



The day of Temptation:

Movement notes transcript:

Resources:

1. Movement in your Play In A Day performance: a general introduction.
2. DOT video 1: Movement and Style in *The Day Of Temptation*
3. DOT video 2: *Temptation* Movement Sequences

1. Movement in the 'Play in a Day' performances:

Transcript of *introducing movement* video

Introducing movement:

The movement elements in our plays in a day can seem intimidating, on the page, but I'm here to reassure you that they couldn't be simpler. These sections are about telling the story with the pictures we make on stage, rather than the words we say, and for both primary and secondary age groups it's an ideal way to get ideas across, whilst keeping our school audience attention. And of course they can be great fun for you to lead, and your students will love expressing themselves physically, too.

Leading and Teaching movement:

When leading and teaching movement it is important that you enjoy it too – model what you want the students to do, so they can copy you. Make it fun, and use the music included with the play. All our bodies are different, so allow for individual expression, and for students to interpret movement in their own way. Having a clear signal for stopping is also important (a raised hand, a whistle etc.), as these group sections can sometimes be noisy!

Fitting it in:

Movement sections are a great way to pick up the energy after lunch, or after a long period of time learning lines. Rehearsing them little and often, as a warm up, is an ideal way to fit them in.

Keep it simple:

Even if the movement sections will be different every time you practice them, they will still need some rehearsal, so it is important to keep it simple, and repeat, rather than doing something complex only once – I know from experience, this is where even professional performers forget everything!

It's up to you:

I'll give a few options here and there, so if dance, movement or theatre is something you love, or you are just feeling ambitious, then I'll give you ways you can make more of these elements, if you want to give them more time leading up to the Play In A Day performance, but there will always be a simple version too, that will work just as well.

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2. Movement and Style in *The Day Of Temptation*

Transcript of Movement and Style in *The Day Of Temptation* video

The approach to movement in this play is simple and effective, my favorite sort. The notes on setting and style at the beginning of the script are very useful, and really set us off on the right foot. In this video we are just going to look at some basic elements and later we will tackle some of the specific sequences in more detail.

Kids, Cereal Kids and Going to School

The staging of *The Day Of Temptation* is really like playing a big game, and this is an excellent way you can introduce the movement work to your group. Simply turning around to change location is a great theatrical device, which moves our scene from the classroom to the playground, and back. Have your students practice pretending they are in a quiet classroom, and then when you clap your hands, or blow a whistle, they have to spin around and pretend to be in the playground! Get them to stand up, and walk on the spot together (using some of the music can help with this). Ask them to imagine they are driving to school in cars, first driving fast, then stuck in a traffic jam, going nowhere, that they are dancing in a loud bright advert, and see how quickly they can sit quietly on the floor.

There. You have introduced all the movements they are going to need to do throughout the play!

The **Cereal Kids** bounce on stage, dancing and giggling as they sing. Cast some of your highest energy students for this role, who are really going to enjoy some gregarious movement!

Even when they are shouted at they still giggle as they run... but the discipline to stop on cue can be tricky in such an enjoyable role, and marking that change, on cue will need some rehearsal, and guidance from you.

As everyone **walks to school** you can start with GIRL in the middle.

Number the rest of your students who will be playing her classmates 1 to 10 (or more if you like).

You can build up the other children a few at a time throughout the music, or have them all arrive at once, but you do want your CHILD 10 to be placed somewhere your audience can see them, usually in the front.

If you are creating the image of a **BUS** you could use 2 chairs, as the front and everyone else behind – it works great either in profile, or front on to your audience. If you have more time to build things in preparation then a sign reading BUS or SCHOOL BUS (or whatever your students would recognize) might be a nice addition – Have the 'DRIVER' arrive, and everyone get on together, using the bell sound fx to help the picture further.

CARS can work in exactly the same way, with children in groups of 2 or 3, using 1 or 2 chairs at the front, and the others behind. An alternative to chairs is to use cut out steering wheels, or even mimed ones, which allow your cars to drive around the stage, before they get stuck in a jam! I imagine the jam to be quite squashed up, too close for comfort – like a moment in a cartoon.

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4. Temptation Movement Sequences

Here we are going to look at:

1. The children getting their books out
2. 'Worshipping Gadgets'
3. Playing tig
4. The Test

The Children Getting their books out:

When the teacher tells the children they need to prepare for their test we can really have some fun.

You might remember a game called 'grandmother's footsteps', where one person looks away, and we all try and creep up and touch their back, but when they look around everyone has to freeze. If 'grandmother' sees you move, you have to go back to the beginning again. This sequence is exactly the same:

Have your teacher turn away to write something on a board. Now the children yawn, and someone pushes someone else. Teacher looks back, and everyone immediately looks back at their books (real or imagined). Next teacher turns away, and someone shows a silly drawing, there is giggling, and a paper ball is thrown by CHILD 10. Teacher looks back again, sees nothing. Finally teacher looks away a third time (comedy always happens in 3's) and every child throws a paper ball, and all laugh loudly, teacher turns around, and they are silent! The comedy comes from how fast your students can all become still...

Worshipping Gadgets:

What is interesting about the gadget worship is we suddenly go from reality in the play, to a fantasy world. This requires us to show our 'worship' scene in a short amount of time – so your students need to know when they enter the moment of fantasy, and when they return to normal.

Using music to signal this will really help your students. In terms of the action, you could bring in a big cardboard cut out phone/tablet/games console, or a number of them... the students gather round them, eyes wide in awe – reaching towards it, maybe even humming or muttering like monks in a temple!

They kneel and continue to reach towards the hallowed electronics... and as suddenly as they started, when the image is complete, stop the music, and they immediately return to exactly where they were, as if nothing had happened! The faster the change back can be, the better.

Playing Tig:

The key to this sequence is the build up. Everyone is sat, looking down, eyes on their imagined phones and tablets, except for GIRL and CHILD 10. As they tig another CHILD they should jump up, maybe annoyed at first, then quickly joining the game.

The others might tut, or sigh until they too are tiggled – ideally your last CHILD to join the game wants to be in the middle of the stage, with everyone playing around them... this should be fun, but it is important everyone remembers WHO THEY TIG, so no one gets left out, or forgets who is 'it'.

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So start rehearsing this sequence by giving everyone a number. CHILD 10 tigs number 1. Number 1 tigs number 2 etc. – have them practice it slowly and quietly first, and only when they know the order extremely well are they ready to play it as a game – to add laughter and the real ‘play’ of the scene. Alternatively, if you trust your students to stay focused, then this could be improvised, different every time, and a real game in front of the audience. You know your students best, so choose they way to approach it that will work for them.

The Test:

This is extremely simple, but effective. Whenever we see people doing the same action together it looks GREAT! Model a sitting posture (on the floor or chair, if you will use chairs), miming a pad with your hands, and pencil with your fingers – get everyone to do it together.

Nominate a few students to either yawn or sigh, and add it to your rehearsals. It is up to you if your students sit facing the audience, with the teacher in front of them, or they look away (up stage), with the teacher facing the audience - either way make sure whoever has their back to the audience, children or teacher, they turn to face them when they speak. And that’s it!