Beatboxing Workshops: Battersea Arts Centre Frankenstein

Digital Education Stream
2022 teacher resources

Welcome

Sydney Opera House is one of the indisputable masterpieces of human creativity and has long been a place for learning and sharing knowledge.

The land on which Sydney Opera House stands was known to its traditional custodians, the Gadigal people of the Eora Nation, as **Tubowgule**, meaning "where the knowledge waters meet".

A stream carried fresh water down from what is now Pitt Street to the cove near Tubowgule, a rock promontory that at high tide became an island. The mixing of fresh and salt waters formed a perfect fishing ground. Middens of shells were a testament to Tubowgule's long history as a place where the Gadigal gathered, feasted, sung, danced and told stories.

In this program

Did You Know...?

Sydney Opera House is home to eight flagship Australian performing arts companies which bring art to life every day beneath the famous shells. We are proud to partner with the Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Theatre Company, The Australian Ballet, the Sydney Symphony Orchestra and the Sydney Philharmonia Choirs

130,000 people attend performances at the Sydney Opera House, for young audiences annually.

Since 2014, one furry guest has caught the attention of locals and international visitors alike. The northern VIP steps of the Opera House, otherwise unoccupied for the majority of the year, is the favourite sunbathing spot of a wild long-nosed fur seal, affectionately called 'Benny' (named after Bennelong Point).

You can now experience the Opera House, as never before, on *Google*'s digital museum platform with 1270 digital artefacts and 50 interactive online exhibits; the Sydney Opera House's presence on the *Google Cultural Institute* allows people everywhere to experience the symbol of modern Australia.

The Creative Learning Journey

Before the Workshop

Begin your Creative Learning Journey
Have your students try some of the activities in our Pre WorkshopCreative Learning Teachers Resources. Check out the video links to additional content.

After the Workshop

Continue the Creative Exploration
Follow up the Workshop with more activities. Can you develop any projects out of the learnings?

Sign up for another Free Livestream
We offer an annual program of livestreamed Performances, Workshops and Artist Talks to further extend the learning journey of your students. Free for all Australian Schools and offered throughout the year.

Listen and Watch
Sydney Opera House has a bank of Creative Learning Resources for you to access and use. Please have a look around our website for other resources and activities that could support your classroom learning program.

https://www.sydneyoperahouse.com/learn/schools/resources.html

Introduction

These Creative Learning Resources have been prepared to help you get the most out of the *Battersea Arts Centre Frankenstein content and workshop experience.* These resources have been collated to help prepare your students to unpack the content, think deeply about it and apply it to their continued learning.

You should use and adapt these Resources to suit the student age and stage of your class and the curriculum foci and outcomes used in your school. These Resources are written as a creative document for you to bring to life. If you have questions about exercises or provocations please feel free to make contact to talk it through. We are always open to feedback, comments and working with you to assist and learn from you. Contact details are on the back page.

Some websites are suggested throughout this resource. It is recommended that you first review the sites and assess the suitability of the content for your particular school environment before setting the activities based on these.

Sydney Opera House has a bank of Creative Learning Resources for you to access and use. Please have a look around our website for other resources and activities that could support your classroom learning program.

Acknowledgements
Grateful thanks are extended to all the artists who have generously allowed their resources to be included in this document.

Sydney Opera House Creativity Framework

These Creative Learning Resources have been written using the Sydney Opera House *Creativity Framework* as the pedagogy. The Framework aims to define the creative process in a way that educators can use to teach and be inspired by.

At a glance this Creativity Framework is:

Prepare
Tools and Pathways
Preparing mind, body, space, materials and time

Buy in
Presence and Enthusiasm
Convincing students that they want to be there

Imagine
The Fertile Unknown
Exploring a subject through arts practice. Using form to uncover content. Allowing uncensored expression to reveal new ways of seeing a subject

Question
Analysis, investigation and revelation
Creating new understanding by analysing what just happened when honing the imagination

Make
Forging form from content
Putting shape to content and moving towards a project; scripts, composition, choreography, project design

Show
Commit, frame, judgement
Performing and presenting the work

Reflect
Remembering, Processing, exiting
Creating understanding and healthy memories from the creative process and product.

Whilst written as a sequence, the Sydney Opera House *Creativity Framework* is not a method or system but a way of articulating the creative process. As the Framework is applied it becomes apparent the sequence dissolves and many of the specific sections live in one exercise. These resources have been written with this in mind.

This Framework underpins the Sydney Opera House *Creative Leadership in Learning* program that sees schools partner with the House for three years of teacher professional learning, student projects and performances. For more information please see the Sydney Opera House website.

Meet the Artist

Conrad Murray

Conrad Murray is a theatre maker, musician and performer. As artistic director, he has led the BAC Beatbox Academy for the last decade, innovating in hop hop/beatbox theatre with various projects.

His last major production *Frankenstein: How to Make a Monster* got 5 star reviews from The Stage, The Guardian and others. Current projects include - collaborating on a new film with Marc Jobst (Luke Cage, Dare devil, Hannibal, Tin Star) as writer and composer, and a new beatbox hip hop theatre show for kids based on the Pied Piper with Battersea Arts Centre.

He has collaborated and/ or made work for various venues and institutions including Battersea Arts Centre, The National Theatre Studio, The Lyric Hammersmith, Mountview School of Theatre Arts, The Tate, Royal Central School of Speech and Drama, Camden People's Theatre, Roundhouse, Theatre Royal Stratford East, UCL, The Courtyard Theatre.

Pre-Viewing Activities

*In the following pre-viewing activities students will explore the key concepts that await them in BAC Beatbox Academy Battersea Art Centre Art's Centre's **Frankenstein: How to Make a Monster.***

Music

Stage 4 (Years 7-8)

1. Conduct research into what beat boxing is. Watch the interview on British Council Arts (https://www.youtube.com/watch?v=bqTTeGxIgY0) with Conrad, the artist director of BAC Beatbox Academy Battersea Art Centre and explain how they have reappropriated Beat Boxing.

2. Choose one out of the six members of the cast of *Frankenstein: How to Make a Monster* and conduct research on their musical journey:
- ABH (Alexander Belgarion Hackett)
- Amini-ta (Aminita Francis)
- Glitch (Nadine Rose Johnson)
- Grove (Beth Griffin)
- Native The Cr8ive (Nathaniel Forder-Staple)
- Wiz-RD (Tyler Worthington)

3. Battersea Arts Centre's summary of the performance states that "Six talented performers interpret Mary Shelley's novel *Frankenstein* from their own perspective as young people growing up in 21st-century Britain" (https://bac.org.uk/frankenstein/). Mary Shelly the author of Frankenstein also started to compose her book at the age of 18 years old. Describe the experiences young people have growing up today. Brainstorm these experiences and list the songs you know that deal with these experiences.

4. In your workbook, write your own lyrics to a song expressing your experiences of growing up.

Pre-Viewing Activities

Stage 5 (Years 9-10)

1. What is the Beatbox Academy at Battersea Arts Centre? Conduct some research into what the academy is, and the artists that have/still perform there.

2. How has the early mainstream beatboxing that began in New York in the 1970's and 1980's evolved? Conduct research and explore how beatboxers have pushed this musical artform into what it is today.

3. How do you create sounds with your mouth? In *Frankenstein: How to Create a Monster*, artists use only their mouths to create all the sounds on stage. There are three foundational sounds: the high hat, the kick drum, and the snare. Conduct research on the three sounds and how these are created.

4. One of the predominant themes in *Frankenstein: How to Create a Monster* is social media with the lyrics "validated by shares and likes". What impact do you think social media has on the youth? Write lyrics that highlight your point of view.

Post-Viewing Activities

In the following post-viewing activities students will reflect on the key concepts explored in BAC Beatbox Academy Battersea Art Centre Art's Centre's *Frankenstein: How to Make a Monster*.

Music

Stage 4 (Years 7-8)

1. Having watched BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster,* and knowing that all the sounds created were by the artists, what sounds surprised you the most? Write a reflection on the performance, commenting on the duration, pitch dynamics and expressive techniques, tone colour, texture, and structure.

2. Watch episode 1 of the workshops and follow the warm-up activities as a class. Reflect on the warmup in your books: Did you find the breathing activities difficult? How did you go in the activity "Diddly, diddly, dumb", Which activity did you find the easiest? Which was the most difficult? Which did you enjoy the most?

3. Watch how to create a foundation beat in episode 1 (10:04), in partners rehearse this beat. Provide your partner with critiques to help them develop their foundation beat.

4. After watching episode 2 of the workshops, and noting the rules in your books, conduct a circle jam in class. Give each member of the class an opportunity to run the circle jam (complete this activity in smaller groups in a bigger class) and then perform your circle jam to the class. Reflect on this activity after completing it, by commenting on your individual contributions to the circle jam.

5. Watch episode 2.1 of the workshops and follow along to create the lip bass. Practice this over the week before showing a partner in class your progress. Reflect on your progress in you book and comment on how this could be used in a piece.

6. In episode 4, at 2:00 artistic director Conrad explains how the performance of How to Make a Monster was inspired by the original text by Mary Shelly. He speaks about how nature was used in the performance of How to Make a Monster due to this. Write an analysis of how this was shown in the performance.

Post-Viewing Activities

Stage 5 (Years 9-10)

1. Having watched BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster,* which lyrics connected to you the most? Listen to the lyrics again and make observations on the stylistic, social, cultural, and historical contexts and the techniques used to convey this

2. In the documentary, the different artists highlight the struggles that they have experienced and how they have used this to create their pieces. Which struggle did you connect the most with? Use this to write your own lyrics.

3. In episode 2, artistic director of BAC Beatbox Academy Battersea Art Centre, Conrad, explains how the artists at the academy draw inspiration by remixing texts (a story, a song, a poem etc.) or even an image on a postcard and flipping it to something that is relevant. Find a source of inspiration by looking at what is around you, this may be a picture, a poster on the wall, a song you have just listened to. Write lyrics inspired by this inspiration in you book using this remixing process.

4. In beat boxing, there are specialized sounds, watch episode 2 of the workshops and follow along from 8:05 to create these sounds. Reflect in your books about this process by answering the following:
Which artist and sound was your favourite? Which sound did you find the easiest to reproduce? Which sound was the most difficult? Which sound would you use in a composition? Why?

5. Practice creating specialized sounds using the workshop episode 2.1 to create the lip bass, the o-siren, the nasal bass, the p.f.t and the singing trill. In groups of five, practice the five different sounds, having each person selecting a different sound. After practicing, try to create a short piece using all of the five sounds together. Perform this to the class.

6. In episode 4 of the workshops, Conrad explains how a text can be used to form a piece. Choose a text (a book, a poem, a short story) perhaps from another text you are currently studying in English and working in pairs use the themes, or a passage or characters to form a piece. When this piece has been rehearsed perform them in front of the class.

Post-Viewing Activities

English

Stage 4 (Years 7-8)

1. At the start of the documentary, the artists explain how Mary Shelly's *Frankenstein* resonates with them, and how they drew inspiration from the text. From watching the documentary write a blog reflecting on how the performance resonated with you.

2. Identify and explain the connections between Mary Shelly's *Frankenstein* and BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster* by completing the Venn diagram:
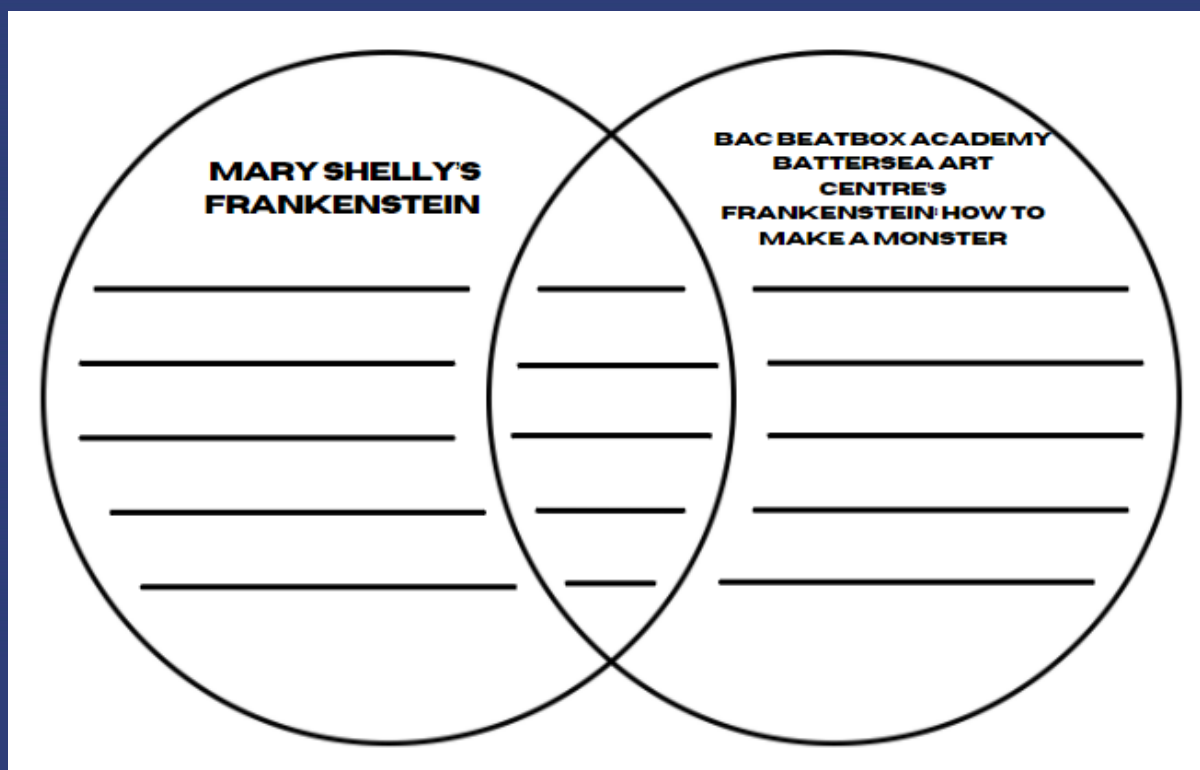
3. From watching BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster* write a one-page analysis that evaluates the diverse ways texts can represent personal and public worlds.

4. Write a feature article that explores the cultural expression in BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster.*

Post-Viewing Activities

Stage 5 (Years 9-10)

1. In the introduction of the documentary, the artists explain the "monster" of social media. Do you agree with these views? Write a discursive text about your own views of social media.

2. What connections can you make between Mary Shelly's *Frankenstein* and BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster*? Investigate the connections between the texts by providing quotes from both texts.

3. BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster* took inspiration from Mary Shelly's *Frankenstein*, using both texts, write your own creative piece in the form of your own choosing: a short story, lyrics, a poem, speech, or personal essay.

4. The artists from BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster* explore the themes of the book (difference, abuse, social abuse, and ego) and examined them from their own perspective. Analyse the lyrics in the performance to explain how one of these themes have been explored in the piece.

Post-Viewing Activities

Drama

Stage 4 (Years 7-8)

1. Explain the process (9:19) that BAC Beatbox Academy Battersea Art Centre undertook when devising *Frankenstein – How to make a monster.*

2. After watching BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster work* in pairs to brainstorm your thoughts on the production by identifying and describing the elements of drama, dramatic forms, performance styles and techniques, share these answers with the class and note down any points that you did not previously include.

3. Social media is a predominant issue in the BAC Beatbox Academy Battersea Art Centre's *Frankenstein: How to Make a Monster.* Watch the performance in the documentary at 9:43. Using the moments of unison in this scene as inspiration, create your own short performance on social media incorporating moments of unison. Perform this to the class.

4. Using the performances and the reflections of the artists in the documentary, write a review of the performances commenting on the function of drama and theatre in reflecting social and cultural aspects of human experience.

Stage 5 (Years 9-10)

1. After watching the documentary, explain the process of creation that the BAC Beatbox Academy used to create their production by writing a reflection. In this reflection, comment on how you could use these techniques to devise a piece of theatre.

2. Using the improvisation process that BAC Beatbox Academy Battersea Art Centre undertook when devising *Frankenstein – How to make a monster,* use a word, a phrase or theme from the play you are studying to devise a five-minute performance to the class.

3. Watch part of the production of "Breathing" by BAC Beatbox Academy, Edinburgh Fringe, Aug 2019 (https://www.youtube.com/watch?v=97jIAs9RVNM&ab_channel=PennyWilson). In an extended response, explain how the elements of drama were effectively used on stage, in particular comment on how atmosphere, audience engagement, focus, language, movement, rhythm, sound, space and symbols and tension have been used.

4.Compare the live performance recording of "Breathing" at the Edinburgh Fringe in Aug 2019, to the recording at 6:15 in the documentary. Write a review on the two performances, comparing how the different elements of drama have been used.

Additional Website Resources

- Battersea Art Centre. (2018). *Battersea Art Centre – Frankenstein How to make a monster* [Video]. Retrieved from https://www.youtube.com/watch?v=YYghg-lNNuQ

- Blaylock, R., Patil, N., Greer, T., & Narayanan, S. *Breaking Down the Beat: The Art and Science of Beatboxing*. Retrieved 30 January 2022, from. https://sail.usc.edu/span/beatboxingproject/whatisbeatboxing#:~:text=Beatboxing%20dates%20back%20centuries%2C%20to,in%20jazz%20and%20blues%20music

- British Council Arts. (2019). *Edinburgh Showcase 2019: 'Frankenstein' Battersea Arts Centre & BAC Beatbox Academy* [Video]. Retrieved from https://www.youtube.com/watch?v=bqTTeGxIgY0

- Everymanplay House. (2022). *Frankenstein: How to Make a Monster // audience reactions*. Retrieved from https://www.youtube.com/watch?v=IvwMmf5QUe8

- Frankenstein: *How to Make a Monster – BAC Beatbox Academy, BBC iPlayer* - The Reviews Hub. (2022). Retrieved 24 January 2022, from https://www.thereviewshub.com/2frankenstein-how-to-make-a-monster-bac-beatbox-academy-bbc-iplayer/

- *Frankenstein: How To Make A Monster | Battersea Arts Centre.* (2022). Retrieved 24 January 2022, from https://bac.org.uk/frankenstein/

- Froy, T. (2022). *Frankenstein: How To Make A Monster - Battersea Arts Centre*. Retrieved 24 January 2022, from https://www.londontheatre1.com/reviews/play/frankenstein-how-to-make-a-monster-battersea-arts-centre/

- Levitt, T., Park, J., BEATBOX, H., Shin, D., Park, J., & Park, J. Articles | *HUMAN BEATBOX*. Retrieved 30 January 2022, from https://www.humanbeatbox.com/articles/

- Review: *Frankenstein: How To Make A Monster (Battersea Arts Centre)* | WhatsOnStage. (2022). Retrieved 24 January 2022, from https://www.whatsonstage.com/london-theatre/reviews/frankenstein-beatbox-battersea-arts_48709.html

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- Sproats, B. (2019). *Frankenstein: How to Make a Monster*. Retrieved 24 January 2022, from https://broadwaybaby.com/shows/frankenstein-how-to-make-a-monster/745457

- *The week in theatre: The Inheritance; Frankenstein: Making a Monster – review*. (2022). Retrieved 24 January 2022, from https://www.theguardian.com/stage/2018/apr/01/the-inheritance-young-vic-frankenstein-battersea-arts-centre-review

- Warren, R. (2022). *Frankenstein: How To Make A Monster, Battersea Arts Centre - Review - Everything Theatre*. Retrieved 24 January 2022, from https://everything-theatre.co.uk/2019/03/frankenstein-how-to-make-a-monster-battersea-arts-centre-review.html

- Wilson, P. (2019). *Breathing* [Video]. Retrieved from https://www.youtube.com/watch?v=97jIAs9RVNM&ab_channel=PennyWilson

- Wilson, P. (2019). *Frankenstein: How to Make a Monster - "Lungs,Legs..." BAC Beatbox Academy, Edinburgh Fringe, Aug 2019* [Video]. Retrieved from https://www.youtube.com/watch?v=rbdQH1UBprk

- Wilson, P. (2020). *Frankenstein:How to Make a Monster - "Monster Alive" BAC Beatbox Academy, Edinburgh Fringe, Aug 2019* [Video]. Retrieved from https://www.youtube.com/watch?v=4qjbu2XJL8A&ab_channel=PennyWilson

NSW Classroom Context and Curriculum Links

KLA	Stage 4	Stage 5
Music Listening	4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas 4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire 4.10 identifies the use of technology in the music selected for study, appropriate to the musical context	5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts 5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study 5.10 demonstrates an understanding of the influence and impact of technology on music
Music Composing	4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing 4.5 notates compositions using traditional and/or nontraditional notation 4.6 experiments with different forms of technology in the composition process	5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study 5.5 notates own compositions, applying forms of notation appropriate to the music selected for study 5.6 uses different forms of technology in the composition process
Music Performing	4.1 performs in a range of musical styles demonstrating an understanding of musical concepts 4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles 4.3 performs music demonstrating solo and/or ensemble awareness	5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts 5.2 performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology 5.3 performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness
Music Value and attitudes	4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform 4.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences	5.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform 5.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences
Drama Appreciating	4.3.1 identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama	5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions

	4.3.2 recognises the function of drama and theatre in reflecting social and cultural aspects of human experience	5.3.2 analyses the contemporary and historical contexts of drama
	4.3.3 describes the contribution of individuals and groups in drama using relevant drama terminology.	5.3.3 analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.
English Think in ways that are imaginative, creative, interpretive and critical	EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts EN4-6C identifies and explains connections between and among texts	EN5-5C thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts EN5-6C investigates the relationships between and among texts
English Express themselves and their relationships with others and their world	EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it EN4-8D identifies, considers and appreciates cultural expression in texts	EN5-7D understands and evaluates the diverse ways texts can represent personal and public worlds N5-8D questions, challenges and evaluates cultural assumptions in texts and their effects on meaning

General capabilities and cross-curriculum
Critical and Creative thinking

Key Learning Area	Objective	Outcomes	
		Stage 4	**Stage 5**
Music	Listening	4.7, 4.8, 4.10	5.7, 5.8, 5.10
Music	Composing	4.4, 4.5, 4.6	5.4, 5.5, 5.6
Music	Performing	4.1, 4.2, 4.3	5.1, 5.2, 5.3
Music	Values and attitudes	4.11, 4.12	5.11,5.12
Drama	Appreciating	4.3.1, 4.3.2, 4.3.3	5.3.1, 5.3.2, 5.3.3
English	C think in ways that are imaginative, creative, interpretive and critical	EN4-5C, EN4-6C	EN5-5C, EN5-6C
English	D express themselves and their relationships with others and their world	EN4-7D, EN4-8D	EN5-7D, EN5-8D

Queensland and Australian Curriculum Core Content

KLA	Years 7-8	Years 9-10
Music Making (Composing)	Experiment with texture and timbre in sound sources using aural skills (ACAMUM092 - Scootle) Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music (ACAMUM093 - Scootle)	Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance (ACAMUM099 - Scootle)
Music Making (Performing)	Perform and present a range of music, using techniques and expression appropriate to style (ACAMUM096 - Scootle)	Practise and rehearse to refine a variety of performance repertoire with increasing technical and interpretative skill (ACAMUM101 - Scootle)
Music Responding	Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music (ACAMUR097 - Scootle)	Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104 - Scootle)
Drama Making (Forming)	Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes (ACADRM040 - Scootle)	Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048 - Scootle)
Drama Making (Performing)	Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect (ACADRM042 - Scootle)	Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience (ACADRM051 - Scootle)
Drama Responding	Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045 - Scootle)	Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052 - Scootle)
English Responding to Literature	Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807 - Scootle) Recognise, explain and analyse the ways literary texts draw on readers' knowledge of other texts and enable new understanding and appreciation of aesthetic qualities (ACELT1629 - Scootle)	Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635 - Scootle) Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (ACELT1772 - Scootle)

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