

Cave

Environment : Torches and high vis. jackets. Boxes and screens make tunnel leading to cave drawings end - 2 giant blackboards + small boards, lumps of chalk and stone from the quarry. Sound cave - dark voiles swooped across ceiling/walls. hanging stalactite chimes/ beaters. Tank drum, black chimes. Skelebones corner, blacks, spiders, webs, skulls and skeleton hands + 'well' containing treasure - gems and light crystal.

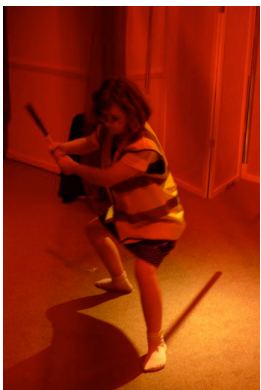


Torches and Tunnels Make giant shadows as you move down the tunnel into the small cave. Explore walls, floor, each other's faces, hands, baskets of white rock and drawing on wall.

Cave Drawings Find boards and chalk and make your marks - tapping, scraping, drawing, writing. Listen to the sound sand extend movements to cover the board with white patterns and shapes of all kinds. Use small boards on laps/ floor, create rhythms and sounds, sing as you tell stories with pictures.



Sound Cave Peep thro' the gaps in wall and shine torches into the big sound cave. Knock through the rockfall and enter through stalactite chimes. Move around and play the chimes, create a resonating soundspace all around. Explore different sound qualities, held/unheld, hear the sound wobble as they swing to and fro. Add the tank drum and listen to its magic as the sound builds and fills the space.



Spiders and Skulls Skeleton corner is lit and we find spiders, skulls, skeleton hands - playful, interactive, inducing strange sounds. See skeleton shadow, lit behind screen. Add microphone for vocal work

Gems Find treasure in the well. Look at gems in torchlights, see them glitter and sparkle. Light crystal is found and spreads its changing colours over hands/feet/floor - magical, special. Black chimes may support this section with gentle melodic sounds as you rest in the cave.

Follow the torchlights back down the tunnel and home.



Evaluation A workshop of two halves - visual and aural. Many clients responded well to the visual stimulus of white chalk on black, covering the boards with strokes and swirls, or pictures and patterns. Others preferred the aural qualities, tapping the rocks, making rhythms/scraping sounds or loud thuds - sharp contrast to chime sounds. Chimes worked really well, filling the space with resonating notes - good vibrations to feel - beware of swinging - suggestion of T-shaped beaters to enable some clients to play. In many workshops tankdrum became focus for 'perfect moments' of pure listening and enjoying the sounds. Vocal work needs its own space for best effects. Sometimes problems hearing themselves. Seemed as though the 'moving/swinging space' encouraged people to move around - good in some ways - difficult to get focus at other times. Skeleton shadow helped to refocus groups. Could have used the little mirror balls for treasure? Might have worked better (with torches) than the smaller gems? Most coped surprisingly well with confined, resonating space, though a couple of auties did leave and not return - more down to carers we think!