



SHAKESPEARE
Carnival

A NSW STATEWIDE COMPETITION



2024

HIGH SCHOOL SHAKESPEARE CARNIVAL

Presented by Sport for Jove Theatre

A Competition for Secondary Schools in NSW and ACT

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TABLE OF CONTENTS

Title Page/ Contact Details	page 1
Contents	page 2
Welcome Message	page 3
Important Information	page 4
About the Carnival – overview	page 5
Would you like to host a Regional Carnival?	page 6
Prizes	page 7
Beyond the Carnival - Masterclasses & Residencies	page 8
Categories & Key Dates	page 9
Key Guidelines Across All Categories	page 10 - 11
Participation Fees	page 12
Universal Access Scheme	page 13
Detailed Category Descriptions	pages 14 - 20
FAQs	pages 21 - 22
Explanation of the Forms	page 22
<i>NB: All forms available in paperless, online versions</i>	
School Registration Form	page 23
Regional Carnival Registration Form	page 25
Judging Forms for School Carnival	pages 26 - 39
Performance Tips for Students	
Acting Categories	pages 40 - 42
Dance & Physical Theatre Categories	pages 43 - 45
Music Category	pages 46 - 47



WELCOME TO THE 2024 SHAKESPEARE CARNIVAL

2024 is the ‘auspicious eighth’ year of the Shakespeare Carnival, it’s great to have you with us. This year we want to give as many students as possible the chance to develop that potent mix of literacy, creativity, collaboration, critical thinking and confidence that only the arts can combine.

To that end we have a Universal Access Scheme in place this year to help schools find the funds required to participate. It’s through the support of a generous philanthropist that this is available and we are so excited that some students who might otherwise miss out, will now have the opportunity to access all that the Shakespeare Carnival can offer.

The other way we reduce costs is by capping fees for schools with large numbers of participants. If you have more than 25 students attending Regional Carnival, then any numbers above 25 are not charged a participation fee. This will, obviously, reduce costs per head.

Our job at Carnival HQ, is to help you and your students. So, if you have questions or conundrums, we are only an email away and we will do our best to bring clarity to confusion and smooth the way for any complications.

The Carnival is earlier in term 2 than in some previous years so that we avoid the problem of having some students already on holidays. Check out the dates below and let your students jump into Shakespeare through acting, dancing, movement, music and smart film!

This year we have more resources than ever and we are, as always, looking to help reach beyond the city with video-based assistance for students as they develop their work. Look out for our social media pages on Facebook, Instagram and YouTube for videos and other materials to help your students grow their work.

So, a warm welcome to those who are joining the Shakespeare Carnival for the first time and those who are returning once again to our growing Carnival family. Sport for Jove’s enthusiastic and skilled team of artists, led by Chris Tomkinson and Damien Ryan, will throw open the doors of the theatre to all who wish to be on stage for the great joy that is the Shakespeare Carnival. Let the fun begin!

Damien Ryan
Managing Artistic Director of Sport for Jove

Chris Tomkinson
Carnival Director



IMPORTANT INFORMATION!

PLEASE READ THIS

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.

It's the worst part of this job to have to disqualify someone for breaking the guidelines, so please make sure you work within their limits.

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

<http://www.sportforjove.com.au/education/the-shakespeare-carnival>

Thanks for reading this.





ABOUT THE CARNIVAL

There are three levels of participation available in the 2024 Shakespeare Carnival

- School Carnival
- Regional Carnival
- State Grand Final Carnival

School Shakespeare Carnivals (to be completed during the week of April 23, 2024) That's Shakespeare's birthday!

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. Schools are encouraged to hold this event close to Shakespeare's Birthday (23 April) but this is not a requirement.

Each school then selects one entry from each category to represent the school at the 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.

Regional Shakespeare Carnivals (May 6 - 17, 2024)

Each of the participating schools selects one entry from any category they have performers in, to represent them at the Regional Carnival. Sadly, you may only select one entry from your school for each category. I know this can be hard.

The Regional Carnival generally takes place at a host school (usually after school hours, although daytime may be negotiated if required/possible).

All participants must pay a Regional Carnival registration fee to present work in the Regional Carnivals. Full details on this process are on page 12. **N.B. The Shakespeare Carnival has (through Sport for Jove and a generous philanthropist) a Universal Access Scheme to offer support for schools that need it.**

Family and friends are welcome to join the audience for Regional Carnival to support all the participants. We encourage cheer squads, but ask that they cheer for everyone.

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

Generally, one participant group from each category at each Regional Carnival is selected to participate in the State Grand Final Carnival. However, on some occasions – where there is an uneven distribution of category participation – more performer groups may be offered a place.

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.

Grand Final Shakespeare Carnival (Saturday & Sunday, June 1 & 2, 2024)

The State Grand Final Carnival is a celebration of the diversity of the work created by the participants.

It includes those participants selected from the Regional Carnivals. Other participants may also be invited as “wild card” entries or to perform “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 need are:

- A risk assessment to share with the other schools attending
- A performance space
- 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
- An audio system for playing off a USB
- A simple wash of lights
- A piano
- Chairs and tables for the judges

FAMILY AND FRIENDS

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

We invite all students from participating schools to come along and be inspired by their fellow students' performances. We encourage cheer squads, but ask that they cheer for everyone.





PRIZES

THE CROWNING GLORY

Masterclass workshops at the State Grand Final Grand Final Carnival – that’s the Prize for winning Regional!

Season Discounts!

Workshops with industry professionals!

Compose music for a show!

Make a short film with Sport for Jove!

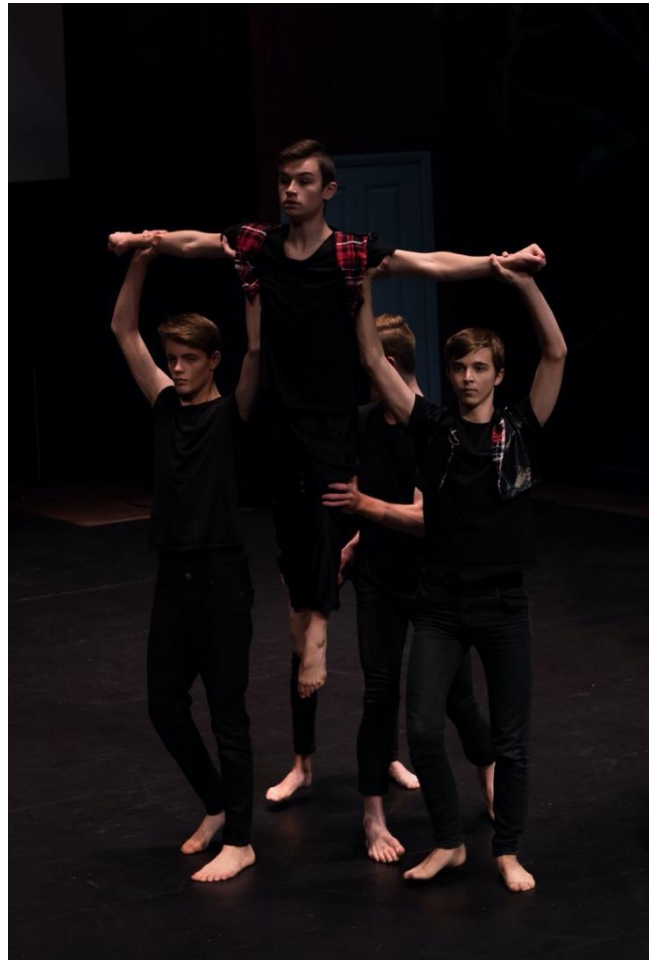
By winning your **Regional Carnival** and getting to the **State Grand Final Carnival** you get to work for a day with professional actors, dancers, musicians and filmmakers in our famous **State Grand Final Carnival Masterclasses** for your area of performance. These workshops are amazing!

The State Grand Final Carnival winners will be **crowned** (literally) on stage with the Shakespeare Carnival Crown Trophy that the school gets to keep in their trophy cabinet for the year. They will be adorned with a **champion’s sash** which is theirs to keep, commemorating their performance.

Music winners will be invited to **compose a piece of music to be played as part of the Sport for Jove Summer Season.**

Short Film winners will be given the chance to **shoot and create a short ‘making of’ documentary/ promotional video of the Summer Season** to be broadcast on the Sport for Jove website and social media accounts.

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





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, dancers, designers and/or composers.





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
- Physical Theatre
- Music Composition
- Smartphone Short Film

Important Dates

9 February 2024

6 April 2024

23 April 2024 (the week of)

6 May – 17 May 2024

1 & 2 June 2024

Early Bird Registration Closes

Schools Registered for the Carnival

School Carnivals completed

Regional Carnivals

State Grand Final Carnival Weekend





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 restrictions 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 (except in the case below)

- All Acting & Music performances must be in simple black clothing. Black t-shirts and collared shirts and black rehearsal skirts are permitted. School's drama uniforms with school names and logos 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. See the exceptions below.

Dancewear, Physical Theatre, Ensemble Scene & Group Devised May Be Coloured for Clarity

- In Dance, Physical Theatre, Ensemble Scenes and Group Devised 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 cap, sash, 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. The intention here is to aid clarity of storytelling and not to create an elaborate design element.

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 circumstances:
 - 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 Grand Final Carnival by more than thirty seconds, it will be disqualified.

Summary of Categories

Category	Number of Participants	Maximum Time Limit	Costumes (see above & in category outline)	Props/Set
Duologue	2	5 minutes	Blacks	Only if essential or see p10
Ensemble Scene	3-10	7 minutes	Blacks with simple colour to differentiate groups. See p10	Only if essential or see p10
Group Devised	3-6	7 minutes	Blacks with simple colour to differentiate groups. See p10.	Only if essential or see p10
Dance	2-10	5 minutes	Blacks or Dancewear with simple colours. See p10	Only if essential or see p10
Physical Theatre Movement	2-10	5 minutes	Blacks or Dance wear with simple colours. See p10	Only if essential or see p10
Music	1-10	5 minutes	Blacks	Instruments & amplification to be self-supplied
Smart Phone Short Film	2-10 (extras not included)	5 minutes	Simple & essential	Simple & essential



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.

You can **register online through the link on our website** or use the **School Registration Form** on p23 of these guidelines. Please 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.

In order to **participate at Regional Carnival or State Grand Final Carnival** student participants are required to pay a Regional 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.

To reduce teacher paperwork, we have created a shareable online form so that students can fill in their own details for the Regional Carnival. All you have to do is send them the link. The information comes back to a shared document that we both have access to – but not the students. I hope that this reduces the time you have to spend filling in forms.

We ask that each school collect this registration fee (\$35 inclusive of GST) on behalf of The Shakespeare Carnival. A paper application form for Regional registration can also be found on p25 of these guidelines and the online version of the form is available as a google form link which will be emailed to you on registration.

Additional Benefits of Regional Carnival Registration include:

- free entry to view all the Regionals and State Grand Final Carnival
- a free pass to State Grand Final Carnival to give to a parent/friend or relative
- discounted tickets to selected Sport for Jove productions
- Schools 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 (Capped at \$875 for 25+ students)	\$35

All fees are inclusive of GST



UNIVERSAL ACCESS SCHEME

SUPPORT FOR SCHOOLS TO ENABLE WIDER PARTICIPATION

Subsidised access for all 2024 Sport for Jove Arts Education programs are available to low ICSEA and regional schools through Sport for Jove's Universal Access Program. To confirm your school's eligibility and express interest in accessing subsidised tickets, please contact Sport for Jove directly at 02 8970 1921, or info@sportforjove.com.au.

Support can go towards directly reducing entry fees for the carnival or assisting with transport or accommodation.



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 to the text or a single symbolic, transformational & integrated prop. (see p10)

Time Limit

5 Minutes

Recorded Music

Not allowed to be used

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

3-10

Costumes

Predominantly Theatre Blacks (see p10)

Set/Props

Only if essential to the text or a single symbolic, transformational & integrated prop. (see p10)

Time Limit

7 Minutes

Recorded Music

Not allowed to be used

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 storytelling
- 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.

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

3-6

Costumes

Predominantly Theatre Blacks (see p10)

Set/Props

Only if essential to the text or a single symbolic, transformational & integrated prop. (see p10)

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 storytelling
- 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 through 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 movement/dance technique to storytelling

clear characterisation

interaction between characters

clarity of ideas and presentation

Max number of participants

2-10

Costumes

Dance wear is allowed – black or simple colours for character differentiation (see p10)

Set/Props

Only if essential to the text or a single symbolic, transformational & integrated prop. (see p10)

Time Limit

5 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.
- 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 movement/dance piece
- Discuss and rehearse for performance





Physical Theatre

This category is about using primarily nonverbal methods to create a 5-minute piece of theatre. It must be based on a plot, character and/or theme(s) of a single Shakespearean play. There should be a clear focus on nonverbal storytelling. It may use music, movement, circus, mime, acrobatics, stage combat, physical theatre and Shakespearean text drawn from one play.

Areas of Focus

application of physical theatre technique to storytelling

clear characterisation

interaction between characters

clarity of ideas and presentation

Max number of participants

2-10

Costumes

Blacks or simple colours for character differentiation (see p10)

Set/Props

Only if essential to the text or a single symbolic, transformational & integrated prop. (see p10)

Time Limit

5 Minutes

As part of the process participants should:

- Choose one or more of Shakespeare's plays and read the whole play(s) 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 movement/dance piece
- Discuss and rehearse for performance





Music

This category is about using composition and musical techniques to create a musical response to a play/character or theme, a setting of text or an underscore to a scene. It must be based on a dramatic moment, plot, character and/or theme of one of Shakespeare's plays. There should be *a clear focus on musical storytelling*. The participants must provide notation of their piece **N.B. Minimum acceptable notation is lead-line (melody) and chords**.

The music can be in any style, however participants should be mindful of the resources available to them when choosing orchestrations for performance (e.g. band, quartets, piano, vocal groups) and will need to be able to provide their own instruments and amplification (with the exception of a piano/keyboard which will be provided for Regional and (Carnivals).

It is important to note that it is the composition not the performance that is the most important part of this category. The focus is 70% composition and 30% performance and often it is performance quality that is the decisive factor in judgement.

For Regional and State Grand Final Carnivals the participant must **send a copy of their sheet music a week before the performance to carnival@sportforjove.com.au** (A recording of the work is helpful to the judges too. It can be a simple smart phone recording.) and **a list of the equipment** (instruments, amplifiers, microphones) they will be using in their performance.

Areas of Focus	application of composition technique to storytelling clear characterisation if appropriate translation of a dramatic idea into a musical language clarity of ideas and presentation
Max number of participants	1-10
Costumes	Blacks
Time Limit	5 Minutes
Performers	All musicians must be students

Music acts are required to **provide their own instruments** (other than a piano), **mics and amps** for Regional Carnival. If this is impossible we will try to liaise between schools to see what can be achieved, but we are unable to take responsibility for the provision of instruments. We recommend planning performances with this in mind if it is likely to be a challenge.

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 how they will use music to tell the chosen piece of the play eg theme, character, text, style, dramatic moment
- Select text that may be a starting point to the creation of the piece
- Undertake any background research as required (time, place, character etc)
- Write and orchestrate the piece. (Don't forget this category requires the music be notated). If you are using pre-recorded backing music it should be in a format like GarageBand that enables alterations to be made to the music should you attend the State Grand Final Carnival Masterclasses.
- Discuss and rehearse for performance - you are strongly advised to test the score with the text in action.



Smart Phone Short Film

This category is about taking inspiration from the works of Shakespeare and using a smart phone to create an original short film.

The inspiration can come from a whole play, a character, a relationship, a line of dialogue, a storyline and/or theme. Use your inspiration as a springboard into a new work on film that utilizes the visual, audio and performance storytelling resources of film and creative film-making techniques.

Requirements

An original 5 minute (maximum) film, shot with a smart phone, inspired by an aspect of the works of Shakespeare. An additional clip, 60 seconds max, describing the Shakespearean inspiration for the film.

Areas of Focus	application of technique to storytelling and film making clear characterisation interaction between characters clarity of ideas and presentation use of language
Max number of participants	1-3 credited directors/2-10 cast (extras not included)
Costumes	simple
Set/Props	simple
Time Limit	5 min
Adult Performers	Adults may appear in a Smart Film, but the main roles must be performed by students

For Regional Carnivals the participant must send a copy of their film a week before the performance to carnival@sportforjove.com.au. The system we use most often is wetransfer.com.

If additional edits are made for State Grand Final Carnival, that must be delivered a week before as well.

As part of the process participants should:

- Read the whole play from which your inspiration is drawn. 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.
- Plan an outline of your film
- Write a script with a clear story or journey
- Make clear choices of imagery and the films visual elements
- Draw a storyboard
- Plan sound and music
- Cast and rehearse the film as appropriate
- Shoot the film on a smart phone and edit the film (editing may take place on a computer)
- Film an additional 1-minute explanation of the Shakespearean inspiration for the film.
- Upload to Sport for Jove on a private YouTube channel



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 Scenes, Dance and Physical Theatre 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, Smart Phone Short Film and Music, 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 phrases allowed. There are possibilities to imaginatively reinterpret lines from other Shakespearean plays to serve the performers' purpose.

I want to write a song about Romeo and Juliet (or any other Shakespearean character). Can I enter that?

Yes, provided that the play is the springboard for the material. You would enter it in the Music category or you could consider expanding it to include extracts from scenes and enter it into the Group Devised category.

I write all my music on a computer. Why do I have to provide music?

Listening to, and comparing, a lot of new music in a short period of time can be difficult. Notation allows the adjudicators to follow your composition more effectively as well as providing a basis for discussion.

If you attend the State Grand Final Carnival Masterclasses, you should have any pre-recorded aspects of your performance on a format like Garage Band so that you are able to make adjustments through your Masterclass development.

I don't read music. I just play chords. What should I do?

All music entries need to have at least a lead (melody) line and chords notated. This can be handwritten or computer generated. The committee believes that being able to notate music is a vital part of sharing the composition as well as having a record of your work.

Can I use words in a Movement or Dance entry?

Yes, but again it may be worth considering how important 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?

*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>

2024 Shakespeare Carnival School Registration Form

Use this form to register your school to participate in the 2024 Shakespeare festival. Once we have your registration we will send you an invoice.

2024 Shakespeare Carnival Regional Registration

Once you know which of your students are representing your school at the Regional Carnival, they need to fill in the Regional Carnival Registration Form. They can do this through the online form or on the paper version on page 25.

If the participant is under 16 years of age, we strongly advise the form be countersigned by a parent or guardian.

The students should then return their \$35 membership fee with the form to the school. We will issue a tax invoice to your school for their membership.

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

P.O. Box 682 Willoughby NSW 2067

This form is for administrative purposes on the day of the Regional Carnival. Please have them fill it in as soon as you know who will be representing your school at Regional Carnival.

If they can't fill them in online or post it, please make sure they bring them with them to the Regional Carnival.

2024 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 Grand Final 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.

2024 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
P.O. Box 682 Willoughby NSW 2067

If you prefer there is an online version of this form that you can use on our website,
<http://www.sportforjove.com.au/education/the-shakespeare-carnival>

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 2024 Shakespeare Carnival	<input type="checkbox"/>
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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
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YES we might be able to host a **Regional Carnival** between May 6-17.

TERMS AND CONDITIONS

- I have read the guidelines of the Festivals 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
P.O. Box 682 Willoughby NSW 2067

- 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 other 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.**

2024 SHAKESPEARE CARNIVAL REGIONAL REGISTRATION

Please complete the following details (please print)

If you prefer there is an online version of this form that you can use. Email us for the link at <http://www.sportforjove.com.au/education/the-shakespeare-carnival>

Name (*As you wish it to be printed on your certificate*):

School:

School Year:

Category:

Source Play/s:

Act & Sc:

Role/Part:

First Line:

Summary:

*What would you say to the audience to give them the context for your performance?
e.g. Macbeth has just murdered the king and is freaking out, his wife has to try & calm him.*

Parent's Name:

Parent's best contact number:

I acknowledge that my participation in the Shakespeare Carnival has been according to the Carnival's 2024 Guidelines. I understand that portions of my entry may be used by The Shakespeare Carnival to publicize and promote the activities of The Shakespeare Carnival.

Please tick to acknowledge.

I agree to pay \$35 (inc GST) registration fee.

Please tick to acknowledge.

SIGNATURE

DANCE ASSESSMENT FORM

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 through 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

- 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 performance
- The structure of the performance 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 performance.

Costumes Dancewear is allowed – black or simple colours for character differentiation

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

DUOLOGUE ASSESSMENT FORM

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 characters 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

Time Limit 5 Minutes

Costumes Not Allowed

Set/Props Only if essential. Symbolic use of a single or transformational prop permitted if integral to drive the action of the performance.

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 intentions/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

ENSEMBLE SCENE ASSESSMENT FORM

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 3-10

Time Limit 7 Minutes

Costumes Blacks or simple colours for character differentiation

Set/Props

Only if essential. Symbolic use of a single or transformational prop permitted if integral to drive the action of the performance.

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 intentions/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

GROUP DEVISED ASSESSMENT FORM

Name[s] of Participants[s]:

Name of Play/Piece:

School:

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 solution oriented notes.)

Strengths and things they did well	Things they can do to improve
Highlight/s– the best moment/s	Outstanding Quality – an adjective or two

GROUP DEVISED ASSESSMENT FORM

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.

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 3-6

Time Limit 7 Minutes

Costumes Blacks or simple colours for character differentiation

Set/Props

Only if essential. Symbolic use of a single or transformational prop permitted if integral to drive the action of the performance.

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 intentions
- 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

PHYSICAL THEATRE ASSESSMENT FORM

Name[s] of Participant[s]:

Name of Play/Piece:

School:

MOVEMENT 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.)

Strengths and things they did well	Things they can do to improve
Highlight/s– the best moment/s	Outstanding Quality – an adjective or two

PHYSICAL THEATRE ASSESSMENT FORM

This category is about using primarily nonverbal methods to create a 5-minute piece of theatre. It must be based on a plot, character and/or theme(s) of a single Shakespearean play. There should be a clear focus on nonverbal storytelling. It may use music, movement, circus, mime, acrobatics, stage combat, physical theatre and Shakespearean text drawn from one play.

Areas of Focus

- Structures a clear and dynamic narrative through the art form of physical theatre
- Clearly communicates an engaging exploration of relationships between characters through movement
- Clarity of ideas presented in a unified movement language
- The structure of the performance 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 performance.

Costumes Dance wear is allowed – black or simple colours for character differentiation

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

MUSIC ASSESSMENT FORM

- This category is about using composition and musical techniques to create a musical response to a play/character or theme, a setting of text or an underscore to a scene.
- It must be based on a dramatic moment, plot, character and/or theme of one of Shakespeare's plays. There should be a clear focus on musical storytelling.
- The participants must provide notation of their piece **N.B.** Minimum acceptable notation is lead-line (melody) and chords.
- The music can be in any style, however participants should be mindful of the resources available to them when choosing orchestrations for performance (eg band, quartets, piano, vocal groups) and will need to be able to provide their own instruments and amplification [with the exception of a piano/keyboard which will be provided for Regional and State Carnivals].
- It is important to note that it is the composition not the performance that is the most important part of this category. The focus is 70% composition and 30% performance.
- Participants have been strongly advised to test their composition with the text being performed.

Areas of Focus

- Clarity of application of composition technique to storytelling (Are the ideas and the piece well structured?)
- Compelling and immediate dramatic power of music
- Effective use of elements of music - use of range, timbre, contrast, repetition, themes
- Clear characterisation, if appropriate
- Clarity translation of a dramatic idea into a musical language

Participants 1-10

Costumes Blacks

Time Limit 5 Minutes

Other Issues To Consider

- Consistency of musical language(s) (e.g. Jazz, Contemporary, Classical, Pop, Rock, Electronica etc.)
- Suitability of instrumentation, orchestration, voice
- How well did the composition support their goals musically and dramatically?
- Is the score well presented and clear? Does it accurately reflect the composition and the composer's intentions?
- How would the music work in performance (i.e. in production)?

SMART PHONE SHORT FILM ASSESSMENT FORM

Name[s] of Participants[s] :

Name of Play/Piece:

School:

NARRATIVE

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

PERFORMANCES

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

VISUAL LANGUAGE AND EDITING

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

CINEMATOGRAPHY

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

SOUND AND MUSIC

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 solution oriented notes.)

Strengths and things they did well	Things they can do to improve
Highlight/s– the best moment/s	Outstanding Quality – an adjective or two

SMART PHONE SHORT FILM ASSESSMENT FORM

This category is about taking inspiration from the works of Shakespeare and using a camera or a smart phone to direct an original short film.

The inspiration for the film maker(s) can come from a whole play, a character, a relationship, a line of dialogue, a storyline and/or theme. Use your inspiration as a springboard into a new work on film that utilizes the visual, audio and performance storytelling resources of film and creative film-making techniques.

Requirements

An original 5 minute [maximum] film inspired by an aspect of the works of Shakespeare.

Areas of Focus	application of technique to storytelling and film making clear characterisation interaction between characters clarity of ideas and presentation use of language
Max number of participants	1-3 credited directors/2-10 major characters [extras not included]
Costumes	simple
Set/Props	simple
Time Limit	5 min

As part of the process participants should:

- Read the whole play from which your inspiration is drawn
- Plan an outline of your film
- Write a script with a clear story or journey
- Make clear choices of imagery and the films visual elements
- Draw a storyboard
- Plan sound and music
- Cast and rehearse the film as appropriate
- Shoot the film on a smart phone and edit the film
- Film an additional 1 minute explanation of the Shakespearean inspiration for the film.
- Upload to Sport for Jove on a private YouTube channel

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 we think we know the meaning of a word but we have 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 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 it doesn't might be a hint to the thoughts or 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 words: "*If it were done when tis done then it were well it were done quickly...*"
(In this case the word is repeated, but each 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 the thought, words 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 same thought, and happens simultaneously with the thought.



'Think on the line' is a famous piece of advice. Let the words 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 <http://www.sportforjove.com.au/education/the-shakespeare-carnival> or 'Shakespeare Carnival' on Facebook for more.

Most importantly, have fun!

A SHAKESPEARE CARNIVAL HOW-TO GUIDE

FOR THE DANCE AND PHYSICAL THEATRE CATEGORIES

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 out 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? e.g. 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':

- A brief description of the exercise is at the end of this guide (pg 44)
- 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 for each member of your group to write down a line from the scene or play and put it 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 foxtrot 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 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 do you focus the attention on one particular dancer? Make sure you use the whole space available to you. It is not very interesting to just stand in a line for ten minutes when you've got the whole stage.

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

We start with two dimensional shapes:

Circle **Triangle** **the letter A** **the number 8**

Now three dimensional objects:

A car **A helicopter** **A bicycle** **An elephant**

Finally full 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:

Ghost at a banquet

Chastised by parents a sword fight

A shipwreck

Betrayal by a friend

Unrequited love

Leaving home

A SHAKESPEARE CARNIVAL HOW-TO GUIDE

FOR THE MUSIC CATEGORIES

Writing music for theatre requires skill, craft and creativity. Both in order to create original music, to have that music sit comfortably within the context of the particular production (often under the guidance of the director) but also in regards to the ability and practice of text interpretation and analysis.

Composing music is a highly variable and personal endeavour, and creating music for theatre is as limitless as the styles of music that you can create. So instead, let's focus on analysing text and using that to create music that tells a story within its own parameters as well as aide the expression of the theatre piece as a whole.

Remember that music for theatre must always have a purpose and progress the story.

Let's break it down into steps:

1. **Read the play.** Before committing a single note to page or recording device you must first read the play that you are writing for. The whole play. Not just the parts you are composing music for, as this will give you a greater sense and feel for what the piece is about and how your music will need to fit within the show.
2. **Know the production context.** It is also important to have an understanding of the design and concepts of the specific production. We need to understand production elements such as time, place and context. After all, music and sound make up just one part of an overall design. For example; if your director is setting Romeo and Juliet in 18th century Verona, then maybe we should ask the grunge metal band to take a break. (This is just a guide, not a rule. For an example of how rules can be bent to your advantage see Sophia Copella's "Marie Antoinette", or the Broadway Musical "Hamilton").
3. **Specify where your music sits within the piece.** Once you have read the play and have an understanding of the design concept it is time to focus on the specific section of text that your music is linked to. Even if you are composing for a scene change, we must understand the two scenes between which our music will fit and how our music helps the audience make the necessary transition between them.
4. **Gauge the emotional context.** From here we must gauge the emotional context of the scene or text. Write down a list of adjectives that describe both the action and emotion of the scene, then decide how the music will help reflect these adjectives and share the story with the audience. Is it a comedic scene? Is it a scene in which the tension must slowly rise or does the action explode in one big moment? Ask yourself these kinds of questions and then think about what kind of musical elements can help tell that story and help the audience better understand the action and emotional arc of the text.
5. **Get writing!** Now it's time to write your music. Keep referring back to your list of adjectives and keep reminding yourself that your music should be helping to tell the story. Even if it is not for a specific moment of a play or poem, keep using these adjectives. Even if you are writing a piece by abstracting from an entire play or character, these words will keep informing you and keep you on track.

Methods for beginning the music writing process:

1. Improvise using your voice/instrument until you find a tune or riff that sticks and sits well for your purpose, then expand upon that idea.
2. Improvise using instruments or digital sound samples to find a musical atmosphere or soundscape right for the piece, then focus the idea and tailor to the specific moment.
3. Use the text (if it is a song rather than an underscore or transition instrumental) to play with the rhythm and flow of the story by speaking it out loud then adding tune/melody to begin to find the sound.
4. Get inspiration! Listen to many styles/genres of music, listen to the music in nature and in cityscapes. Listen to how different people talk and use their voices. Listen to the different sounds different instruments make.
5. Be brave and experiment! Unless you are extremely fortunate and land immediately on a brilliant idea, your first attempts could be awkward or just not right for the particular piece. But don't give up! Tuck that idea away for another day and try again. It is all about process not perfection.

A note for writing music for a given piece of text.

If you are writing music for one of Shakespeare's songs or for a given passage of text it is important to take note of the rhythm already given within the words. Once you have decided on a feel and style for the songs, speak the words out loud and take note of the rhythm inherent in the words and sentence structure. It is always there for a reason and it is far better to use it than to fight it.

(For a great example of this, refer to Drew and Na Livingston's album 'So Long Lives This')