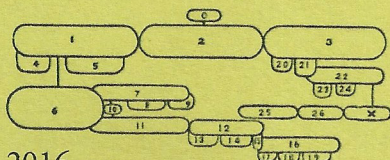


A Few Silences, Question Animals, Exegetical Reading Machine

by Aaron Finbloom
& Sandeep Bhagwati



2016

A Present Tense Pamphlet

A Few Silences by Douglas Barrett

(revised for philosophical conversation by Aaron Finbloom & Sandeep Bhagwati)

Notes:

- For 4-12 players divided into 2 groups (A and B)
- Materials: stopwatches and writing material
- When recording or vocalizing observations, only do 3-5 per round
- Read through the instructions thoroughly before beginning

#1- Set a timer for 5 minutes. Both groups spend 5 minutes making observations about the environment they are in. Observations may be about: sounds, movements, moods, thoughts, one's self, other persons, another group's observations, etc. Group A writes down their observations silently and the time in which they occurred. Group B vocalizes their observations and writes nothing down.

#2- Re-set the timer for another 5 minutes. Group A verbalizes their observations at the moment they were given. While this is occurring Group B is now making written notes about their observations with corresponding time signatures.

#3- Re-set the timer for another 5 minutes. Group B verbalizes their observations at the moment they were given. While this is occurring Group A is writing down questions that arise during these 5 minutes.

#4- Re-set the timer for 5 minutes. These questions are read aloud and repeated until 5 minutes is over (The reading should happen sequentially. In other words, Person A reads question 1, then Person B reads question 1, then Person C reads question 1, then Person A reads question 2, etc). While this is happening, Group B writes down questions that arise during these 5 minutes.

#5- Re-set the timer for 5 minutes. Group B reads aloud their questions, sequentially, and repeats them until 5 minutes is over. While this is happening Group A picks one question they want to talk about in the next round

#6- Re-set the timer for 5 minutes. Members of Group A lead a conversation around the questions they picked.

Instruction Sheet for Question Animals

Materials Needed:

- 5 cards for conductor to write instructions
- paper for players to write questions
- pens
- 3 chairs

Key:

A, B, C = Performers

M= Movement

D= Conductor

Timing: Above each block in the score are timing indications. These are meant to be loosely followed; not adhered to rigidly.

Transitioning: Some transitions are obvious, other less so. In these instances transitions will be most effectively executed as one (or many) performers feel it time to make the transition and then execute a shift in movement called for by the particular transition itself.

Conductor: The conductor's main role is to train performers in the execution of each stage of the performance in rehearsals; however, when the piece is performed the transitions should be initiated by the performers. In addition to this role the conductor has the following roles:

- Choose a definition quote. (end of line 1)
- Enter Conversation and Silent Thinking (beginning of line 3)
- Read 5 Instructions: These instructions should be written while the performance is occurring and should be re-written for each iteration of the performance. Each instruction should be a given means for a performer to deepen their relationship to the ideas within the main quote.
- Call out movements from the score in backwards order (end of line 3)
- repeat the initial quote (beginning of line 4)

Definition Game: Players rapidly exchange definition sentences. The structure of each sentence should be "X means y" or "X is y" where x is one or two words and y is the definition. Players need not designate a particular order in which to speak sentences (i.e. Player A, Player B, Player C). Rather, one can say a definition whenever they feel moved.

Question Game: Players rapidly exchange questions (no answers). Players need not designate a particular order in which to speak sentences (i.e. Player A, Player B, Player C). Rather, one can say a question when they feel moved.

Question Animals

by Aaron Finbloom & Sandeep Bhagwati

NOTE- Please See
Accompanying
Instruction Sheet

~30 seconds		~30 seconds	x3			~1.5 minute
A	silent	3x simultaneously, loudly, wildly: "is it not first through the voice that one becomes animal?"	"is it not?"	animal sound		play definition game using previous quote this continues until the conductor chooses one quote by repeating it back
B				"first through the voice?"		
C			animal sound		"that one becomes animal?"	
M	pensive stances or slow movement	walking	standing still			sit back to back

~30 seconds		~3 minutes		~2 minutes		
A	repeat the quote given by conductor 3 times	simultaneous monologues reflecting on the quote	write 2 questions while whispering them		read questions aloud, one after another	question game
B			write 2 questions while whispering them			
C					choose one question (or create a question which responds to the question(s) asked) which will be used to initiate a conversation in the next round	
M	pensive rocking back and forth	pacing the room during monologues standing still while writing			facing one another, standing	

~10seconds	~3 minutes	~30seconds	x5			~3 minutes
A	converse	silent thinking about the topic at hand		instantaneous enactment of the instruction providing the most extreme interpretation	"Is this what you mean?" (one at a time, waiting for response)	Re-trace each Movement Stage of the performance while simultaneously having a conversation about what was <i>really</i> happening at each stage up until "sit back to back"
B						
C			reads prompt aloud			
D				Read one Instruction*	responds "yes" or "no"	calls out movements from score to transition
M	sit in chairs		perform a mundane action which helps you think			"

~30seconds		~1 minute	~1 minute		~30seconds
A	wait for conductor to speak, then repeat the quote in unison x3	have a conversation describing what is <i>really</i> occurring in this quote	→	sentences get more fragmented/disjointed	→
B					silence
C		keep repeating quote quietly	→	quote gets more fragmented/disjointed	→
D	"is it not first through the voice that one becomes animal?"				
M			walking around the room	fragmented walking	very fragmented walking

Exegetical Reading Machine

(inspired by Newspaper Reading Machine by John White)

by Aaron Finbloom & Sandeep Bhagwati

Material: Photo-copies of a philosophical text of one's choice situated in the middle of a page with wide margins on all 4 sides (top, bottom, left, right).

Performers: 4-10

Procedure: Designate a conductor who will cue round transitions by reading aloud the round number at the beginning of each round. Designate an order for reading for rounds that entail "one and a time." After an agreed signal to start, read/alter the indicate text 9 times following the instructions listed below.

Note: Please hum one word from the text whenever one is waiting for all to finish. Once everyone is humming, this is a cue for the conductor to initiate the next round.

1- Aloud, together, moderate pace

2- Read silently, underlining and writing questions in the Left Margin. *Wait for all to finish*

3- Quiet, together, emphasizing loudly that which is underlined.

4- One at a time, read aloud downwards only the left margin, one question at a time, until all questions are read. Once a player has read all their questions, they should raise their hand.

5- Read silently, writing comments in the Right Margin. *Wait for all to finish.*

6- All together, read aloud Right Margin. Stagger readings such that Player 1 begins, after Player 1 reads one sentence Player 2 begins reading, after Player 2 reads one sentence, Player 3 beings, etc. *Wait for all to finish.*

7- Write in the Top Margin about this passage as a whole. *Wait for all to finish.*

8- Pass your sheet of paper to a reader on your right. Write commentary in the Bottom Margin about the content in the Top Margin. When finished, pass your sheet back to the left. *Wait for all to finish.*

9- One at a time, read aloud the entire sheet's commentary adding improvised vocalized interpretations of your own about the commentary. Begin with the left and right margins, then proceed to the top, then conclude with the bottom margin.

Mashinka Firunts & Danny Snelson, eds.
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