# The Space Tapes: Body

## This is a listening & writing resource pack. It contains three writing exercises to accompany ‘The Space Tapes: Body’ soundscape by Antosh Wojcik.

### This soundscape was made to reflect elements of the human body as a ‘space’. It has three sections: Belly & Lungs (0:00-3:10) Blood Stream (3:11-6:45) Head Space (6:46-10:36)

## Listening Exercise: What can you find in the soundscape?

* Listen to ‘The Space Tapes: Body’.
* Make notes of the senses: what you see, feel, hear, taste, smell when listening to the sounds as they develop. Describe these with as much detail as you can. These can be things found outside of the body, anything that comes to mind is useful!
* Make note of any phrases and sensations that come to mind when listening.
* This is your **Ideas Bank**. You can use these ideas to build poems in the following exercises.

## Writing Exercise 1: ‘Airy Sonnets’

### A sonnet is a traditional form of poem often written to convey the poet’s feelings about a subject.

### They are commonly 14 lines long, each line composed with 10 syllables. They often have a rhyming pattern, but there is no pressure to rhyme here.

### This exercise responds to the ‘Belly & Lungs’ part of the soundscape.

#### Select one of the feelings from your Ideas Bank. The sounds in the Belly part of the soundscape might make you feel, confused, trapped, safe, for example. This feeling is your title.

* **Write a sonnet exploring how that feeling feels in your body.** Think about where you feel it and how it might change.
* Please use images, phrases or sensations that you found in the soundscape to transform how that feeling feels in the body.
* As you write the sonnet, see where you can leave gaps in the lines; how can you use spacing between phrases and sensation to bring a feeling of air or space into your sonnet?

## Writing Exercise 2: The Rush!

### This exercise responds to the ‘Blood Stream’ section of the soundscape. A rush is a type of poem that starts fast and slows down - and you can do this with the subject you write about too.

##### **The rush is a formula for writing a poem that starts quick with change and slows down to a thought. It should feel like when you slow down, you can think more. The poem will look like an upside down tornado by the end of it.**

#### 1. **Write about a transformation that could happen to the body.**

#### For example, the body transforming into an animal, an object, a piece of weather!

#### It could be about you, or someone else, feel free to write in 1st, 2nd or 3rd person point of view.

#### Write parts that explore how the change happens and what it feels like. **These are the fast parts.**

#### Write parts that think about what change has happened and what that might mean. **These are the slow parts.**

#### 2. Rewrite the poem with the following formula:

A decreasing amount of lines; 7-6-5-4-3-2-1  
An increasing amount of syllables; 1-2-3-4-5-6-7

So;   
7 lines of 1 syllable (fastest)  
6 lines of 2 syllables (faster)  
5 lines of 3 syllables (fast)  
4 lines of 4 syllables (average)  
3 lines of 5 syllables (slow)  
2 lines of 6 syllables (slower)  
1 line of 7 syllables (slowest)

## Writing Exercise 3: Head Space

### This writing exercise responds to the ‘Head Space’ section of the soundscape.

This is Lydia Davis’ poem/story, **‘Head, Heart’** (from *The Collected Stories of Lydia Davis*, 2011, Penguin)

Heart weeps.  
Head tries to help heart.  
Head tells heart how it is, again:  
You will lose the ones you love. They will all go. But even the earth will go, someday.  
Heart feels better, then.  
But the words of head do not remain long in the ears of heart.  
Heart is so new to this.  
I want them back, says heart.  
Head is all heart has.  
Help, head. Help heart.

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### The poem/story explores a conversation between two parts of the body and some of their ideas about the outside world.

* **Write a conversation between two parts of body**. Use the conversation to explore their relationship or what they might think about the outside world.
* Write as though each new line is the part of the body responding, so their conversation develops line by line.
* You could try and use the body part as the lead pronoun - for example, ‘Heart is so new to this.’ Heart is the pronoun instead of ‘he/she/they/it’ in this line.