

## New Leaf:

Finding the piece:  
Exercises in collaboration.

### SESSION ONE

#### Architecture:

*Part of Speech: noun*

**Definition:** structure

**Synonyms:** composition, constitution, construction, formation, framework, make-up, style

#### Exercise:

A play about the space: *Narrative is*

A four-move story using the architecture of the space—with a beginning, some more, a complication and an end.

Performances are assembled from different elements, collected for a corporate meaning that is three-dimensional in space and temporal- defined by time. As such the work exceeds the scope of literature, which is neither 3-d, nor defined by time.

We then can call the work, a kind of architecture or construction. In <sup>W</sup>VIEPOINTS parlance architecture is defined as the concrete space of performance, the building room stage etc and how by relation to it the performer or performance is framed and grounded. Moreover the viewer and the viewed exist within that same concrete performance space. What information and communication does that relationship provide?

Consider the ARCHITECTURE (construction/composition) or definition of the space within the play. Is it a room, a series of rooms with an entry way and exit? Does it live in the theater, a bullring, and a planet? What is its shape or shapes? Is the space of the play enclosed or open, realistic or symbolic, stable or chaotic, mundane or ideal etc. Style, is it baroque, Palladian, or modern?

Is there ARCHITECTURE of event: accumulative, climatic, circular?

What kind of work is it (style)?

What central metaphor

How connected to your theater space

How connected to your theater company and your audience?

### SESSION TWO

**Exercise:** neutral scene exercise as classic form defined by circumstance and action.

Boy meets girl, boy loses girl.... (Ten frames)

**Story, Issue and character:**

What is the action of the project? Is that different from circumstance or issue?

What is the character structure?

Unit (individual, family, state, group, humanity)

Protagonist/Antagonist  
Central/peripheral

What is the character Treatment?

High/low?

Agent/patient

Normative/exceptional

Integrated/fragmented

Rounded/Flat

Psychological/Typical

Humorous/phlegmatic/sanguine/choleric/ melancholy

**SESSION THREE: What else could it be?**

**Exercise: Tell 'Red riding hood' from another character point of view and/or another kind of communication (dance, rap, news report?)**

**This house, this journey, this picture:**

**Consider the project from another point of view, as created for some other reason than that of performing. How does that effect or not affect its structure?**

Locating another point of entry;

Company experience, collaborative experience, learning opportunity, and community outreach

**SESSION 4: ENEMIES AND ALLIES:**

**Sun Tzu: make your enemy your ally**

**Exercise: the five- minute pitch**

Conflict as creative energy: strategies for production and funding

What is impossible about it?

How is that a Positive Element of the process-?

The potluck theory of funding and pitching: who brings what to this party?