporary dance choreographer Pina Bausch. She revolutionized dance by taking everyday themes that affect our everyday lives like loneliness, falling in love, loss of innocence or heartache and made physical poetry about of it. She often used really simple movements to show this, so it was no longer about 'let me impress you with how high I can lift my leg' and became more about exploring a theme in a recognizable, relatable way.

Start by:

- Picking a play or scene you love.
- Jot down what you love about it.
- Make a list of strong images, themes and ideas. - look for the words and synonyms and images that recur.
- Think about what context or setting would suit this play or scene. Why did Shakespeare set the play where he did? What sort of location or context would evoke the same meaning for us today?
  eg Shakespeare wrote Romeo and Juliet in the city of Verona, film director Baz Luhrmann and his designer colleague Catherine Martin chose to take inspiration for their location from modern day Mexico City as they felt that, for today's viewers, it captured the same simmering passions, heat and violence that Shakespeare's audience associated with Italy.

A good exercise to do early on while you're still researching your play is 'Knife and Fork':

- brief description of the exercise is at the end of guide.
- After making basic literal shapes and scenarios, ask them to represent themes relevant to the play like love, betrayal, loss, ambition, revenge etc.
- Remember some of the images you found in the exercise and see if you can incorporate them into the dance, find ways of moving between the images that are beautiful and reinforce the ideas you are communicating.

Another exercise is to for each member of your group to have a line from the scene or play and put in a hat. Let each member of the group pick a line from the hat and go away and

change the line into a physical gesture. Present your gestures to the group, have everyone repeat the gestures together and find a way to incorporate it into the dance.

Shakespeare's comedies always ended with a big dance at the end of the play, called a jig (it was a bit like folk dancing). If you'd like to do a more traditional, less abstract dance piece like the ball in 'Romeo and Juliet' for example…. Think about what kind of dance it should be. Perhaps in your version of the play you are setting it in the 1920s, so you could use music and dance styles from that era like fox trot and the Charleston? Perhaps you want to set Romeo and Juliet in a small, poor Italian village, where they do a folk dance that their grandparents taught them and all the music is rustic and acoustic? Or perhaps you want to do a more a modern interpretation set in Verona today, what sort of music and dance is popular there at the moment?

Once you've picked a style and context, use YouTube to research as much about that style of dance as possible. The bigger your 'choreography vocabulary' is about the kind of dance you plan to do the more possibilities you will have available to you.

Think about rhythm/pace, focus, tone, levels and shapes. How can you use these elements of drama? Can you shift between them to keep your dance piece evolving, changing and engaging? When does your group work in unison and when to your focus the attention on one particular dancer? Make sure you use the whole space available to you? Its not very interesting to just stand in a line for ten minutes when you've got the whole stage.

Also think about costume and how that can bring your piece together. Make sure you're wearing something you can move in and comfortable wearing.

Get creative and have fun!

Knife and Fork

An introductory game for using the body to make pictures on stage.

INSTRUCTIONS:
Form groups of 3-6 [or more]
I will ask you to form a shape or object and I want you to work together, using your bodies, to make the image. BUT YOU MUST NOT TALK - you must also not try to push, pull, control, point others or turn them into puppets and manipulate them.
All you do is make a physical offer. You begin by making a part of the image and others see your offer and build on and around it.
You aren't stuck in that position - if the image builds and you think 'I'd be better off changing my offer.' you are welcome to do so.
If you talk you will slow your group down and I am looking to see which group is fastest, and which group has the best images.
Circle - the easiest of all
Triangle
the letter A
the number 8

Now we move into 3 dimensional objects
A car
An helicopter
A bicycle
An elephant

Now we move into scenes
A wedding
*LEVELS: Do you notice how almost everyone's head is on the same level? I want everyone to be on a different level. You can be lying down, crouching, kneeling, sitting, bending, standing, reaching etc
But everyone must be on a different level - this will give your image more variety and make it more interesting. Adjust your image so that everyone is on a different level.*
A rock concert
*Are you all on a different level? Don't talk, look around your image and adjust yourself if you're not.
Now I want the image to have a single point of focus. What is the important story that you're telling? Use your body and your eyes to have both different levels and a single point of focus.*
A murder
Are you all on a different level and with a single point of focus? Now I want everyone to have a clear emotion, boldly physicalised. How clear and strong can your choice be?
A funeral
*Now that you have different levels, a single point of focus and bold physicality can you have contrasting emotional responses? Can you make it so that everyone is different, no one is feeling the same as someone else? What are all the different possible reactions at a funeral? Let's catch the whole array.
Now let's make a few more that connect with the play we're working on...
e.g. **Ghost at a banquet, being chastised by parents, a sword fight, a shipwreck, betrayal by a friend, unrequited love, leaving home.....**