

## **Asul Asul / Nick of Time**

### ***Workshop Plan***

*Workshop produced by Yesigong Theatre Company.*

*Created and led by Peter Petkovsek.*

*The showcase of the workshop was performed at the Zoom Arts Center in Seoul, South Korea in July 2023.*

## WEEK 1

### Session 1 - Climate crisis and Cosmovision

Monday 7/3

*Need: writing supplies (paper, pens etc.), maybe something to put it up?*

#### **Introductions (30min):**

##### Individual introductions (similar to Indigenous prologue)

- Name, where are you from, ancestors
- What was your previous project, any special skills
- What you expect from the workshop

##### Workshop format

- What is our goal
- How the sessions will be structured
- Inspired by Indigenist thought and also theatre scholars/practitioners
- Devising / Co-creating
- Writing scenes (Mimmy)
- Language

#### **Main Discussion 1 (30-45min):**

- What comes to mind when someone says climate change or climate crisis? What are your associations?
- What do you know about the climate crisis?
- Do you think of the climate crisis, the environment, or climate change on a daily basis? Do you think of it as a problem?
- If you had to list the most pressing problems that you individually, the Korean society, or the whole world are facing right now, what would they be?
- How do you feel about it? How does reading about it or watching the news/documentaries etc. make you feel about it?
- What is a climate or environment-related fact or event that you found out about recently and has moved you in some way?
- Do you think you've been personally or directly impacted by the climate crisis? If yes, how?
- How close do you feel to the environment? What does environment mean to you?
- What do you think are possible solutions to the climate crisis?

*(we don't have to cover all of these questions, and we can develop the discussion based on what everyone is saying.*

*maybe writing down or visualizing the responses – as a word network or brainstorming session notes that we can put on the wall and keep developing as we go)*

**Exercise 1: Spectrum** (*in addition to the discussion or as a motivating exercise in case the discussion isn't too lively. If the discussion itself is already very engaging, this might not be needed*) (15min)

Based on the following statements, stand on the imaginary line between 'strongly agree' and 'strongly disagree' (no wrong answers!):

- Climate change is the number one problem facing all of humanity right now
- Everyone in the world should become a vegetarian or vegan
- Global warming is a natural phenomenon and all the panic around it is a scam
- Everything will be alright because we will solve the climate crisis
  
- I feel anxiety about all the changes related to the climate crisis that I hear about
- I don't care about the climate
- I feel responsible for what's happening in the world
- I am very connected to my surroundings and ecosystem
- I think everything around me is 'alive'

(add more based on the discussion)

**Quick Post-Discussion** (15min) about the exercise, if anything new came up etc.

**Exercise 2: Spatial storytelling:** (*if we have time remaining*) (20min)

Everyone uses their most poignant contribution to the discussion and creates three poses, beginning/middle/end for what their main thought was, or for a personal memory or story connected to the climate crisis / to the environment (even if they haven't told it to us in the discussion yet)

Everyone performs their poses by improvising the transitions between them (can be as long or short as they want)

**Quick Post-Discussion** (20min) about the exercise, if anything new came up etc.

--- break ---

**Main Discussion 2** (1h)

Peter introduces Indigenous cosmovision, talks about work in Ecuador and Chile, shows some photos and videos.

Takeaways from this work – the way of understanding the environment, the land, the necessary connections, relational approach, concept of respect and sacred, asking permission, immediacy.

'Pitfall' – nature as romantic, ideal, etc. --> in the West that leads into even more nature/culture separation

Relocating that into our context, into Seoul, Zoom Arts, today. Trying to cultivate this point of view and approach to the non-human. Practicing the LOCAL, or gLOCAL.

Ethical danger of colonialist tendencies when being inspired by Indigenous methodologies

**Exercise: Observing** (20min)

With a piece of paper and a pen, position yourself somewhere in the space (react to architecture around you). Observe your surroundings – there are non-humans all around you.

Make a list the non-human 'persons' that you can see from your vantage point. Try to find as many as possible! For each of them, write one adjective that somehow describes them (you can think of basic things such as shapes, colours, textures, but also try going past just the physical appearance.)

*(option: we can compile the list together: by putting some paper in the middle of the room and writing out examples as people are wandering around, observing)*

**Discussion:** we read the lists and discuss the 'curated' choices. Can we imagine all these non-human persons as vibrant, animate? How do they *effect us*? What are their relationships to us? How are they part of our lives or our ecosystems? Can you think about them acting with intention?

**Discussion at the end of the session + Homework**

How did you feel about the session, the action. What did you learn, what was surprising, what was different than you expected etc.

**Tools covered:** Relationality, Non-human actors, immediacy, no nature culture divide, interconnectedness, interdependence

HW for next session: (prep for Action 1)

CREATE:

Think about the number 1.5. What does it mean to you? What associations come to mind? Where do these trains of thought lead you?

Write down or remember some of these associations, thoughts, feelings. Create a 1min performance piece in which you express this. Don't overthing it or spend too much time on it – the idea is to react to inner and outer impulses. Use movement mostly, but if you feel like it, you can use props / sounds or some text as well.

FIND:

one climate crisis fact online (anything you can think of!) and bring it to the session tomorrow.

WATCH:

Short video clip of Dominga singing (provided by Peter)

## Session 2 - Facts and Alternative Ways of Expressing Knowledge

Tuesday 7/4

*Need: printed out climate facts and charts etc.*

### Intro (20min)

Quick check in with everyone (how do you feel, what stayed with you from yesterday, what new thoughts or ideas came up, how was the homework)

*Quick group exercise (from Monday)*

*Make a list the non-human 'persons' that you can see from your vantage point. Try to find as many as possible! For each of them, write one adjective that somehow describes them (you can think of basic things such as shapes, colours, textures, but also try going past just the physical appearance.)*

### Presentations (30min)

Everyone shows their 1.5 piece.

After each performance, we discuss what we saw, what questions it gave us, what ideas came up etc.

### Prep for Action 1, 'Relation' (20-30min)

Everyone also shares the fact they brought with them, explains why it caught their interest, we react to it and discuss.

We look at charts and graphs with various climate crisis-related facts. We discuss some of them, try to understand what they mean, how they make us feel, what kind of questions they encourage, what is the 'reality' behind the fact.

**Quick Discussion:** (20min) Peter talks about alternative ways of knowledge, especially Indigenous, that challenge the western notions of science, objectivity etc. Knowledge stored in landscape (Mapuche), songlines (Aborigines), visions, dreams (Shuar), 'fuzzy logic'

We watch a video of the aja Shuar, and of a man explaining songlines. Talk about the knowledge hidden in there, the agricultural benefits, the yantar stone.

---Break---

### Action 1, 'Relation': Engaging with other types of knowledge

#### Part 1 (20+15min)

Pick one chart/graph/fact etc. and look at it again. Why did this particular one draw you to itself? What does it say? What does it *mean*? How does it make you feel? What additional questions do you have? What associations, memories, thoughts, references does thinking about this bring to you?

Create a 2min performative piece that presents the information on the chart/graph/fact etc. *in a different, alternative way*. Maybe it's expressed through a type of movement, or gesture, or in connection with a prop, or through a different type of text, through song, etc.

Everyone presents the performances, we discuss and share responses, questions, ideas.

## **Part 2 (30+20min)**

Look at the list of the non-humans present in the space. Which one 'speaks' to you the most? Pick that one from the list (don't worry if none of them 'speak' to you, pick whatever seems interesting).

Imagine you had to present your 'fact' performance to this particular non-human. How would you do it? Incorporate the element of asking for permission and respect into your performance and think about interdependence.

The main challenge here is how to imagine your non-human partner as an active participant in this dialogue, not just passive audience. That is, instead of just facing them and showing them your performance/presentation, how would you invite them into an active role in this performance? Think about everything we've talked about so far – the idea that everything is a subject in its own way, the idea of immediacy, the idea of asking permission. How is your non-human connected to the facts that you are presenting? Perhaps they are affected by those numbers/charts/graphs?

This is the first time we are truly 'reaching out' to the non-human, so it will undoubtedly feel a bit strange. Embrace the 'strangeness' of the exercise and see what comes out!

Everyone presents their pieces with their non-human partners, and we discuss what we see. How did it feel engaging with a non-human person? We can discuss anthropomorphising, issues of respect etc.

## **Discussion at the end of the session + Homework**

How did you feel about the session, the action. What did you learn, what was surprising, what was different than you expected etc.

**New Tools covered:** Alternative knowledges, asking permission

### HW for next session:

CREATE:

Think of the 4 elements: water, air, earth, fire. Find one gesture for each element, that you can perform, that expresses the essence of that element. The gesture doesn't need to be just a hand/arm gesture, it can involve any part of your body, or your whole body. Keep it short but give the gesture a beginning, middle, and end.

FIND:

One photo that you've taken that includes examples of all four elements

WATCH/EXPLORE:

<https://palaisdetokyo.com/en/exposition/reclamer-la-terre/>

### **Session 3: Elements**

Wednesday 7/5

#### **Intro (20min)**

Quick check in with everyone (how do you feel, what stayed with you from yesterday, what new thoughts or ideas came up, remembering the performances and any other thoughts or questions that arose since then)

#### **Presentations (45min)**

Everyone presents their fact performances with the non-human.

Everyone presents the four gestures for the elements, and the photo they brought with them. We discuss the gestures and photos, and that leads to:

#### **Discussion (40min)**

Peter presents the importance of the elements in Indigenous thought, shows some videos from Chile. (Respect, Permission, Reciprocity) We all discuss the exhibition from Palais de Tokyo (HW link). How important are elements in Korean culture? Remember *Captain Planet* and contemporary references.

We identify the elements in the room.

Everyone says which element they feel the closest to (to see if we have all four or not).

We do a quick brainstorming session of writing down words and associations for each of the four elements.

#### **Prep for Action 2, 'Dialogue' (20min)**

Think about the 4 elements. They are present everywhere, all the time in our lives. Think of any personal relationship, memory, event, time of life, where one particular element (the one you feel closest to) was playing a particularly important role in your life.

Write three sentences starting with 'Thank you, [element], for' and then fill in the rest (all three thank you sentences can be about the same event/moment/memory/time of life etc., but find three different things to thank them for).

---Break---

#### **Action 2, 'Dialogue' (1h30)**

Everyone presents their thank you notes to the elements, explains why and tells us more about the context of the event/memory/relationship/time of life etc.

Improvisations: as a whole group, we will now perform the thank you notes. Each individual actor will perform their personal thank you notes, while the rest of the group will perform the element addressed.

We'll start with the group, remembering all the associations we wrote down for each element. Starting with the exercise 'school of fish', the group will slowly combine to become/perform that element. Use the gestures that you came up with in homework.

At a certain point when the group is in sync, the individual actor with the thank you notes will come on stage and engage with the group. The goal is to say the thank you notes and see how the group responds.

We will be playful – the elements are not just 'nice' or 'beautiful', they can behave in unpredictable ways. Maybe they want something too?

Play with repetition and time. Elements are much older and more everlasting than humans...

We'll discuss each of the improvisations and see how many we get through (we might not do everyone, and that's okay).

In short, the prompt goes:

One actor steps out of the group.

The rest of the group becomes the chosen element.

The element establishes itself through group movement and sound.

When the element is present, the actor approaches it.

The actor speaks to the element her sentences of gratitude, apology, and promise.

The element responds, or not. It is unpredictable, alive, ancient.

The actor and the element continue interacting.

### **Discussion at the end of the session + Homework**

How did you feel about the session, the action. What did you learn, what was surprising, what was different than you expected etc.

**Tools covered:** 4 elements, respect, reciprocity.

HW for next session (prep for Action 3, 'Embodiment'):

Find a non-human subject in your own local ecosystem. It can be anything (think of all the lists we've done so far!), but the important thing is that it's in some way personally connected to you. The connection can be anything from something you see every day when you leave your house or a part of your local ecosystem that is important to you, or a small non-human you've noticed only today for the first time, but you already feel connected etc. For this first exercise, make sure you can see the non-human person. You will want to come back to them later, if possible (although even if they're not there anymore, it's still doable).

Approach it by asking permission to be near it, introduce yourself and show respect to the non-human. Then find a place where you can be comfortable and observe it carefully. How does it manifest itself? What kind of agency does it have? Does it move? Does it exhibit wants and needs? How does it live?

Think of everything we've talked about so far. How is this non-human a subject in its own right? What is its immediate context? How does it relate to you, how do you affect each other? How does it show respect (if it does)? How are the elements involved?

Stay observing the non-human for at least 20min, but longer if possible. If you need to, write some notes to help you remember the experience. Be careful with the heat! Take a photo of the non-human and send it to MJ or Peter on Whatsapp. If you can do it respectfully, bring the non-human as well.

Write a response: it can be a description of your own thoughts, or of the situation, or a poem, a story... it can be an imagined conversation, or a monologue about what you've observed. Maybe it's something you would like to say to it, or something it reminded you of. Just make sure that it's clear from your text who you are talking to/about/inspired by.

## Session 4: Interconnectedness in space and time

Thursday 7/6

### Warm ups and intro (20min)

Quick check in with everyone (how do you feel, what stayed with you from yesterday, what new thoughts or ideas came up, remembering the performances and any other thoughts or questions that arose since then, any issues with HW)

*Warm up: a version of the elements vs. Individual exercise (adding the I'm sorry sentences)*

### Presentations of HW (30-45min)

Everyone presents their non-human dialogue partners and reads their written responses into the microphone. The group listens and gives feedback / comments / questions.

We have a general discussion at the end about how it felt, what ideas or questions or associations it engendered.

We discuss further the notion of entering into dialogue with persons non-human or even non-animate. How would we imagine that on stage? Any experiences so far? How did the non-human enact agency on us during these performances?

*Peter (maybe) shares some examples.*

---Break---

Everyone now has: the 1.5 piece, the graph/chart piece (presenting it to a non-human), the 4 elements improvisations, and the written response to a local non-human.

### Action 3, 'Embodiment' – improvisation in pairs (30min)

We divide into pairs. The pair swaps the texts they wrote for HW and presented in the first part of the session.

One person reads their partner's text while the partner tries to perform the non-human that they were observing (basically, you now become the non-human that you were responding to).

The person who is performing: imagine yourself as the non-human that you were responding to in your HW. Think about the physicality, movement, qualities of the non-human. You're basically putting yourself on the other side of the conversation, responding to your own text that is being read by your performing partner.

The person who is reading the text: try to make the reading of the text into a dialogue, not just throwing it at the non-human (being performed by your performing partner). They are reacting to you and you should react to them as well.

**Character Discussion (45min)**

We discuss the idea of having 2 characters, Asul and Nick. Who are they? Human /non-human, how could it work?

**End of first week discussion (15min)**

How is the workshop so far? Do you find it too simple? Too challenging? What are your impressions, how would you like to proceed etc.

HW for over the weekend (prep for Actions 4 and 6):

*Find a new non-human in your local neighborhood, this time one that you don't have a personal connection to.*

*Greet them again, ask permission to be there, remind them who you are. Tell them what you've learned about them so far. Leave a small offering for them.*

*Observe them further, but also observe the whole ecosystem. What other humans and non-humans can you see or feel or hear or smell or taste? How are they connected to your non-human, influenced by them or influencing them? How are these relationships affected by the climate crisis?*

*Think also about time. How and when did your non-human begin to exist? How was that connected to the 4 elements? What kinds of transformations did they go through in their existence? What connections and relationships did they experience on the way? What shaped them to be what they are now? What will be the next phase for them, including the influence of the climate crisis?*

*Sketch two maps, one 'horizontal' (space) and one 'vertical' (time), that tell the story of your non-human.*

*Then pick one and write the story out in any form you want.*

## WEEK 2

### Session 5: Space and Time

Monday 7/10

#### Warm ups and intro (20min)

Quick check in with everyone (how do you feel, what stayed with you from last week , what new thoughts or ideas came up, remembering the performances and any other thoughts or questions that arose since then, any issues with HW).

Elemental exercise: we have the thank you sentences and the I'm sorry sentences. Pick a new element, write thank you and I'm sorry sentences, and also write statements starting with 'I will', using the website

<https://www.un.org/en/actnow/ten-actions>

as inspiration, and ending with, will that help?

We do the elemental exercise, but include the possibility of the elements dispersing in the space, or even saying one word back.

*Radiating, moulding, flowing, flying*

Brief update by Peter about non-humans vs. objects/tools/materiality

#### Presentations of HW (1h)

3 more presentations of performing as the non-human that you connected with (Bona, Yoo-Jung, Yeung-Ha)

We discuss and comment the performances.

We discuss briefly the task and how everyone experienced it.

We look at all the maps that people brought in and discuss them. What are our reactions? What do the maps make us feel, remember, realize?

#### Action 6, 'Spatial Web'

We pick one 'director' with a spatial story. They read the story to us.

Task: The director organizes the scene spatially, giving the people locations and telling them the characteristics of their roles (physicality etc). They should try to make it recognizable to themselves. Besides general characteristics, they should also tell the actors what their characters want.

Based on how the story is organized, we can:

-improvise as a group a general basic scene that plays out the relationships mentioned in the story (after the directors prepares the starting point, the group improvises, or maybe we can start with two, then add another etc.)

-improvise further: after establishing the basic scene, the actors can leave and reenter the scene as new characters that they come up with

-have the director give lines from the story to the actors to use during their improvisation. They need to deliver them to someone else who has to receive their emotion and intention.

-have the director read the story while walking around in the described ecosystem. When they are talking about a specific person, that person responds with a line and some emotion. The director has to receive the line and emotion, and repeat it before moving on with the story.

--If all is going well, we can add some plot twists and see what happens

We discuss how it was etc.

*---Break---*

#### **Action 4, 'Timeline'**

Next, we pick a 'director' with a timeline story.

Task: The director organizes the scene spatially, giving the people locations and telling them the characteristics of their roles (physicality etc). Here it's important in what shape people are organized: line, circle etc. (=what is the shape of time?)

The director assigns each actor one 'phase' of the timeline. The actor takes a moment to imagine how to portray the 'phase'. Each actor comes up with a sound for their character.

The actor prepares 5 questions for the actor 'before' them on the timeline. The first and last question are already decided: Who were you? And Who are you? But the actor comes up with 3 questions in between (can be anything, but we're talking about something personal: what did you smell like?, who did you love?, what did you remember? Etc.

The first actor starts with their sound. The whole group takes up the sound and develops it. Then, while the others are still doing the sound (but gently), the second actor asks their 5 questions to the first actor, who responds with answers. The last answer is, 'I am You', whereupon the second actor starts performing their sound/song. The others pick it up as background, the third actor turns to the second actor and asks them the questions, and so on.

It's like 'Chinese whispers' but time is passing.

After this is performed, see if we can develop it further.

We discuss how it was, how did it make us feel etc.

We keep going through everyone's stories.

**Reading of text and introduction of structure:**

We read Mimmy's Intro and Scene 1. We discuss the plan and get first reactions.

HW for next session:

In your local environment, find a non-human person (a 'natural' one) that you can bring to the session tomorrow (this will limit you a bit, since you shouldn't tear plants or bring animals, but you can bring rocks or potted plants or accessible remains of non-humans (a fallen branch, dry leaves, etc).

Also, look up proposed technical solutions to the climate crisis, choose two and read about them, so that you can present them in the session tomorrow.

Some websites you can help yourself with:

<https://greenisthenewblack.com/10-crazy-but-cool-inventions-that-are-solving-the-worlds-environmental-problems/>

<https://www.globalcitizen.org/en/content/8-crazy-inventions-that-can-save-the-planet/>

## Session 6: Co-existence

Tuesday 7/11

### Warm ups and intro (20min)

Quick check in with everyone (how do you feel, what stayed with you from yesterday, what new thoughts or ideas came up, remembering the performances and any other thoughts or questions that arose since then, any issues with HW).

*Quick discussion about the script and structure.*

Watch: Peter shows a short video about the Mapuche

<https://www.youtube.com/watch?v=1LKz2PTiBBI>

### Presentations of HW cont.

Developing: (30min) We add the second part of the timeline to Yeonha's electricity pole, bringing it back to the mountain and changing the phases more to material/product rather than place of production.

Reading: (15min) Then, we read everyone else's text, finishing up with Jesse's sprinkler. We briefly discuss the texts and what new insights they give us.

Creating: (45min) We try to perform Jesse's spatial map of the sprinkler. He acts as the director, casts everyone in roles and describes how they should play the roles (based on his experience at his grandma's house). We set up a basic situation of his family at the house, including non-human objects or beings. We try to perform / improvise that.

Then, we add Jesse into the scene. He reads his text sentence by sentence, interacting with the different characters. They improvise responses/reactions to his lines while also interacting with each other.

---Break---

### Prep for Action 5, 'Coexistence' (20min)

Everyone writes a geographical location for where they found their non-human being. (example: By the Path. Northeast corner of Park. Neighborhood. Seoul. Korea. Asia. Northern Hemisphere. Earth)

Everyone picks a technological solution they brought with them (we make sure they're not overlapping) and writes a small paragraph explaining it as simply as possible.

### Action 5, 'Coexistence' (1h15)

Everyone brings their non-human being on stage. One at a time, the actors come up to their non-human being, show respect and ask permission to engage. They can 'examine' the non-human being as closely as possible, saying adjectives out loud. They co-exist for a while, then tell the non-human the tech climate 'solution' they found. At the end they ask, "what do you think?".

We can start with 1 actor and another one, then do 2 at a time.

This is the score:

Come on stage with your non-human being in a bag or a box.

Face the audience.

Speak the geographical location of the non-human being.

Ask its permission to engage.

Take it out of its bag or box gently, present it to us.

Examine it in as many ways possible and give us adjectives (for example: round, rough, heavy, chunky etc. Keep the adjectives physical but add 1 surprising one).

Set your non-human being down next to you.

Thank it and pour a bit of water on it (as a reciprocal gift).

Co-exist with it for a while.

When you feel like it, tell your non-human about the tech climate 'solution' you've found. Use the text you've prepared, but say it in your own words.

At the end, ask it, 'What do you think?'

After each action we discuss, focused on the idea of co-existence. How did it feel to 'perform' with the non-human? What did you learn about it or yourself.

*If there's any time left or if this gets a bit too repetitive, we can do another spatial map (Yoo-Jung's or Nah's).*

HW for next session:

Find a non-human *being* (you can use the one you brought to the session or find a new one) and create 1 map, either spatial or temporary, for that non-human.

The spatial map is actually a map of all of its relationships and connections to the ecosystem in which it exists (it's effecting other humans and non-humans in that ecosystem and they are effecting it), from the minute (bacteria, fungi etc.) to the gigantic (it contributes to the weight of the planet etc), in as much detail as possible.

The timeline is a visualisation of the transformations of matter and life that this non-human has been through and projected ones for the future.

## Session 7: Space

Wednesday 7/12

### Warm ups and intro (20min)

Quick check in with everyone (how do you feel, what stayed with you from yesterday, what new thoughts or ideas came up, remembering the performances and any other thoughts or questions that arose since then, any issues with HW).

*Further discussion about the co-existence exercise from last session. Distinction between non-human object and non-human being? Parts of the non-human being vs. a 'whole' non-human being?*

*Read Pessoa's poem.*

### Presentations of HW: (45min)

Everyone presents the maps they made for HW. We project photos of the maps onto the screen so that they're bigger and everyone in turn tells us what and how they found.

### Action 6: (1h) Spatial Tableaux

We try to perform one or two of the maps, starting with a spatial one.

The idea is: the original non-human being, the one at the centre of the map, isn't actually present and no one is playing them. Everyone else plays humans or non-humans connected to the 'central' person.

We play an improvisational game 'I am...': we start with a bare stage and announce the main non-human being (e.g. tree in the park). Then, using the map as guidance, one by one, the actors go up and add a character by announcing it 'I am \_\_\_' and saying how they're connected to the 'central' non-human being (e.g. I am the bird that sits on the tree to rest or I am the wind that brings pollen to the tree when it blooms etc.), then they make a (still) pose and become part of the tableau. Once all 5 actors have taken a role, they pose a bit in stillness for the tableau.

Each actor comes up with small one gesture/movement for their character. Once they have it established, they try the gesture at the same time, repeating it – it creates a *gif*. We try the gif.

Then, the web 'grows': one by one, the actors change their characters: they come out of the tableau, find a new role (I am...), and rejoin. All of the roles still need to be in connection to the 'central' non-human, but they can get more and more creative. They keep going.

The person whose map it is acts as a bit of a director. Every couple of role changes, they freeze the tableau for a second and come up with a question: How does this ecosystem react to \_\_\_? We count down to start, and everyone reacts.

Then the actors continue changing the roles etc. until we feel like we've exhausted all possibilities.

---Break---

### **Brainstorming/creating session (1h)**

Peter presents the choice of 5 devised scenes that we will develop further and present at the staged reading. Each actor 'gets' one scene, which has either come from their generated work or they have somehow marked it. They will act as further creators of these scenes and co-directors with Peter.

The scenes and order are:

1. Devised Scene: Space of non-human (being) (Action 4b) – Jesse
2. Devised Scene: Elements (Action 1) – Yongha
3. Devised Scene: Performing the non-human (object) (Action 2) – Nah
4. Devised Scene: Timeline of non-human (object) (Action 4a) – Yeonha
5. Devised Scene: Co-existence with non-human (being) (Action 3) – Yoojung

In addition to this we will all together create the 'facts' scene using Yeonha's idea of the folk song and combining it with Mimmy's idea of the overdone reactions as well as Yongha's idea of the insect movements and sounds.

Peter outlines the scenes and how they might be developed further.

The actors then have time to brainstorm and work on their scenes: they might need to expand the text for the scenes, or make it more 'fixed' and less improvised. They might need to come up with more complex structures for the scenes. We will have to think of the durations of the scenes as well. The actors can work on their scenes or talk to others etc.

Tomorrow, we will present these to Tegen, the pianist.

### **Further Discussion**

Whatever time is left, we regroup and discuss as a whole group the ideas / plan / further development of the scenes as thought out by the actors.

### HW for tomorrow's session:

Think of a work of art (painting, novel, poetry, installation, music etc etc) that you find somehow connected to all the work we've been doing. Look it up and find a way to share it with the group at tomorrow's session (by finding an image of it, or reading the text etc.)

## Session 8: Art

Thursday 7/13

### Warm ups and intro (15min)

Quick check in with everyone (how do you feel, what stayed with you from yesterday, what new thoughts or ideas came up, remembering the performances and any other thoughts or questions that arose since then, any issues with HW).

### Presentations of HW: (25min)

Everyone presents the artwork that they chose that either reminds them of the work we're doing at the workshop or they were reminded of it by the workshop. They explain what it is and why they see it as connected to what we're doing. We all share the art.

### Working on the scenes (3h)

We spend cca 40min working on each of the 5 scenes (or less, if not needed) with some small breaks in between. Each actor in charge of their scene lays out the ideas they've had, and we work on it together. Before we move on to the next scene, we perform it once in its entirety with the new developments and discuss (with Tagon as well).

*We probably don't need 40min for Nah's scene (that means we just perform it and maybe have a quick brainstorming session about any potential developments). We also maybe don't need 40min for Yongha's scene, tbd.*

Things to consider:

- Spatial web of the non-human (Jesse): we can do tableaux with the new map. What is the scene? We should add text to the tableaux (maybe). One option: the actors do a 'running' tableau, meaning they just keep adding characters very fast. At a certain point, Jesse would freeze the tableau (maybe keep it as a slow gif) and say his text, and there would be certain points in the text where everyone would respond, either with a gesture/expression/movement that freezes or with a line of text. We can practice the 'running' tableau, setting the order and the characters.
- Elements (Yongha): putting in more text and making it relatively fixed. The individual considers more ways of interacting (actions: pleading, begging, apologising, bragging, promising, inviting, rejecting etc.). Also: how does the scene begin? How does it end? Is there anything else in between? The group considers all the possible different form(at)s and movements of water (liquid, ice, steam/vapour, fast, slow, still, clear, murky, inside humans and non-humans etc.)
- Performing the non-human (Nah): does anything change? Is the choreography fixed or improvised? Is it solo or does the group participate? Maybe there is more text for others to read?

- Timeline of the non-human (Yeonha): what are the specific phases/steps? Does anything change or stop the progression? Is there a text that accompanies the scene? How do we organize movement and sound? Maybe less than three questions? What are the rules for each half of the scene?
- Co-existence with the non-human (Yoojung): how do the performers enter / overlap? Which parts are together, which individual? What is the song? How long do we stay in silence? How to bring out the tech solutions?

### **End of Week 2 Discussion (20min)**

Before we go on the long break between Week 2 and 3, we have a discussion with the whole group. Everyone can share their thoughts and reactions to the day, week, and both weeks.

Some questions to consider:

- What was new for you in this workshop? What did you learn?
  - What has been the most exciting / interesting / surprising moment for you in the workshop?
  - What questions did you start with and what questions do you have now?
  - What would you like to see more of?
  - Is there anything that was very confusing?
  - Is there anything you think needs improvement?
- 
- Do you think of the climate crisis / environment / non-human existence differently now than before the workshop?
  - Is there anything you will do different from now on in your life or work?
  - Do you think performing with the non-human on stage is possible / a viable strategy for contributing to a general change in the way we think and see the world?
  - Do you think non-humans can perform?

### HW for next week:

- Think about and develop your scenes
- Write down all the text you already have
- Find something in Korean culture that connects to what we've been doing

Bring all of this to next week's first session (Wednesday).

## WEEK 3

### Session 9: Scenework

Wednesday 7/19

#### Warm ups and intro (30min)

Quick check in with everyone (how do you feel, what stayed with you from the last two weeks, what new thoughts or ideas came up, any other thoughts or questions that arose since then, any issues with HW).

*Quick check in about the text everyone has submitted (Peter gives some brief comments):*

Yongha: more 'I'm sorry' sentences; start with the memory and say thank you at the end of the memory; ask will that help each time. Less explaining and more just text

Nah: briefly mentioning the fact that a chair is an object/tool (perhaps already done in 'processed')

Yeonha: some questions from Yoo, Yeonha, Jesse etc. to be changed to something more colorful

Yoojung: in the geographical statements, same pattern: without 'I found it', from small zoom out to big. In the tech solutions, no explanation of underlying problem, just solution (same pattern for everyone again). Review adjectives.

#### Reading of Mimmy's text: (15min)

We read the Pulgasari scene written by Mimmy (sentence by sentence, just like we did the first two).

A few minutes for any quick reactions.

#### Working on Scenes: Space network of the nonhuman (1h)

We work on Jesse's scene. The proposed structure:

4 tableaux alternating with 3 spoken texts by Jesse (=3 parts of his text). Jesse's text is about the connectedness of the poison ivy and about comparing some part of himself with the non-human being.

We will fix the tableaux so that they're proper still images, paying attention to posture, gesture and expression. The actors only say one word (or one short phrase) saying who they are (without saying 'I'm...' and without saying how they're connected to the central being (=poison ivy):

- Tableau 1: all 4 actors represent natural forces (elements etc.)
- Jesse speaks 1st part of text while observing / co-existing with the tableau
- Tableau 2: all 4 actors represent urban non-human objects/beings that influence the ivy
- Jesse speaks 2nd part of text, co-existing in a different way
- Tableau 3: all 4 actors represent unexpected non-humans: the surprise comes from the scale or assemblage (microbes, city etc)
- Jesse speaks 3rd part of text, co-existing in a new way
- Tableau 4: all 4 actors represent humans and non-humans passing by the ivy.
- Jesse steps into tableau 4 as Jesse/the ivy and we hold the tableau

*Note: we also have Nah's father's text about the ivy... as a potential idea.*

We can play around with the order and the transitions from tableau to tableau, based also on what Jesse's text will be.

---Break---

### **Working on Scenes: Timeline of the non-human (1h)**

We work on Yeonha's scene. Using the same text, we can try a new idea for the performing of the scene:

The actors form a line perpendicular to the audience – in other words, the first actor (Yeonha = shells) stands downstage center facing the audience and the other four line up behind her so that the audience sitting right in front of Yeonha don't see the other actors, who are standing in the order of the timeline phases.

The actor behind Yeonha (Yoojung=rock) pops her head out on the side, looking at Yeonha, and asks her the questions. Yeonha responds, looking ahead. When she says, 'I'm you', she walks to the back of the line.

We repeat the same for cement, concrete, and pole. Possibility: we can find some more physical expressions of the people in the queue behind (arms shooting out etc.). Also possible: we can try keeping the soundscape, performed only by the three actors behind the first two. But also, we can just let Tagon play during the scene.

When we get to Yongha insisting that she is the pole, everyone pokes their heads out in surprise. Maybe they whisper to each other in shock – clearly she was supposed to say 'I'm you' and she didn't.

Movement experiment: everyone starts to walk in circles around Yongha, from their position in the line, meaning the person closest to her (Yeonha) has the smallest circle while the person farthest from her (Jesse) has the biggest circle (depending on if this is possible in the space).

Maybe Tagon plays the piano here, and the actors say their questions while walking in circles. When they're done (= 'I'm you'), they take their position in the line behind Yongha again.

Or: we repeat the whole going to the back of the line movement again (although it will get repetitive probably).

At the end of the day's session, we do a quick discussion (if there's any time left). In case we have more time left, everyone can share their Korean tradition material and associations.

HW for tomorrow's session:

- Write down three possible ways of communicating with a non-human being or object that are not speaking, writing, listening, eye contact, singing, or co-existing (we've already tried all of these).
  
- Send any revised text to MJ

## **Session 10: Tradition and more scenework**

Thursday 7/20

### **Intro and Korean tradition (30min)**

Quick check in with everyone. Everyone presents their stories or material from Korean culture that connects to what we've been doing. We discuss briefly to see if there are any ideas that spring from that.

### **Working on scenes – Co-existence with the non-human and Interacting with the elements (1h)**

We work on Yoojung's and Yongha's scenes.

Yoojung's scene: tightening up the entrances and individual 'steps' of the scene (making sure they know where to stand, how to do things together, not to overdo the co-existing etc.). Also, introducing the actual song Yoojung will sing (if they've composed it with Tagon)?

Yongha's scene: trying it with the position of the chairs marked so that we know where to look.  
Points to hit:

beginning (memory) – approaching the water, it's Yongha who is trying to establish communication. Water can be cautious/indifferent/timid/warning her. Gives her something to start apologising

I'm sorry – rising of the scene, getting more dynamic. Yongha desperately trying to say sorry, water responding perhaps with agitation, defense, indifference, changing shapes

I promise – climax of the scene, Yongha trying to make things right.

ending (thank you). – calming down, water comes to support Yongha just like she remembers in her memory

*---Break---*

### **Discussion/HW presentation (20min)**

To catch our breath a bit, we can have a break and a brief discussion about communication and what people came up with. This is a potential source of inspiration for any final revisions of their texts and for the improvised parts of the reading.

**Working on scenes – Facts, Science, Climate (1h)**

Based on discussions with Mimmy, we can try out some basic options for scene #3 – if we need to generate text, this would be the time for that.

HW for tomorrow's session:

Keep thinking about your individual scene and texts.

## **Session 11: First Readthrough**

Thursday 7/21

### **Warm ups and intro (20min)**

Quick check in with everyone, anything that came up from yesterday's session. Peter perhaps shares something small and inspirational.

### **Casting of actors and reading of Mimmy's text: (1h30)**

Peter gives the actors their roles in Mimmy's text, scene by scene. We read all Mimmy's scenes in order, also pointing out which devised scenes go where in between (but I don't think we need to read them).

Mimmy shares thoughts and explanations for scenes. Actors can react, ask questions, discuss.

*---Break---*

### **Working on scenes (1h)**

We spend the remaining time polishing up our devised scenes or if needed, working on scene #3.

### **Discussion (10min)**

Quick check in at the end of week 3 and prep for next week. Week 4 will be about putting it all together: finding positions for each Mimmy's scene, going over transitions, doing a dress rehearsal.

### HW for next week:

Get used to the text by reading it a couple of times (Mimmy still making minor revisions until Wednesday 7/27).

Make final version of your own texts, learn by heart what we agreed upon.

**WEEK 4**

**Session 12: Spacing/Transitions**

Wednesday 7/26

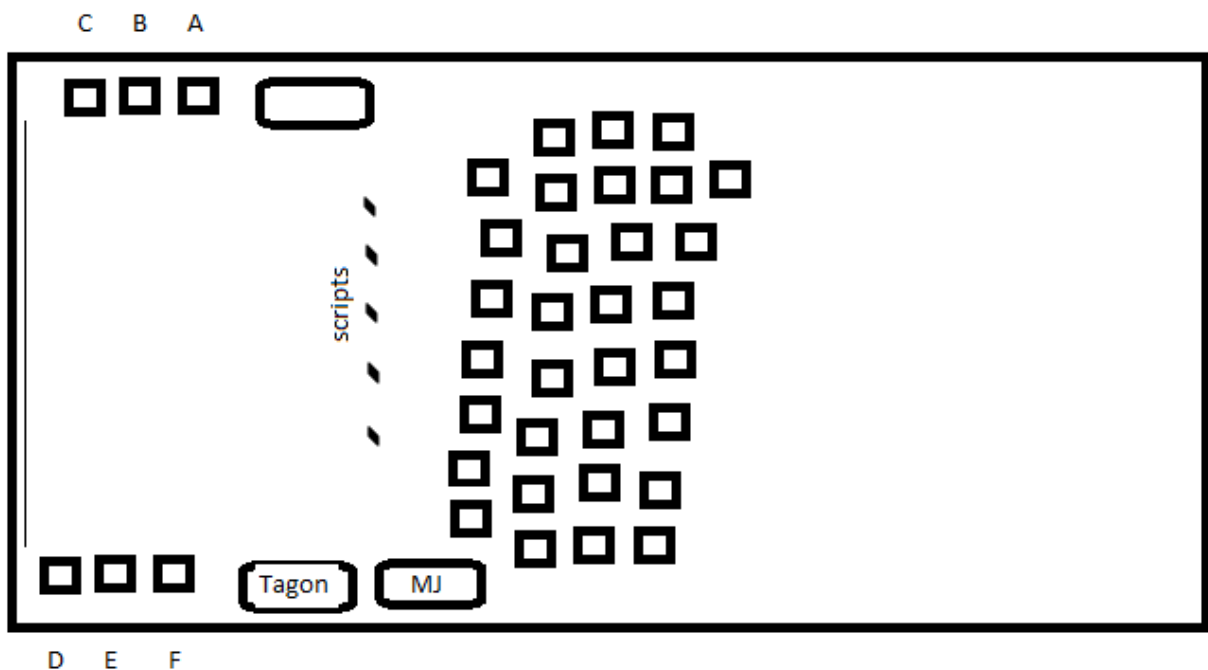
**Warm ups and intro (20min)**

Quick check in with everyone (how do you feel, what stayed with you from the last three weeks, what new thoughts or ideas came up, any other thoughts or questions that arose since then, any issues with HW).

**Spacing of scenes and transitions (2h)**

We go through the scenes and 'block' them, especially the read scenes.

Basic setup:



When audience is coming in, actors sit in chairs. The scripts are on the floor DSC.

- A – Jesse
- B – Yoojung
- C – Nah
- D – Yongha
- E – Yeonha

**Intro:**

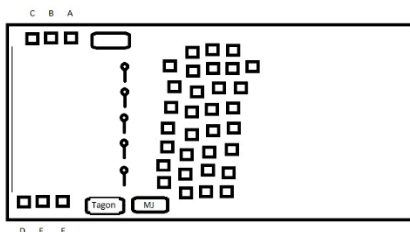
Taegon plays a brief intro music to signal the beginning (*to try, if we need*)

Jesse walks from A to downstage centre, facing the audience. He picks up the script from the ground and starts – Brandon? Projection changes to first slide.

Yoojung and Nah come from their seats left and stand in a line to the left of Jesse.

Yongha and Yeonha come from their seats right and stand in a line to the right of Jesse.

They read the intro.



When Yeonha says, shall I tell you a secret, the other actors leave to go sit down. They bring the scripts with them.

Yoojung leaves to the right and sits down on D.

Yongha leaves to the left and sits down on B.

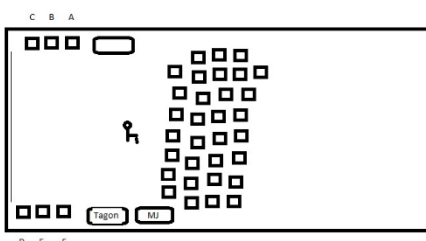
Nah goes back to C, Jesse goes back to A.

Yeonha is the last to stay, she almost starts saying her secret, but changes her mind.

Transition: Yeonha puts the script on the ground and goes to the right to get the stool (playing that it will help with the secret), comes back with the stool to downstage centre, picks up the script and sits on the stool. Projection changes.

**Scene #1 – Pulgasari**

Yeonha reads the whole scene from the stool downstage centre.



Transition: If possible, Yeonha takes the stool and script back to SR during her line 'We were born, so someday we will die...', turns back to the audience, says her last sentence 'Let me tell you a secret – I'm not even a writer! I'm an actor!' and immediately turns into her next character. 'actor' is also the cue for Yoojung, Nah and Yongha to turn into their characters and start coming in to create tableau 1. Taegon accompanies the getting into the tableau.

### **Scene #2 – Jesse**

Taegon accompanies tableau shifts.

Once the first tableau is created, Jesse stands up and goes to his first position SL to start speaking. Projection switches when he gets to his position, right before he starts to speak.

The scene proceeds as rehearsed.

Transition: As rehearsed. After the final tableau including Jesse is established and a few seconds have passed for us to just watch it, the projection switches to the first graph, Yoojung notices it, the whole group responds and becomes the karaoke friends group for Scene #3 – they move to SL leaving Yoojung in the centre. Maybe Nah brings her the microphone as part of the 'karaoke buddies' theme.

### **Scene #3 – Facts, Climate, Science**

Scene proceeds as rehearsed, with projections and insect sounds from actors. When Yongha comes back to the group as an insect, she puts the microphone down.

Transition: The group becomes water, slowly making their way on stage from SL and taking their beginning position. Yongha slowly follows them, before she starts her text. Projection changes.

### **Scene #4 – Yongha**

Scene proceeds as rehearsed, with Taegon accompanying. Final image happens upstage centre, with everyone around Yongha.

Transition: Everyone except Jesse peels off and goes to SL or SR to get their scripts:

Nah goes to get his script at C.

Yoojung goes to get her script at D.

Yongha goes to get her script at B.

Yeonha sits down at E.

Jesse turns to the audience and says the first stage direction of the scene (by heart). Projection changes. When he says, 'the mountain spirit is standing', Nah stands up at C and steps a few steps further onto the stage, but stays SL. When Jesse says, 'a woodcutter passes in front of him', Yoojung gets up at D and steps onto the stage, but stays SR.

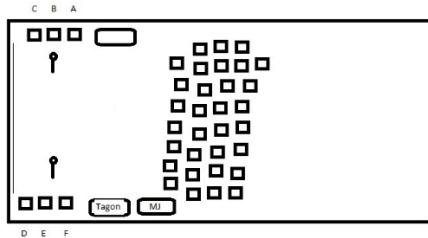
### Scene #5 – Golden Axe, Silver Axe, rock or non-human

Nah and Yoojung stay SL and SR, respectively, speaking to each other across the stage.

When Jesse is done, he goes back to sit at A.

When Nah and Yongha exchange, he goes back to sit in C and she comes from B to replace him SL.

Yoojung and Yongha read the rest of the scene.



Transition: When Yongha leaves and sits down again at B, Yoojung stays on for a bit, Taegon starts playing. Yoojung sits back down at D, while Nah gets up from C and comes on stage for his scene. Projection changes.

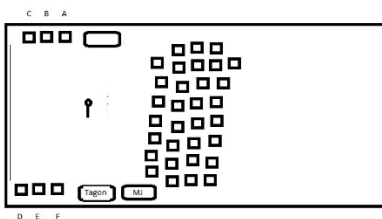
### Scene #6 – Nah

Scene proceeds as rehearsed with Taegon accompanying.

Transition: When Nah is done, he goes back to sit at C. At the same time, Yongha gets up and comes to the centre of the stage with her script. Projection changes.

### Scene #7 – A Story From Far Far Away

Yongha reads the scene from centre stage. Yeonha and Nah stay in their seats reading from SL and SR. The other actors do the sound effects.



Transition: Yongha puts the script down on the ground downstage centre and stays on stage. If possible, all the actors come to the stage to form the line during Nah's last line, while they're making static noise. **They also bring their scripts on stage and leave them in the same positions as the beginning of the play (this is for scene #9).** (If that doesn't work, then once Nah is done, everyone just comes up on stage). Potential few notes by Taegon to accompany the transition. When they're all in line, the projection changes.

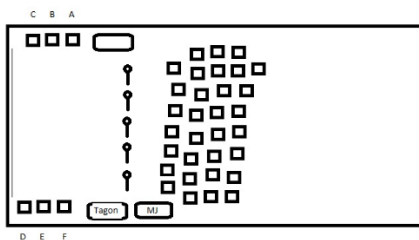
### Scene #8 – Yeonha

Scene proceeds as rehearsed. No music.

Transition: Everyone ends in different positions throughout the space. On Yongha's last line, all the other actors walk to downstage centre where their scripts are waiting for them on the ground. They pick them up and start reading. Yongha joins last. Right before Jesse starts the scene, the projection changes.

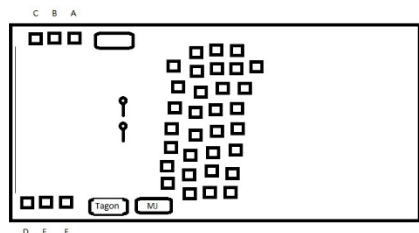
### Scene #9 – Leaving My Earth

Actors read the scene in a line downstage centre.



When it comes to Nick and Azul, the other actors go sit down (with their scripts):

Yeonha goes to E. Nah goes to F. Jesse goes to A. **That's also where their rocks are.**



Yoojung and Yongha step closer to each other and read the rest of the scene. (*here there is potential for a different spatial position if we get a good idea*). When they're done, Yoojung goes to D, Yongha to B to pick up her rock.

Taegon plays It Might as Well Be Spring.

Transition: Taegon's playing goes into the transition. The actors come on stage (Yeonha and Nah from SR, Jesse and Yongha from SL) with their rocks and their scripts. They put their scripts down on the ground before starting the scene. Projection changes.

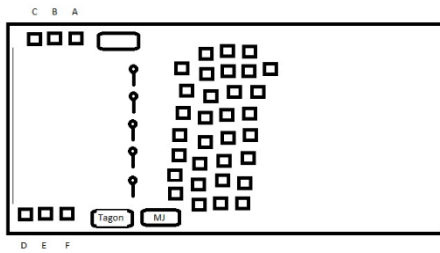
### Scene #10 – Yoojung

Scene proceeds as rehearsed. Taegon plays and Yoojung sings.

Transition: The actors leave their stones where they were. The projection changes. They pick up their scripts and come back down front into a line, from SR to SL: Yoojung, Yeonha, Nah, Yongha, Jesse. If possible, Jesse, Yoojung and Nah already start speaking ('May you live in interesting times') as they're moving. (If not, they can start speaking when they're in line).

### Outro

Actors read the scene standing in line downstage, facing the audience. When Yeonha, Jesse and Yongha exit, they go to SL and sit down on the chairs. Yoojung and Nah say the last two lines and go SR to sit.



Tagon plays a short outro. Projection changes to last slide.

Bows: Everyone comes back on stage in a line, including Tagon, and bows.

### Discussion

If there's any time left, we can have a bit of a discussion and see if any new/other ideas come up.

## **Session 13: Spacing/Transitions/Run**

Thursday 7/27

### **Warm ups and intro (20min)**

Quick check in with everyone (how do you feel, what stayed with you from the last three weeks, what new thoughts or ideas came up, any other thoughts or questions that arose since then, any issues with HW).

### **Spacing of scenes and transitions (up to 1h)**

If we haven't finished the spacing and transitions yesterday, we continue and get through to the end. We also fix anything that needs to be fixed or rehearsed.

### **Run (70min)**

We do a run of the whole show to see if everything fits together.

### **Notes, discussion**

After the run, we do notes and discuss any potential changes or issues.

## **Session 14: Dress Rehearsal**

Friday 7/28

### **Warm ups and intro (20min)**

Quick check in with everyone (how do you feel, what stayed with you from the last three weeks, what new thoughts or ideas came up, any other thoughts or questions that arose since then, any issues with HW).

### **Prep for run (30min)**

We get everything ready: actors, scripts, costumes, props, projections, music, sound, chairs etc.

### **Dress Run (70min)**

We do a dress rehearsal = a run with everything, without stopping.

### **Notes, discussion**

Peter gives notes, general discussion. If we have time left, we can discuss Korean culture HW.

## **Performance 1**

Saturday 7/29

**10am: Call time**

**10h – 10h30: 30min for prep**

**10h00 RUN**

**11h30: Lunch / break**

**1pm: Prep for show**

**1:30pm Half hour check**

**1:55pm Open House**

**2pm: SHOW**

## **Performance 2**

Sunday 7/30

**10am: Call time**

**10h – 10h30: 30min for prep**

**10h00 RUN**

**11h30: Lunch / break**

**1pm: Prep for show**

**1:30pm Half hour check**

**1:55pm Open House**

**2pm: SHOW**

After party? :)