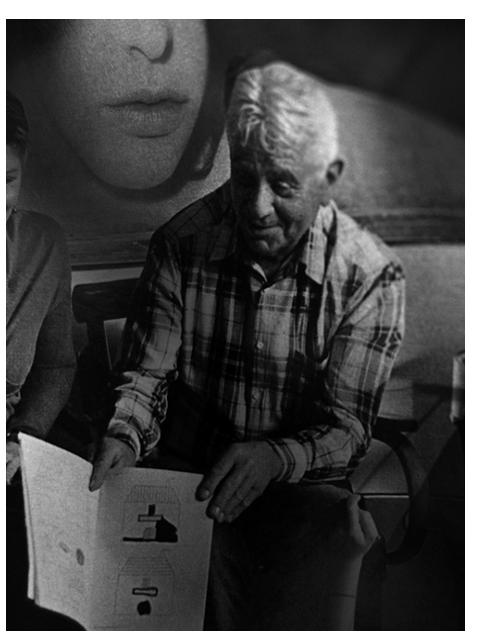
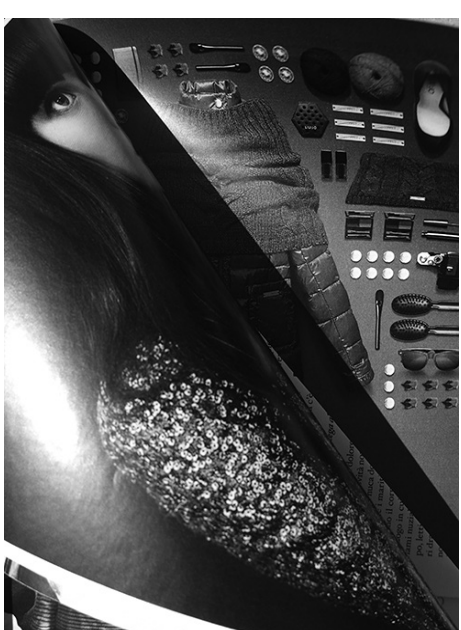
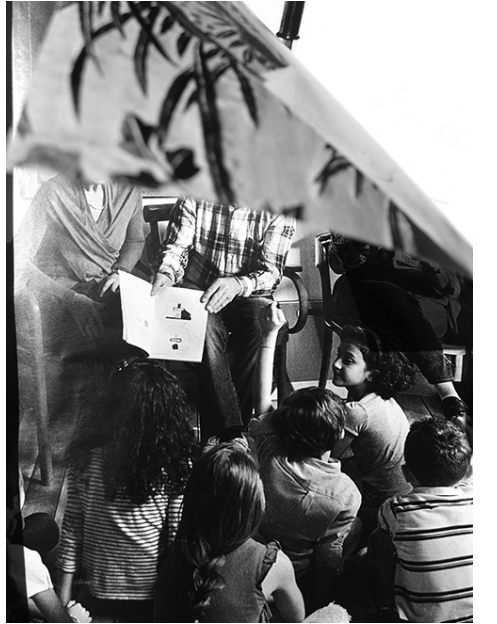


NEW BAD GOODS



DIDACTIC ACTS

EXPOSITION EXERCISES

LOCATION	DATE	TIME

EXHIBITION EXERCISE CLASS FOR FOR 1ST OR 2ND TERM, THIRD YEAR UNDERGRADUATES

SET BTEC REMEDIAL STUDY COARSE WORK FOR A CAREERING PROFESSIONAL PRACTICE

Exhibition exercises are valueless unless learned from. Tutors can't help. It can have no value as art which would only justify its performance not its intention for learning. It is an object for instruction not pleasure, a game of utility. It might try and fix the "Not- But"...

the "Not-But" being the structure of a sentence which immediately enforces a simplistic alienation.

Does the mere imitation or copying of appropriate gestures and expressions bring about desired mental states as behaviouralists, reflexologists & psychologists believe?

INTRODUCTION

Didactic Acts is a live action roleplay for 10-20 players.

Didactic Acts is a class learning text specifically for final year students on BA Fine Art Degree Courses.

The players will be playing a version of themselves.

A handout poster NBG IX is provided for a structured briefing phase and this text will cover most of the preparations you are required to make.

In the following you will find a section on preparations listing the practical arrangements.

After this you will find a section on the pre-game briefing you will need to hold.

PREPARATIONS

The game is set in a gallery. You will need to find something akin to the trope of the contemporary gallery. We assume most institutions have such spaces posing as a breakout areas &c. White walls, enough space in the middle for socialising.

The works of art in the exhibition are an essential part of the scenography. You need as many, or more pieces of art as there are participants playing artists.

Each student will be randomly allocated another student's work to exhibit in the 'gallery' group show. An alternative is to randomly assign a work of art from the descriptions on the poster handout and for each student to draw their allocated work on an A1 sheet of paper. The important thing is that the works fulfil their function as scenography during the game. Objects will range both in size, content and format. A title for each piece will be necessary, and an assigned number.

The recommended duration for this exercise is approximately one hour. The organisers should also schedule some time for creating the characters and briefing the participants before the game starts and for debriefing and discussion after the end of the game.

There needs to be a signal for when the exercise is ending. It's a good idea to make the signal unobtrusive, blending into the game reality, but at the same time very clear to avoid misunderstandings. Another option is to agree on a specific time to stop playing.

Participants will need to be provided with a glass and a pen.

There should be drinks available.

Preparations check-list:

- ☐ Location.
- ☐ Recruiting players.
- ☐ Art, with titles and numbers, set up as for an exhibition.
- ☐ Drinks.
- ☐ Glasses and pens.
- ☐ Poster Handout NBG IX
- ☐ Deciding on an appropriate signal for game end.

STARTING THE GAME - INSTRUCTIONS TO ORGANISERS

Poster handout 'New Bad Goods IX' should be handed out to your players. You will need to be familiar with the contents, so that you can help sort out any misunderstandings. The poster contains most of the information needed for the pre-game briefing phase. In it the players are given specific instructions to follow through a process of making a character and relating to their piece of art. When the game area is ready, and the players have arrived, you welcome them and hand out pens and the posters. Your role in the briefing will be to hand out statements during this process, be at hand to answer questions, and to make sure that there are no lingering misunderstandings once the briefing is completed.

Reading the poster handout, the players will be instructed to fill out a questionnaire as themselves, and then raise their hand. Whenever someone raises their hand, give them a randomly drawn statement on how their character feels about their piece. Which piece of work they're allocated will be decided later.

Having received a statement the players will then fill out the questionnaire again but this time in character. Nobody should feel obliged to show their answers to anyone else. After a while, they will start to stand up. At this point, you should make sure everyone understands the rules of the game, answering any questions that the participants might have. Also make sure that everyone remembers the signal for game end.

The organisers should in advance have given each work of art a number and a title. Each participant should now randomly draw one of the pieces of art. This is the work of art which the character has 'made'. Each participant walks over to their work of art to get a chance to study and get a feel for it. The game will then be ready to begin.

Exercise start check-list:

- ☐ Welcome, introduction, hand out Poster Handout 'New Bad Goods IX'.
- ☐ Watch for raised hands, hand out statements.
- ☐ Go through the rules, make sure everyone understands.
- ☐ Randomly assign art works.

PLAYING THE EXERCISE

The exercise starts for each participant when he/she feels ready. When a person picks up a glass s/he is in the 'game' and can be interacted with by the other participants. Everyone should carry their glass at all times. During the exercise everyone can tap someone else's glass with a pen or similar object. The player whose glass has been tapped will have to 'speak their mind'.

This means they have to express their character's thoughts aloud as an in-character monologue. The monologues are part of the game but are not necessarily heard by the other characters. You might think of it as voice-over. The speaking player signals the end of the speech by drinking from the glass, and then returns to normal play. It is not permitted to tap one's own glass.

The exercise ends with a signal agreed on before the start of the game. Everyone doesn't have to stop playing at once, but within the next few minutes the participants should finish off their last monologues. A participant leaves the exercise by putting their glass down. This player should then no longer be interacted with. When everyone has put down their glasses the project is over.

THE ROLE OF THE ORGANISERS DURING THE GAME

There should be little or no reason for the participants to have to consult the organisers as such during the course of the exercise. There are several things you could do.

- Play the game like a regular participant.
- Play an employee in the gallery.
- Play a member of the catering staff.
- Play the curator of the exhibition.

OTHER OPTIONS

1) Attendants to Arthood

You can double the number of participants by adding Attendants. Attendants are characters who do not have a piece of art in the exhibition.

The character creation process for Attendants are as follows: Just like the participants playing Artists, the participants playing Attendants start by reading through the poster handout answering the questions as themselves. They are then randomly giving an Attendant Statement indicating what their motivation is for being at the party. Finally the participants should look at the poster handout once again and fill out the questionnaire as the character they will be playing.

Ambient background noise to accompany the playing.
<https://www.youtube.com/watch?v=sJUI4CH4f-c>