

PART 5

TOOLBOX AND METHODS

In this section, you will find a description of the tools and methods that were found to be useful during the research carried out throughout the T.E.E.N. project.

The tools have all been translated into English and are meant to act as inspirational reference points for you to adapt to your own needs, structures, projects, and desires. One of the most important things we have discovered throughout our experiences of working with teenagers is that *there are no hard and fast rules*, so by all means use the tools and methods we include here, but make sure you adapt them accordingly.

At the end of this section, you will also find 'Golden Recommendations' that emerged from the project, as well as the 'Kitchen Table' manifesto written by the young teen ambassadors.

It must also be said that the T.E.E.N. project research remains an ongoing occupation. To find newly updated and implemented tools / methods please visit the project website: www.teentheatreetwork.eu

5.1 PEPYS' DIARY AND THREE QUESTIONS ON THEATRE CRITICISM

– Portugal

We asked everyone involved in the project to create a diary in which they could not only reflect on the performances they had seen, but also on the wider world and how the performances they had seen might impact the public sphere. The goal was to intertwine ideas about life, theatre, writing, and public debate in order for the participants to understand that performances actually inhabit a public space and that there is no way to escape the spectator's subjectivity. From 1660 until 1669, Samuel Pepys, an administrator of the English navy and a Member of Parliament, maintained a private diary. This is considered to be one of the most illuminating primary sources for the history of his time, in which the author mixed personal reflections with acute observations. Through his diary, we can learn about the Great Plague of London, the Second Dutch War, and the Great Fire of London – and we also have a glimpse of the theatre from his time. Through his colourful descriptions of venues, people, politics, and performances we can revive the atmosphere and fanfare of Restoration Theatre. In effect, Pepys's diary is considered to be one of the early examples of theatre criticism. You can read a short extract of it here:

PEPYS' DIARY

Samuel Pepys

Monday, 29 September 1662
(Michaelmas Day)

This day my oaths for drinking of wine and going to plays are out, and so I do resolve to take a liberty today, and then to fall to them again. Up and by coach to White Hall, in my way taking up Mr. Moore, and walked with him, talking a good while about business, in St. James's Park, and there left him, and to Mr. Coventry's, and so with him and Sir W. Pen up to the Duke, where the King came also and staid till the Duke was ready. It being Collarday, we had no time to talk with him about any business. They went out together. So we parted, and in the park Mr. Cooke by appointment met me, to whom I did give my thoughts concerning Tom's match and their journey tomorrow, and did carry him by water to Tom's, and there taking up my wife, maid, dog, and him, did carry them home, where my wife is much pleased with my house, and so am I fully. I sent for some dinner and there dined, Mrs. Margaret Pen being by, to whom I had spoke to go along with us to a play this afternoon, and then to the King's Theatre, where we saw "Midsummer's Night's Dream," which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that

ever I saw in my life. I saw, I confess, some good dancing and some handsome women, which was all my pleasure.

Thence set my wife down at Madam Turner's, and so by coach home, and having delivered Pegg Pen to her father safe, went home, where I find Mr. Deane, of Woolwich, hath sent me the modell he had promised me; but it so far exceeds my expectations, that I am sorry almost he should make such a present to no greater a person; but I am exceeding glad of it, and shall study to do him a courtesy for it.

So to my office and wrote a letter to Tom's mistress's mother to send by Cooke tomorrow. Then came Mr. Moore thinking to have looked over the business of my Brampton papers against the Court, but my mind was so full of other matters (as it is my nature when I have been a good while from a business, that I have almost forgot it, I am loth to come to it again) that I could not set upon it, and so he and I past the evening away in discourse, and to my lodgings and to bed.

The following is a template used to emulate Pepys' diary during the T.E.E.N. project completed by a teenager participant:

THE PEPPY'S DIARY EXPERIENCE

PROJECT TEEN RESEARCH TOOL #1

To be sent to teentheatreproject@gmail.com

Your Name, City, Country, Date.

Martina Bosi, Mantua, Italy, 26-01-18

[Title of performance, author of text (if applicable), main responsible/s for the performance, Company/Structure, Venue, date of attendance.]

Rzeczy/Cose, by Daria Deflorian and Antonio Tagliarini, produced by Tagliarini/Deflorian, at Teatro Magro Home, 25-01-18

Diary Entry (Around 100 words):

Today I have seen the performance Rzeczy/Cose at the teatro Magro. I was very excited to go to the theatre because I hadn't been there for a long time. I wanted to feel emotions, to be kidnapped by the show. When I entered the theatre, there were no chairs and people

could walk around and watch the screenplay. Then the actors took some chairs and we sat on them. The start was strange and for this reason it increased my curiosity. There were lots of boxes full of stuff. Was it only stuff or could it be considered more important, a part of our life? This was the point of the entire performance. We should have given a sense to every little action.

Before going to the theatre I had been to the church. The priest said that our life is a sort of a bad picture and behind this bad picture there is another one which makes satisfied, proud and cheerful. After having seen this performance, I can say that I don't think our life is horrible. We only must transform it into a treasure, we must change our point of view. Janina Turek found the way to spread her life appreciating tiny things. As the actors told us, she wrote how many times she had called someone, how many times she had said "hello", what she had eaten... So, she gave a sense to her routine. I totally admire her method. It's more than a normal diary, it's the key to find useless things useful.

THREE QUESTIONS ON CRITICISM

In addition to the Pepys' Diary task, everyone involved in the project was asked to answer three questions about theatre criticism. This was used as a starting point to reflect on what theatre criticism is, who uses it, and how they go about it.

1. WHAT IS THEATRE CRITICISM?
2. WHO NEEDS THEATRE CRITICISM?
3. WHAT IS THEATRE CRITICISM GOOD FOR?

Templates of the two tools are available on the website: teentheatre.network.eu at the section "Tools and Research".

RUI PINA COELHO

The critic and researcher of the project

