

Activity Name	Human exhibition
Goals	The development of a physical theatre piece of theatre to create a human exhibition exploring challenging imagery in society and reflecting it back to its audience.
Description	<p>This is delivered across multiple sessions.</p> <p>Embedded in the work should be energisers and exercises that promote physical performers. Some suggested games follow but feel free to follow your own practice.</p> <p>Examples,</p> <p>Person to Person – Group is placed into pairs and class leader calls out parts of the body like toe to toe, shoulder to shoulder, back to back, and increasing to wrist to knee, elbow to hip etc. Both members of the pair must follow the instruction so wrist to knee would mean both participants place their wrist on the others knee. This continues until class leader feels participants are pushed to a limit in which the leader then shouts person to person, and everyone switches to find a new partner and the exercise is then repeated with as many rounds as the leader wishes.</p> <p>Body sculpting - Group is placed into pairs, Partner A and partner B. Partner A thinks of an emotive state such as anger, hope, joy etc and has 3 mins to shape partner B into a shape that portrays the chosen emotive state. After 3mins partner B holds their positions and all partner A's wander around the space to guess the other models' emotive states. The exercise is then repeated with partner A being the models and partner B being the sculptor.</p> <p>Points on floor – Whole group walk around the space and class leader calls out parts of the body such as foot, hand, head or bum, elbow, toe etc. At which point all participants can only have those points touching the floor. This can be extended to groups working together where the leader calls out five feet, three hands, one elbow and two bums etc. The group then need to support each other to collectively only having those points touching the floor.</p>

Note: In all the above exercises the class leader should keep embedding the importance of appropriate touch and consideration for other bodies. Also, be careful to slowly increase the physical demand on the participants and not jump in with movements that place high duress on the body without appropriate warm ups.

Devising,

First a theme should be discussed and agreed around the subject of challenging imagery in society. For the purpose of this description, we will refer to an existing piece (Show X) that was based on aggressive sexualisation of young people on social media.

Explore the imagery associated with the subject matter and how that can be exaggerated, stretched, and heightened. Also what are the elements that both feed this imagery and views it, how can that be incorporated into your creative responses.

Start to explore still images that encompass the themes you are exploring and reflect them back to an audience to highlight their destructive nature. Show X produced an image of a young woman gagged and tied to a chair by mobile phone cables. Those cables fed out to four phones held by four young men with them staring at their screens. Another image involved a young man on his knees also tied by phone cables with another person shoving a mobile phone into the young person's mouth.

Then explore the possibility of lightly animating some images by running them through a small set of physical stills in a loop. Show X had a young person sitting in front of a computer screen in the dark. Their face was sporadically lit by a flashing light from the screen, and they shifted from still images of staring, grimacing, hands on face and screaming, then back to staring.

Rotate the exercises to the participants so they can explore images as individuals, in pairs and as groups.

Once you have a set of agreed images start to curate a space with them as if you were creating an art exhibition. This may be that the audience travel from room to room with an image in each or you may place them all in one room. Be sure to play with the form because the way the audience interact with the work is part of the experience. Show X had a

	large cast, so we placed all the images in one large space and had it as an exhibition that lasted for exactly 15 mins. The audience was allowed in to walk around and observe and then asked to leave into a separate space to discuss what they had seen.
Type of activity	Drama/Physical theatre sessions, lived experience, Devising, and performance.
Duration	Give time for discussions and exploring images. A minimum suggestion would be 4 x 90 min sessions although could spread to a whole term work.
Space & Materials	Room for drama sessions, plus performance space for the exhibition. Additional materials defined by what props you want to draw into your imagery.
Learning Outcomes	<ul style="list-style-type: none"> - Show some understanding of multiple platforms of creative engagement. - An ability to apply varied engagement techniques. - Open, creative, and playful. Being able to advocate for the group, promote the talent of the group, widen networks.
Module	Creative Engagement.
Source	Steve Medlin, Artistic director of Collage Arts Voices programme. This exercise was drawn from a weekly drama class for 16+ olds.