

Mametz AS/A-Level WJEC Exam Workshop
Director's Workshop
Catherine Paskell – Saturday 15 December 2018

Time	Activity	Resource	Learning Outcome
9:30 (15 min)	<p>Ensemble, physical exploration of war through still image / tableau. In a group, the students must explore the feeling of the painting. How does this show us what the experience might have been like and how we can use that in performance? How do we find meaning?</p> <p>Would this image be different if we thought about war today – make that image.</p>	<p>The Welsh at Mametz Wood (1916) painting (jpeg)</p> <p>Make Reference to:</p> <p>In Parenthesis by David Jones (poem by a character in the play)</p> <p>Mametz Wood by Owen Sheers (2005 poem)</p>	<p>Interpretation and style (we will explore a stylised interpretation, as war is so horrific that's why paintings and poets are our most-known war artists, they can explore the realities of war in a way that allows us to imagine because the reality is too awful)</p> <p>Interpretation / Vision – that war follows us through history, and issues of nationalism in war and how we feel that today.</p> <p>Context of play's historical background and contemporary interpretation (eg the Zoo magazine read by soldiers)</p>
9:45 (1 hour)	<p>Explore the physical and spatial interactions of the characters to find meaning and narrative.</p> <p>Includes a 15 min comfort break</p> <p>Divide students up into 5 groups if possible, and each group look at a different element of performance. If fewer students, can work in groups of 3-4 and each take on 2 elements.</p> <p>What is the physical world like in the trenches and for the</p>	<p>Pages 9 – 19 of the text</p>	<p>Performance conventions. Also think here about how we use these techniques to contemporise the play for modern audiences.</p> <p>Spatial relationships on stage</p> <p>Relationship between performer</p>

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	<p>women back home? How do we stage danger when it's above us, below us and all around? How do we evoke smell and essence of war in a stylised way? How do we show the status in war?</p> <p>SPACE: - what's the space between people and objects and architecture, how does this denote status?</p> <p>SHAPE – of bodies in space, what does this tell us about the story and emotions?</p> <p>GESTURE – realistic v expressionistic (Stanislavski v Brecht)</p> <p>TOPOGRAPHY – what's the landscape like geographically, which might also play into set design</p> <p>TEMPO, DURATION AND KINESTHETIC RESPONSE to what's happening, set the scene</p> <p>MOVEMENT AND EMOTION – theatricalization of bodies and how movement carries emotion, story and meaning</p>		<p>and audience (direct address speech on pages 15 – 19)</p>
<p>10:45 (if needed)</p>	<p>Act 3 – final Act – needs to be different to First Act (which we looked at in previous text example).</p> <p>How can we make the audience feel the sacrifice of war when Wyn Griffiths knowingly (nor</p>	<p>Pages 56-58</p>	<p>Relationship between performer and audience</p>

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	<p>not) sends his young brother to die to save the lives of others</p> <p>+ NOTE if the previous activity runs over, we can choose to not do this section. Instead I can talk about the relationship between performer and audience in the interview.</p>		
11:00 (30 mins)	Interview if my voice is okay		
11:30	End		