



WORKSHEETS

CASTING

Depending on the nature of the final drama, some children will have more acting than others. Through running the project, we have explored different approaches to the problem of casting.

EVERYONE HAS AT LEAST ONE LINE.

THE VOICES WITHIN

Included a narrative voice-over, which was read by any children that were not playing a named character.

THE MYSTERIOUS MINESHAFT

Included groups of characters, such as the Skeletons, where children could take at least one line.



Advantages of this approach:

- Everyone has their moment in front of the microphone.
- Children that couldn't take on a big part still get a chance to use their voice.

Disadvantages

- In both scenarios there are still children that have a lot more acting to do; and having one line can be as frustrating as not having a line at all.
- Scripting is a much more technical challenge – especially for a large class.

NOT EVERYONE HAS A PART.

A CHRISTMAS TAIL

Had a small number of named parts, and only around 1/3 of the class got to act in the drama itself. The class teacher did all the casting, based on the following criteria:

- Children prioritised that had not had performing opportunities in school at other times.
- Children were asked if they wanted a speaking part. Some didn't, which narrowed the field.
- Children were chosen that would rise to the challenge or build confidence through the experience.

The teacher has the best knowledge of the children, and so the Claybody team always rely on them for casting.

Advantages of this approach:

- Scripting can focus on a few characters only, and not contrive a line for everyone.
- Mitigation of this approach leads to greater emphasis on process: creation, writing, etc...

Even when not all children had a named part, they all:

- Visited the pop up 'studio' set up and watched a little bit of recording.
- Participated in recording wild-tracks and background sounds such as school and classroom atmospheres, and wolves howling.
- Participated in the creation and some recording of music and singing.



AUDITIONING.

The Claybody process in school has not involved auditioning, as the focus is on collaboration and shared ownership of the work. However, this need not be ruled out, and is an option if the teacher feels it would be useful and a beneficial experience for the children.

