

## Warm-up

### Creating group spirit

1. Claps in a circle:
  - send around a clap
  - synchronised claps
2. Names: throw ball, say your own name, make the name sound until the ball has been caught
3. Walking around the room: sensing the whole group, concentration, focus
  - when one person stops, the whole group freezes
  - 'jump', 'say your name', 'turn around'
  - swap 'jump' and 'say your name'

### Warm-up: body and voice

1. Warm-up routine for voice.
  - Find a place where you feel comfortable and undisturbed.
  - Become aware of the way you feel: physically, mentally, emotionally.
  - Stand comfortably on both feet and stretch the sides of your body, sigh.
  - Stand upright, breathe in and out, sigh.
  - Gently bounce up and down with your knees, keep breathing, let a sigh or yawn come out at your body's impulse.
  - Loosen your shoulders.
  - Slowly roll down your spine, keep breathing from deep down in your belly.
  - Experience how the sound of your sighs travels all along the spine and leaves your body through your mouth.
  - Roll your spine up again – repeat this step. When hanging down with your head, you can bounce gently with your knees in order to relax your head.
  - Tap your entire body with your flat hands.
  - Stand upright and feel the air that comes out of your mouth with a 'ha' sound. Carry on with 'ha-ha'.
  - Place both hands on your belly and relax your belly muscles by pressing them back towards your spine. Keep the 'ha-ha' sound, which comes out with the pressure of your hands. Feels as if you were squeezing the air out of your lower belly in order for it to travel up your body and out through your mouth.
  - Stand upright, your arms hanging down loosely. Repeatedly utter: 'ha-mm-a'.
  - Gently tap your chest with the tips of your fingers as you utter 'ha-a-a-mmm-a'. On the last 'a', stretch your arms out and send the sound out into the room.
  - Give your facial muscles a thorough massage: cheeks, forehead, the area of the jaws. Keep sighing.
  - Wet your lips and feel the air come out between them with an 'f'-sound.
  - Relax your lips completely and let your lips flutter.
  - Place the front of the tip of your tongue against the inner edge of the lower teeth and stretch out your tongue. (Do this in front of a mirror and make sure your tongue is wide and soft.)
  - Imagine the sounding vibrations leaving your body through your hand as well.
  - Experiment with letting the sound travel out your knees, your feet, your hips etc.

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Joyce Carol Oates – Small Avalanches

Nicole Küpfer

2. Shuu – woa – shoo – ga- maa – fa – faa – ba – da – pei – ki – rii (vowels and their places in the body)

## Keying into location

**Teacher input:** Students sit down on the floor, equally spread in the room, eyes closed, notepaper beside them).

Imaginary journey: “Imagine yourself in the summer holidays. It’s very hot and it hasn’t rained for a long time. You’re home alone. Your parents might be in, but they’re busy. You’re not sure where your siblings are. What do you do?”

- a) imagine
- b) write down
- c) share in class (stay sitting where you are):

*I would .....* → T writes on flipchart

- read a book
- play the piano
- make a bucket list
- play with my dog
- go out for a walk
- do sports
- go down to the basement to exercise

## Focusing on the story

1. **Teacher input: Change of focus onto the story.**

The protagonist in today’s short story. She is called **Nancy** → write on flipchart.

- Students sit on the floor, spread equally in the room.

**a) T reads out the beginning of Small Avalanches** by walking among the students, who have their eyes closed.

- Students draw a sketch / make a mindmap of what they have understood from the story.

b) GW3:

- Compare illustrations

- Decide which you think is the most important moment for the development of the story.

- **Drama task:** Create a very short scene (of 1-2 minutes) of that moment.

2. **Performance:**

- Each group shows the scene they have chosen

- The remaining students are the audience and they

a. describe what they can see

b. interpret the situation

3. **Reading the text: focusing on characters and their interaction**

a) **Read the short story up to p. 56 at the bottom.**

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- b) Focus on the **characters** in the story. Use a different colour to mark each character. and write them out on a list.
- c) Mark the **key events** that are necessary in order to re-tell the story.

## Close reading

### 1. Teacher:

- a) **lists characters on flipchart**
- b) asks about **reading experience** – open questions? → writes them on flipchart

### 2. PW/GW3:

- one set of flashcards per group

**Task:** Find passages in the text that give evidence of the relationships between the characters that are listed on the cards. (Nancy + Georgia / her mother / her uncle / the man in the white car / herself ; the man in the white car + Nancy)

→ create one **still image** for each card; use words only for Nancy in order to illustrate her **thoughts** in that particular moment. Use **body language/mime** to illustrate the way she feels.

### 3. Observers: verbalize their observations. Give an interpretation of what they have seen.

Ways to identify the characters and the situation:

- give the characters in the still image words
- stand back to back and verbalize their thoughts
- teacher taps one character on the shoulder, the audience asks questions to that character to find out more about her/him

[This is what we did during the workshop.]

## Follow-up

Task: finish reading the short story.

### Drama work

1. **Chamber theatre** to illustrate the relation(ship)s between the characters in the last section of the story.
  - a. Draw an illustration that shows the relationships between the characters in the last section of the story.
  - b. Find passages of dialogue or descriptive passages that illustrate the character relationships.
2. Working on key notions of the text.
  - smiling
  - shortcut
  - tingling

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- path
- laughter/giggling/grinning

Form **statues** that illustrate the key notions listed. Sculptors: work on two representations: **literal meanings and figurative meanings** if possible. The characters in the still images can speak one sentence each.

Observers of the statues write **captions** for the two (contrasting) statues.

3. What Nancy really thinks when she stands at the top of the hill, the moment before she rolls the stone down towards the man.  
In turn, students stand at the top of the hill, are ready to throw the rock down. Just before they do so, they loudly shout out how they feel and what they think about the man.  
(props: big ball / piece material that is rolled up symbolizing the rock;  
coat rack with jacket, trousers and a hat)

## Writing your own story

Students write their own story of a hot afternoon when they are home alone.

1. **Read the beginning of your story** to a partner that has not heard it.  
As a listener, give feedback:
  - What is **promising** about the story? → flipchart: **brilliant !**
  - Where would you like to **know more**? → **more flesh on the bone****Take turns** with this activity
2. Write the **opening of your short story** (half a page). Setting: You are taking part in a short story **competition**. A week from now, you will present the openings of your story to a jury who will elect the best one.

## Preparing for recitation

1. Read your stories in different physical states (Aggregatzustände):
  - standing
  - jumping
  - walking around
  - sitting down
  - lying down
- 1) PW: test out different moods (cheerful, serious, frightened, excited, nervous, anxious, careless, bored, ...). One partner reads, the other partner listens and suggests a 'Gegenentwurf', which means a contrary interpretation to the one the reader has just given.
2. PW: Read out/memorize and speak the first 2-3 sentences. After each sentence, take one step back.

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## Editing the story

PW: Find a partner you have not worked with. Read story to each other and give **feedback** (same criteria as above: brilliant idea / more flesh on the bone)

## Group recitation

1. Group recitation:
  - All group members spread equally among the room. They choose one of the following positions: standing, sitting or lying down
  - The presenter waits until the audience has their eyes closed, then moves around the room reciting her/his text.
  - After each presenter, the audience changes their position
2. Presentation with open eyes:  
Presenter stands in front of the audience (preferably with the text memorized), arms loosely hanging down, very little body language