



3.2

MODULE 3. Performance for Futures
Act 2 – Status and Improvisation

Performance for Futures

Act 2 – Status and Improvisation



Contents

Welcome to Performance for Futures

Act 2: Status and Improvisation

Key concepts from theatre and performance

Key concepts from futures studies

Inspiration for this Act

Before the act

During the act

After the act



Photo by Mockup Graphics on Unsplash

Welcome to Performance for Futures!

In this module, we aim:

- to acquaint you with some concepts and ideas from the world of theatre and performance;
- to give you a broad overview of some concepts from Futures Studies;
- to apply these to thinking about your futures in ways that will help your personal and professional development;
- to have fun together!

Act 2: Status and Improvisation

‘Status and improvisation’ helps you develop an awareness of how you might face future situations, finding tools that allow you to respond to new situations as they arise (embracing emergence).

Act 2: Status and Improvisation

In this act, you will:

- be introduced to techniques developed by British-Canadian practitioner and improvisation teacher Keith Johnstone;
- start to reflect and act on how you approach the future, embrace emergence and prepare for situations;
- increase self-awareness about your status (and that of others);
- discuss how approaching emergence with openness can lead to useful insights and discoveries.

Concepts from theatre and performance

Status:

theorised by Keith Johnstone, status in the theatre refers to the hierarchies of power that different characters or agents have at any given moment.

Offer:

in the context of improvisation, an offer is anything a player says or does, which elicits a response from the other player(s).

“Status is played to anything, objects as well as people.”

(Johnstone, 1981, p. 50)

Concepts from futures studies

Futures Literacy:

The capability to use the future to better understand and inform the decisions we make in the present.

Embracing emergence:

The understanding that the complexity of our world breeds novelty, and the ability to use that understanding to respond with agility to changing circumstances.

Inspiration

- [Keith Johnstone](#)
- Riel Miller – [Futures Literacy \(FL\)](#)

“Being in that liminal space, where there is potential for going somewhere that you hadn’t thought about.”

(Damhof, in Simon, 2020)

Before the act

Take some time to think and select an object you can bring with you that, for whatever reason, can be used to represent your future.

It could be that the object is bright, and you imagine yourself having a bright future.

It could be complex and layered.

Or an empty vessel, ready to be filled...

The important thing is that there is an explanation that makes sense to you.

During the act

This is a performance-led workshop, so there will likely be physical contact between participants.

There will also likely be some movement, so wear comfortable clothes.

Be prepared to be playful, relax and have fun!

Let the facilitators know if you are uncomfortable with any of this, or if you have any access requirements.

After the act

Over the next week or so, observe people in your environment

– this could be at home, in public, at work...

What status do they have in their relationships to other people, objects or spaces around them?

What is their body-language like?

Copy it – adjust your body to match your subjects' posture, comportment etc.

How does that feel? *Take note, and take notes.*

Questions, doubts, hopes, fears...

Please get in touch if you have any questions or comments, or if you need any support with the materials of this act.

Drop us a line at p.desenna@mdx.ac.uk and/or t.bacon@mdx.ac.uk.

thank you for **your** attention

join us at futuresproject.eu