



Jump First, Ask Later



Produced by PYT Fairfield & Force Majeure
Performed by Dauntless Movement Crew (DMC)
Tour Produced by Performing Lines

“We don’t look at a park bench as something you can sit on, it’s something you can flip off, slide on, hand stand on.... parkour teaches us you don’t need to follow the path that everyone else is following, you can kind of go your own way... parkour is community.” – Dauntless Movement Crew

Education Resources 2018

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About this Resource

Why theatre? Why performance? Why tell stories through theatre and performance? These are worthwhile questions to ask. Sometimes 'telling' a story isn't enough and the story tellers need to show it, adding music, lighting, and physical action. *Jump First, Ask Later* is one such story.

One of the powerful aspects of theatre performance is it is live and immediate. This means you, as audience, are in the same space as the performers and experiencing their stories in real time. The performers need you to be there, to share and be part of their world. That is the contract in the theatre and is a powerful one.

The resource has been created to support the 2019 national tour of *Jump First, Ask Later*. You might only see *Jump First, Ask Later* once so this resource aims to give you an introduction to the show and its creators, why they made it, what it's about and ways you can use drama, dance, writing and critical thinking to respond to the ideas the show presents, and the questions it asks. There is not just one way to respond to a performance so trust how you feel and trust what you want to say about the show and respond accordingly.

Let's Begin!

This resource offers discussion points and activities that explore Drama, Dance, English and Literacy, as well as the capabilities of Critical and Creative Thinking and Ethical Understanding.

If you are a teacher reading this, the curriculum links are broadly aligned with the Australian Curriculum and there is a table at the end of the resource. However, as the show is touring nationally, you can adapt the focus and outcomes to suit State/Territory curriculum and your students' learning needs. The activities are divided into two sections. The first section is designed for before the show, and the second for after the show. However, the resource is intended to be flexible.

The creators of *Jump First, Ask Later*

Creative Team

Original Director/Choreographer Byron Perry	Lighting Designer Benjamin Cisterne
Tour Director Karen Therese	AV Designer Sean Bacon
Tour Rehearsal Director Larissa McGowan	Sound Designer Luke Smiles

The Performers:

Joe Carbone, Ivana Djakovic, Tristan Hodder, Jimmy James Pham, Alejandro (Ale) Scarone & Patrick Uy

Original performers: Joe Carbone; Johnny Do, Justin Kilic, Jimmy James Pham, Natalie Siri, Patrick Uy

The Companies

Three companies collaborated to create *Jump First, Ask Later*. Check them out!

PYT Fairfield: <http://pyt.com.au/category/past-projects>

Force Majeure: <http://www.forcemajeure.com.au>

DMC – Dauntless Movement Crew: <https://www.dauntlessmc.com.au>

Before the show

This section of the resource offers background information, discussion points and activities for you (and your teacher) to explore prior to seeing the show.

DISCUSS (Critical & Creative Thinking)

- What theatre experiences have you already had?
- Have you seen a play or a musical? Have you performed on stage?
- What do you recall? Did you feel excited, nervous, curious etc?
- What is different about seeing a play from watching a film, television or YouTube?

ABOUT JUMP FIRST, ASK LATER

Jump First, Ask Later is an urban choreographic portrait of the streets of Fairfield, Western Sydney – the most culturally diverse region in Australia. The work tells the collective stories of six young champions of Fairfield’s underground parkour and street style community.

Urban freestyle forms and contemporary dance merge to create a physical narrative that explores violence, migration, redemption and ultimately the collective freedom these artists discovered by mapping their way through dance.

At the heart of parkour is a mindset of creativity. A notion that the obstacles you encounter shouldn’t be avoided but rather deliberately engaged with, in order to find your path – jump first, ask questions later.

DISCUSS (Critical & Creative Thinking)

- What does this description of the show tell you?
- What does the title of the show mean?
- Have you ever acted or reacted and then thought about it later?
- In what situations? On reflection, was it the right decision?
- What do you think might be the risks of jumping first, asking later?
- Divide into pairs and discuss one or more of the key words identified above.
- What do the key terms mean to you? What do they suggest about the performance?

CREATIVE RESPONSE (English, Drama, Dance, Visual Arts)

In the introduction to the performance, the writers use the following key words:

urban, portrait, parkour, street style,
 violence, migration, redemption,
 collective freedom, obstacles,
 encounters

CONSIDER – what do these words mean to *you*?

DISCUSS – what do these words mean to *others* in your group/class?

SYMBOL – how could these terms or some of these terms be applied *symbolically*?

SELECT – one of the following tasks as a response to these words

WRITE – a piece of spoken work poetry that includes all or some of these words

DANCE – in pairs, groups or solo create a short dance sequence that uses all or some of these words as a provocation/creative impulse for the dance – what music would you use?

DRAMA – in pairs, groups or solo select four of the words and create a series of tableaux that depict an interpretation of the chosen words – create transitions between them, add spoken words, develop into a short performance

VISUAL ARTS – select all or some or even one of these words and create a visual representation – a protest placard, a multi-media representation, a drawing/painting, collage – consider it symbolically or literally – you give it the meaning

SHARE – if you would like to, share your work with others

RESPOND – to your own and others’ work either personally or in a group

REFLECT – on your responses to these words AFTER you have seen the show

The Original Setting (Critical Thinking, English, Intercultural Understanding)

Joe:	Anyway, my father’s name is Anthony.
Justin:	My Dad’s name’s Charlie.
Nat:	My Dad’s name’s Pon-Sai Siri.
Joe:	My mother’s name is Natalie.
Patrick:	My mum’s name is Chan Chan.

In the show we learn of the diverse backgrounds of the crew; from Cambodia, Italy, Vietnam, Croatia and Turkey. We discover who came when and why.

The DMC Crew all come from Fairfield, a large suburb in Sydney, NSW. It is a suburb that is highly culturally diverse as the characters/performers state. The residents of Fairfield or their parents come from all over the world including countries such as Vietnam, China, Syria, Italy, Iraq, Turkey and Cambodia (Census, 2016). What is worth noting is how the media represents Fairfield. Here are two recent headlines.



Here are two other recent articles:



- How might we account for the different portrayals/reporting on Fairfield?
- What impact do you think negative reporting may have on the residents?

How is your suburb represented in the media? In social media? (Critical Thinking)

- Search for your own suburb on the internet and see what comes up! How is your suburb represented?
- What language is used?
- What images of your suburb are conveyed?
- Analyse how social media and the broader media represents particular suburbs or neighbourhoods through language and images
- Discuss the concept of bias in the media

What is parkour?

The main theatrical form used in *Jump First, Ask Later* is PARKOUR.

Parkour is a non-competitive training method originating in France. It encompasses a set of principles combined with a way of moving within your environment and overcoming obstacles of any kind, be they physical or mental. The physical aspect of Parkour involves practical movement techniques guided by the notions of escape and reach. For example,

Parkour teaches you ways to move that can be used to reach a person in need faster. Similarly, these movements can also be used to increase distance from a pursuer during an escape.

Parkour training methods involve running, crawling, jumping, climbing, rolling and balancing, as well as and other methods of catching yourself, grabbing and hanging, applied to all environments both urban and natural.

The Parkour practitioner aims to become highly proficient in all of the above methods so they can be used in an emergency situation and to become a stronger more helpful person. A Parkour practitioner is defined not by the way they move, but rather the application of movement with regards to the philosophy and purpose of Parkour.

Source: <https://melbourneparkour.com.au>

DISCUSSION (Critical and Creative Thinking)

- What is your understanding of parkour?
- Does this description offer other views?
- What is the key objective of parkour according to this description?

In *Jump First, Ask Later* parkour is also presented as an art form through which to tell the stories of the five performers. Each performer has a special skill they focus on and adapt for their parkour practice and training; extreme martial arts, dance such as hip-hop and breaking, tricking (leaping high in the air), flipping, acrobatics, free running, gymnastics.

To learn more about how the creative team work with parkour and how it has been adapted for the performance, take a look at the video links below from YouTube and Vimeo. The ABC 7.30 Report is good for giving you some insight into how DMC began and how the production evolved.

Video Links

<https://www.youtube.com/watch?v=4kNFmz8uJcc&t=11s> – Rehearsal

<https://www.youtube.com/watch?v=AVsfoj3tOSk> Parkour: The Art of Movement by DMC

<https://www.youtube.com/watch?v=tvczvtMh74s&t=153s> (from ABC 7.30 Report, Sept. 2016)

https://www.youtube.com/watch?time_continue=39&v=ekt4QkjKnEw – Performance clips

<https://vimeo.com/140607791> - Trailer of the show

Parkour as ‘playful politics’ (Critical Thinking)

In some cities, the practice of parkour is seen as an anti-social activity and condemned as dangerous. Read the following and follow the links to get the full story.

Of course, parkour has always contained a political element. Like other “anti-social” urban activities which have been widely adopted across the globe, such as skateboarding and

graffiti, parkour can still offer traceurs * a sense of rebellion against “the establishment”. Indeed, some city authorities still seek to prosecute traceurs, while action-packed blockbuster films play up parkour’s more subversive side.

Source: <https://theconversation.com/the-urban-politics-of-parkour-how-traceurs-use-sport-to-rediscover-the-city-62807>

*Traceur - a person who engages in parkour

Meanwhile in Wales...

Officers in Conwy say the practice of "free running" is an increasing trend and youths are using the roofs of buildings in the Llandudno area, including schools, shops, offices and churches. Police say it is only a matter of time before someone falls and is seriously injured or killed.

If you participate in free running, using street furniture or private or public buildings, you are putting yourself and others at risk of serious injury. You could also cause criminal damage to property. We want to educate the young people who do this about the dangers. However, to ensure their own safety we will prosecute those who commit these offences in a bid to deter others and also to reassure the wider public that we are dealing with this extremely dangerous anti-social behaviour – Sergeant James Keene

Source: <http://www.itv.com/news/wales/update/2016-05-24/police-to-prosecute-anti-social-free-runners>

The cast of *Jump First, Ask Later* **comments that**, ‘We were getting shutdown by the cops a lot, getting letters from the Council to shut down and stop what we were doing’.

DISCUSS:

- Why do you think police and the local Councils might want to shut down parkour activities of this and other groups?
- Political and anti-social – what do these two terms mean to you?
- Why would parkour be considered *political*?
- Why would parkour be seen as *anti-social*?
- Read the first article in full and discuss the issues it raises about urban activities such as skate-boarding, parkour and graffiti – what are your thoughts?
- AFTER SEEING THE PERFORMANCE – was *Jump First, Ask Later* political in any way?

Parkour as 'escape' (Critical Thinking)

The experiences and circumstances that bring the DMC crew together to make the production came to the practice for a number of reasons. Here two of the characters/performers, Johnny/Tristan and Justin/ Ale, discuss their thoughts about the impact of parkour on their lives

Justin/ Ale: *Ah, people walk down the street and they'll see a bench, they'll see stairs, they'll see a table, they'll see like a pole ... We go down and we'd like see a mad jump... or that'd be a mad wall climb or that'd be a mad arm jump there... dive cat.*

Johnny/ Tristan: *Same goes with like, planning your life ahead. It's like, every direction that... No direction is wrong. It's just everything has a consequence. ... But it's up to you if you're prepared for it.*

Justin/ Ale: *You just feel like you want to escape all the drama and whatever. If you're skating or doing anything physical. Your mind goes to a different place. You're not focused on all the dilemmas or whatever it is that's like...taking your attention. ... so yeah .. You get to be free... in those moments.*

DISCUSS:

- What is something that stood out for you when reading these words?
- Do you agree with Johnny/ Tristan's ideas about 'consequences'?
- What does Justin/ Ale mean by being 'free'?
- What are your thoughts about Johnny's words 'no direction is wrong'?
- Have you ever wanted to 'escape'? In what circumstances?
- What activities or hobbies do you do that enable you to de-stress or escape?

What is choreography?

If you study dance or dance socially or in a crew, or if you have been in a school musical you will have a fair idea of what choreography or 'chorry' is. Here is a formal definition.

Choreography, the art of creating and arranging dances, designing sequences of movements. The word derives from the Greek for "dance" and for "write." In the 17th and 18th centuries, it did indeed mean the written record of dances.

Source: <https://www.britannica.com>

In *Jump First, Ask Later* the choreography is very tightly rehearsed and practiced because the risks are high. You will notice a range of movement styles, dynamics, solo, duo and group sequences that are drawn from parkour and other movement styles.



LOOK CLOSELY AT THE IMAGE ABOVE

- Without knowing much about the show yet...
- What is happening in this image?
- How would you describe the movement?
- Does this look like choreography in action? Why?
- Is there a mood or feeling being conveyed in this image?

Warm Up, Safe Practices & Identifying Potential Risks

In this section of the resource you are encouraged to consider the potential risks involved in parkour and how you can prepare your body and select safe spaces to practice.

LINKS TO WARM UP VIDEOS:

The following two videos offers ways to warm up different parts of your body before you begin to try out some of the parkour moves

The DMC Crew: <https://vimeo.com/318358332/83ba790204>

Dance warmup: <https://www.dancemagazine.com/dance-warm-up-2530531861.html>

Warming Up Your Body

Hopefully you have identified that you need to warm up your body to execute some of the moves. An effective warm up should:

- Prepare performers/dancers both mentally and physically
- Improve performance and reduce prevalence of injuries
- Increase coordination and perception
- Increase heart rate and blood circulation gradually
- Increase body temperature
- Permit freer movement of the joints

- Improve the effective muscles actions
- Reduce the risk of injury
- Improve the transmission of nerve impulses
- Mobilise all the joints that are to be used during the performance.

Identifying Potential Risks



Look at the image of Joe and Natalie above.

How do you think they have achieved this lift? What physical skills do you think they have used to ensure that Natalie is safely lifted by Joe? What risks are involved?

DMC CREW – PARKOUR TUTORIALS

The DMC Crew have created a series of tutorials that teach you particular steps and moves for parkour and dance. The tutorials link: <https://vimeo.com/album/5740288>

- | | |
|--------------------------------------|--|
| • Kick step | • Vaulting |
| • One step | • Cat vault |
| • Butterfly kick | • Precision jump |
| • Jump, land, roll (Spiderman pose!) | • Stride |
| • Scissor kick to handstand | • Mixing up the stride and precision jump! |
| • Cartwheel | |
| • Stable surfaces – for jumping off! | |

DMC Parkour Tutorials:

Pair up and select one tutorial video per pair. After watching the video discuss and identify the following:

- Parts of the body used including muscles and joints (don't have to be an expert on anatomy!)
- Space used – how much?
- Obstacles, places and surfaces required to practice and develop the moves
- What risks might there be to self and others?

PHYSICAL EXPLORATION (Drama/Dance)

Jump First, Ask Later is a highly physical performance piece. This activity leaps off the idea of physicality, trust and balance ... in a safe way!

ACTIVITY (Making): Using tension to balance

- Partner up
- Consider how you might match the partnerships in height or size
- Take 1 - Stand opposite each other about 30 centimetres apart
 - Grip hands in 'monkey grip' or at wrists
 - Begin to lean outward from each other until your arms are fully extended, feeling your weight balance and adjust so that if you let go, you would fall (don't do that!)
 - You may have to adjust your pace to feel safe
- Take 2 – Facing your partner put your feet closer together so that they are almost touching
 - Grip hands in 'monkey grip' or at wrists
 - Begin to lean outward from each other until arms are extended – you may need to adjust your lean and weight to accommodate the lean which will be much wider than in Take 1
- Take 3 – In the extended position begin to both bend your knees and lower your bodies simultaneously until you are as low as you can go, keeping your arms outstretched and in tension
- Take 3 – Join into a group of four, standing in a circle about 30 cms between each of you
 - Grip hands or wrists and begin to lean out, aiming to make a circle with your extended arms
 - What are the adjustments required?
 - If you make the circle successfully try all slowly bending your knees simultaneously, maintaining the tension in your arms and leaning outwards.
- Take 4 – Return to your pair and stand side by side just slightly apart
 - Grip each other's hand at the wrists and then begin to slowly lean out to the side trying to extend your arms – maintain the tension in your arms and aim to balance – you may need to adjust your feet slowly
- Take 5 – Stand back to back with feet a little away from each other
 - Lean back until your backs are in contact and then move your feet out a little further
 - Link arms ie. around the elbows
 - While back to back and begin to lower your bodies using your backs as a stable point, maintaining the tension in your legs – stand up again.

BUILDING TRUST (Critical and Creative Thinking)

The Rope Game

- An activity aimed at collaboration and building trust
- You require a rope approximately 10-12 metres in length with the two ends tied
- Three people volunteer to be poles
- They stand inside the rope, lift it to their waists and step out until a triangle is formed with the rope remaining taut
- The remaining group members go inside the triangle and then the whole triangle becomes 'electric' from the ground up the rope, including the 'poles'.
- The aim of the activity is for the group/ensemble to work collaboratively and safely to escape from the electric triangle
- They need to consider how they will work with lifting, supporting and strategizing so that individuals can leave the triangle
- In the process, if they touch the rope, the game starts again.
- Poles can be replaced with successful escapees so they can participate further
- Safety considerations are paramount – what risks can they identify?
- What strategies emerged? What was successful? What else?

RESPONDING:

- What did these activities feel like?
- Were you 'successful'?
- What adjustments with your body did you need to make?
- How important is tension?
- How important is trust?
- Consider mis-matching pairs in the pair activity and how this may impact the activity ie weight, size, height
- What did you need to adjust in terms of tension, grip, timing, balance, weight taking?

Trying Out One (or More) of the Parkour Moves

Now that you have identified possible risks and know the importance of warming up, the required spaces and surfaces, see if you can try out one or more of the following moves.

Return to the tutorial videos to help you with the different stages of the moves.

- | | |
|---|---|
| <ul style="list-style-type: none"> • Kick step • One step • Butterfly kick • Jump, land, roll (Spiderman pose!) • Scissor kick to handstand • Cartwheel | <ul style="list-style-type: none"> • Stable surfaces – for jumping off! • Vaulting • Cat vault • Precision jump • Stride • Mixing up the stride and precision jump! |
|---|---|

After Seeing the Performance

This section of the resource offers questions, analysis, discussion points and activities for you (and your teacher) to explore after seeing the show.

Questions – Now you have seen the show...

- What do you remember about the theatre you saw the show in?
- Where did you sit? Why might this be important?
- What are three things you distinctly remember about the show – these could be about things you saw, you heard or you felt.
- Was there a story/stories in the show? Whose stories were told?
- How would you describe the 'world' of the performance? Did it seem like a real world? Did it feel that the characters were in a particular place?
- How did you feel about the characters? Which one/s did you respond to most strongly?
- Was the performance funny at all? Was it dramatic?
- What impressions did you have of the set design, the costumes, the sound, the lighting?
- What was your overall feeling about the production?
- If you could change something what would you change?
- If you could ask the creators a question what would you ask?
- How would you describe the show to someone who hasn't seen it?

RESPONDING TO THE PERFORMANCE

Movement and Dance

Patrick and Johnny/ Tristan play out a duet on the scaffolding. After a small game of blocking they share the 'bars' and move around in perfect synchronicity, all to a simple soundtrack. This moment in the show is represented in the image below.



RESPONDING

- What types of movements did the two performers use?
- How did they use the bars to support themselves throughout?
- What skills did they bring to this sequence in terms of – balance, strength, flexibility, tension, timing, coordination, stillness?
- What challenges might there be in performing this piece?
- Discuss what this movement section may represent for the performers

Mirror work (Dance-making)

One of the DMC Crew, Joe, talks about the high importance the crew place on ‘focus’ In this activity you work closely with a partner in a movement partnership that requires a high level of focus. One leads the others follows, then you swap so you can experience both roles.

- Pair up and stand facing each other – decide who will be leader first
- The aim is for the leader to begin to use simple, slow and sustained hand gestures and arm movements that the other person can copy or ‘mirror’.
- Simple, slow and sustained is important because it allows the leader’s partner to follow and copy.
- Music can be helpful here for creating a slow and sustained mood or simply adding to the focus between the pairs
- After a few minutes swap roles so the other person can be the leader
- Take 2 – give the pairs a specific action or given circumstance eg. Putting on a tie, brushing teeth, putting on make-up, imagining the mirror was a canvas and painting a picture, transforming into a spider.
- The pairs can choreograph a sequence and share this with the rest of the group
- RESPONDING: Reflect on the challenges this activity offers each within the pair

Personal story telling (English, Drama)

A key part of the performance is the personal stories each character reveals to the audience

- Whose stories do you remember and why?
- What circumstances led each of these performers to parkour?
- Why do you think they feel a need to tell their stories?

In the performance Jimmy and Joe sit on one of the boxes and ‘share’ their need for *tricking* and how much it is part of their lives: ‘We live it, we live and breathe it’. Jimmy and Joe talk in tandem. It’s about the same thing. Gradually their sentences become phrases, then become single words until they share the final thought one word at a time.

- Why do you think the performers chose to use this format to tell their stories?
- What is effective about this way of telling their two stories?

Revisit the ABC 7.30 Report **documentary and then reflect on Justin’s story in the show (Ale plays Justin’s role in the show you’ve seen)**

Here are some of the facts about his life before coming to parkour and how it has changed his life. What are your thoughts and responses to this story?

- o 11 schools
- o 6 anger management schools
- o 3 walls head butted
- o Lived with parents, grandparents, other grandparents
- o Lives in Revesby
- o Mum lives in Bankstown
- o Dad lives in Villawood
- o Anger began to reduce since doing parkour
- o When he is angry he trains using ‘big stuff’
- o If Justin can’t train: *‘Everything starts building up. I don’t go outside, I stay inside. Everything comes back to me. I start over thinking things. There are even some nights I cry myself to sleep.’*



Jimmy’s story

During the show we learn about Jimmy and his family’s journey to Australia. Look closely at the image above.

- What does this image convey?
- What do the projected images within it convey about Jimmy’s story?
- How might Jimmy’s story suggest that past events can shape who we are?
- Why does Jimmy do parkour?



Natalie's story (Ivana plays Natalie's role in the show you've seen)

Natalie/ Ivana came to parkour through her love of gymnastics. She states that it is 'different from gymnastics because I can do what I want'.

- What is Natalie/ Ivana's overall story?

Activity: Shared stories (Literacy, Drama-making)

Think of a story from your childhood or not so long ago. A story you feel comfortable telling someone else. It could be about a birthday, a holiday, something that happened at school, a falling out with a friend. It could be comic or dramatic, BUT you need to feel comfortable telling it.

- Groups of three people
- Each person shares their story with the other group members
- The group selects one of the stories
- Break the story up into three episodes or chapters
- Each member of the group takes one episode or chapter
- Practice telling your part of the story to the rest of the group in order
- AIM – to tell the story as if it is your very own!
- So you need to know it well and feel you can convince an audience it is yours
- Each group shares their chosen stories for the larger class, each of the 3 telling their episode
- Remember to tell your part with as much focus, belief and commitment as possible
- The class then decides whose story it is
- Take 2 – in your group create a short performance of the story where the group members play the characters in the story, not just tell it – here you can work with a range of dramatic elements and form.

RESPONDING - Reflect on

- The value of story-telling
- What it may mean to a performer to tell someone else’s story, and
- The importance of an audience in story- telling.

CAPTURING YOUR STORY (English, Literacy)

Take the personal story you shared with your group and write it down or orally record it.

There are a number of ways you can approach this

- As a straight story that could begin with “I remember when...” or “It should never have happened...” or “It was the funniest moment!” etc.
- You could write it as a narrative poem
- If you love illustration or animation you could craft it as a graphic narrative or an animated presentation
- In the story telling activity you spoke in the first person. What shifts in the story if you use the third person as if you were telling someone else’s story?
- Enjoy the process of capturing your personal story in the way you feel tells it best

THEMES AND ISSUES (English, Literacy, Critical Thinking)

To some extent you have already given some thought and word and action to the themes and issues *Jump First, Ask Later* explores. Like other mediums theatre does need to have a purpose and an intended meaning. Why?

Here are some themes and issues explored in the show:

risky business pathways community loyalty choices
 somewhere to put your anger
 fear loneliness joy ambition introversion dreams

- Create pairs and select one of the themes and issues offered here
- Reflect on the performance of *Jump first, Ask later*
- Discuss several examples of how you think your selected theme/issue was explored in the show
- Consider if it was represented in – *the words, the movement, the digital technologies used, the music/sound, or lighting.*
- Share your examples with the class
- Discuss how the different elements of a theatre performance can convey meaning and ideas
- What other themes or issues do you feel were explored?
- What importance or value do some of these themes and issues have for you?

MONOLOGUE (Drama–making)

In the ABC 7.30 Report clip and also in the performance Johnny/ Tristan tells us ‘I’m 17. Ah ... I dance.’ In fact, ‘I don’t talk much’. In the performance we watch him translate his thoughts about how and why he moves:

“It’s what I do comfortably... It’s a thing I do when I’m... tired. Like stressed out or something... I like to create... ah... like to play around with stuff... If I can’t create... I just draft it and just leave it and just note it down... nearly every day... I think you build... it’s like...Building your vocabulary ... You just create something. Like a movement piece ... something tells how you feel ... Your character ... And, yeah... like ... Everything has ch...character.”

We learn that Justin/ Ale has been in many fights, while Joe has not been in any. This difference in their experiences becomes a movement sequence in the performance, Justin/ Ale teaches Joe how to fight beginning with preparing for the fight:

“Well first you have to staunch up, then size or square up, then shape up and then you fight ... staunching ... Shoulders forward. Head forward. Walk towards them. ... you can yell at them ... And the next one. Sizing up. You want to come right next to me and go head to head ... And you’re just looking at them. You can still yell at them ... Yeah. And you can head butt them. You can push them if you want ... And then after that you want to shape up... Yeah you’re just watching them... You see if they’re going to fight...”

Joe talks about the overwhelming need for focus in training and in the practice of parkour.

“... In today’s session you’ve got to push yourself. You’ve got to be faster, you’ve got to be stronger, you need to stay focused. I don’t want you thinking about work, school, home, whatever. Whatever’s going on in your life, it does not matter. Once you enter this room, once you enter this training space, training is on your mind 120% of the time. I’m going to be straight up with you – tonight’s session is not going to be easy. It’s going to be hard. You’re going to go through some pain. You’re going to want to give up. I want you to push through that pain. I want you to land that move. I want you to nail that combo you’ve been working on. It’s going to be worth it”

These moments in the performance are catalysts for the performers to use their physical skills to embody their story.

CREATING A MONOLOGUE

What is a monologue? It is a performance by one actor and focuses the audience on that story for that time. A monologue can be a soliloquy (thoughts said aloud), it can be speech like, a prologue, an epilogue, or it can be within a scene. The audience can be the one in the auditorium or it could be to a character or characters within the play itself.

- Take one of the pieces of text above and prepare it as a performed monologue
- You may choose to play it as you recall it OR you may re-contextualise it to another setting or location or time, even another gender
- You need to carefully consider the text – wants and motivations, intended meaning
- You may wish to perform the monologue to a partner or to the class
- RESPONDING – reflect on the process of creating a monologue as performance; interpretation of text, use of drama elements, expressive skills, audience

REVIEW WRITING (English, The Arts – Drama, responding, Critical and Creative thinking)

Below are extracts from two reviews from the 2015-2016 season of *Jump First, Ask Later*. A review gives the reader insight into what a theatre production is about, its story and then critiques the strengths and weaknesses of it. Important to note is that it is a personal response by the reviewer.

You could work in pairs and share your ideas and responses here. Read both and then decide on:

- What does the reviewer think the show is about?
- What strengths does the reviewer see in the production?
- What weaknesses or gaps do they see?
- IMPORTANTLY – do you agree with the reviewer?
- If not, what would you say to them in response?

REVIEW ONE

Choreographer Byron Perry has tried to capture the essence of this street sport using six skilled performers, all from the suburb of Fairfield in Sydney. They share their personal journeys into the world of parkour with stories about their successes, sacrifices and scrapes over the years as they have perfected their craft. We learn about the level of discipline required, the struggle to make their passion their career, and the myriad benefits to be found in being part of the parkour community.

These anecdotes are interspersed with explosive examples of the art form. The most engaging sequences feature carefully constructed choreography, in which the performers dive, leap and tessellate in close quarters, inches from the faces in the front row. It's high-calibre, heart-racing stuff, but these moments are frustratingly few. Much of the action is limited to a kind of parkour for beginners' tutorial, where certain moves are shown in isolation, or various members of the cast perform their party tricks.

These displays are unquestionably impressive in their own way but feel rather detached from the theatrical conceit of this production. Indeed, it's the very nature of bringing parkour from the streets to the stage that throws up some of the most problematic hurdles. There simply isn't the space or city-wide scale in the Arts Centre Melbourne's Fairfax Studio to show parkour at its most thrilling, and by breaking it down into its constituent elements, the danger and agility so intrinsic to this mode of movement become bubble-wrapped.

The counterpoint for this has clearly been aimed at finding the most affirming and personal narratives amongst the performers, and in this respect there are some glimpses of something beautiful. Immigration and diversity, behavioural stereotypes, the cathartic value of expression, and the pressures of meeting expectations, are all touched upon, but with glancing blows that never quite reach the profundity it hopes for. That said, these six performers show tremendous courage in such candour, and it's this broader sense of brave honesty that holds this show together.

Read more at: <https://dailyreview.com.au/jump-now-ask-questions-later-review-powerhouse-youth-theatre-melbourne/47066/>

REVIEW TWO

Here is a dance show that is so much more than just a dance show. What Jump First, Think Later brings to audiences is a poignant and raw tale of six young parkour and urban dancers who represent Australia's wonderful multiculturalism. The narrative of this 50-minute show is really heartwarming as Joe Carbone, Johnny Do, Justin Kilic, Jimmy James AKA Jackie Chan, Natalie Siri, and Patrick Uy share with us their personal experiences of how this art form enriches their lives.

Community spirit is a value that these dancers hold close to their hearts as they aim to bring a fresh perspective to this daring form of movement. As they tumbled, flipped and had us on the edge of our seats, what was really evident was these dancers athleticism and agility. On the surface, it may seem that these young kids are some kind of trouble makers, when really, all they want to do is share their passion for what they do and educate not only kids but parents on the importance of happiness.

Each of these six performers has had their own personal struggles whether it be anger management, cultural adjustment or the reality of that 9-5 job, but what was so beautiful to see come to life was the power of motivation, hard work and camaraderie. The notion of power in all its form was evident through this street styling; power through individuality, dance as empowerment, and the overall power of community spirit. It really is that simple.

Read more at: <http://arts.theaureview.com/dance/dance-review-jump-first-ask-later-arts-centre-melbourne-performances-until-august-6th/>



FINALLY - Freedom from Oppression

Read the extract below. Do you agree that parkour 'is an inherently political practice'? Did *Jump First, Ask Later* that for the performers this is true?

Parkour gives people the chance to express a freedom of movement that pays little attention to the instructions of the city. It's a highly social activity, which brings like-minded traceurs together and gives them a chance to be physically, but also politically active in their cities.

This is perhaps why it is flourishing in areas of the world that are under extreme social or political pressure. For example, there is a thriving parkour group among the disenfranchised youth of Gaza. And in Iran, where women's rights are often oppressed, parkour is gaining huge popularity among female participants.

Parkour offers a way to actively engage in the city physically, emotionally and socially. It requires nothing more than a pair of hands, an able body (which of course, makes it inaccessible to some) and a willingness to explore the city beyond the one you're told to behave in. Parkour is an inherently political practice.

Source: <https://theconversation.com/the-urban-politics-of-parkour-how-traceurs-use-sport-to-rediscover-the-city-62807>



Australian Curriculum Links

Discipline	Organising Strands	Sub-strands / descriptors
English	<p><i>Language</i>: knowing about the English language</p> <p><i>Literature</i>: understanding, appreciating, responding to, analysing and creating literature</p> <p><i>Literacy</i>: expanding the repertoire of English usage.</p>	<p>Language variation and change</p> <p>Language for interaction</p> <p>Expressing and developing ideas</p> <p>Literature and context</p> <p>Responding to literature</p> <p>Examining literature</p> <p>Creating literature</p> <p>Interacting with others</p> <p>Interpreting, analysing and evaluating</p> <p>Creating Texts</p>
The Arts: Drama	<p><i>Making</i></p> <p><i>Responding</i></p>	<p>Improvising, devising, playing, acting, directing, refining, interpreting, rehearsing, presenting, performing</p> <p>Being an audience, listening to, enjoying, reflecting, analysing, appreciating and evaluating own and others' drama work</p>

Australian Curriculum – General Capabilities

General Capability	Organising Elements
Intercultural Understanding	<ul style="list-style-type: none"> • Recognising culture and developing respect • Interacting and empathizing with others • Reflecting on intercultural experiences and taking responsibility
Ethical Understanding	<ul style="list-style-type: none"> • Understanding ethical concepts and issues • Reasoning in decision making and actions • Exploring values, rights and responsibilities
Critical and Creating Thinking	<ul style="list-style-type: none"> • Inquiring – identifying, exploring and organising information and ideas • Generating ideas, possibilities and actions • Reflecting on thinking and processes • Analysing, synthesizing and evaluating reasoning and procedures

About the Writer:



Meg Upton is an arts educator, arts researcher, lecturer and writer. She teaches drama and theatre education at Deakin University. Since 2000 she has worked as both an education manager and teaching artist with Malthouse Theatre and Melbourne Theatre Company.

Other companies Meg has worked with include Arena Theatre Company, KAGE Physical Theatre, Polyglot, Arts Centre Melbourne, Theatre Works, Platform Youth Arts, Ilbjerri Theatre Company and Victorian Opera. She has a PHD from the University of Melbourne that explores the pedagogies of teaching theatre analysis in senior drama.

Meg has created over one hundred education resources in the past eighteen years for theatre and dance companies, touring companies, playwrights, ABC Splash, Education Services Australia and recently for the Australian Federal Police and Attorney General's Department. In the past five years she has presented her research and practice at conferences in Paris, Singapore, New Zealand, New York, Brisbane, Sydney, Adelaide, Melbourne, Canberra and Hobart.

Meg has been a national board member for Drama Australia, and Young People and the Arts Australia. Currently Meg is a board member of Drama Victoria and RAWCUS (a theatre company for people with and without disabilities), and Vice President of the Victorian Green Room Association Awards and is the Education Curator for Australian Plays (The Australian Script Centre).

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