

Teachers Q&A

- 00:00 Introduction
- 01:21 Introducing the ambition

Questions

- 03:05 'We as teachers don't have the luxury of full day rehearsals with our students as you may have in the industry. Quite often, we get to the end of the lesson and they have a 'eureka' moment where they have discovered something exciting or they have conquered that Astro boy lift. But then we have to stop and they go to another lesson. How can we regain that excitement at the start of a lesson the following day or the next week?'
- 08:24 'You came into the arts and drama through unconventional pathways, via English Literature and Geography. I am keen to use this to inspire my student cohort. How did you discover that you had this passion for theatre and dance, what was the inspiration and impulse to create your unique way of working?'
- 11:15 'What was the production that first inspired you?'
- 11:45 'Is there any advice you can give, based on your own background, that may help students who want to do drama but do not get the support or come from backgrounds where Drama or the arts are not valued?'
- 16:45 'Any tips for social distancing in physical theatre'
- 22:37 'What do you do when you reach blocks/hit a brick wall during the devising process? Does this happen often?'
- 27:34 'Any particular exercises you feel are more accessible for engaging learners in physical theatre?'
- 32:00 'In terms of design elements, how do you approach staging a Frantic piece? What comes first?'
- 38:38 'How would you encourage students to understand the importance of editing their work?'
- 41:49 'How do we use physical theatre in a virtual and socially distanced setting?'
- 43:04 'Do you have any tips for students looking to create dialogue that sounds authentic? How can they get into the voice of a character?'
- 48:31 Do you have any advice or tips for young people who devise work collaboratively but find it hard to agree? Is verbatim something you will use in future shows? Why is it important that we hear real stories in the drama we create?
- 54:59 There is a clear evolution in Frantic's work from Othello through Lovesong and Things I Know To Be True. How do you expect this to develop in the future?

57:11 'How can we apply Frantic techniques to our devising, whilst socially distanced? Are there any strategies etc. with the Frantic method we could apply at home to help with this?'

01:03:36 'Students often feel compelled to just throw in something 'Frantic' and it feels artificial. Any advice?'

01:08:14 'Are there any pieces of your work that lend themselves to monologues, duologues, mirroring within the parameters of social distancing?'

01:11:06 'Using a prop for devising'

01:12:13 Presumptions we make

01:13:21 'Any advice on students putting in movement choices that look forced or demonstrative?'

01:16:47 'Is there a standard model of collaboration or does it depend on who you are working with? Was I Think We Are Alone markedly different to previous work because of the influence of Kathy Burke?'

01:18:54 'How can my students make their work more fluid?'

01:21:09 Summing up