



PEER REVIEWED

NATIONAL 4-H CURRICULUM

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Theatre Arts

The background of the cover is a vibrant blue with swirling, wavy patterns in shades of purple, green, and yellow. Various theatrical and artistic icons are scattered throughout: two green comedy and tragedy masks in the upper left; a green stage chair; a green star; a green open box containing musical instruments; a green treble clef with two musical notes; a green stage with a blue sky and clouds; a green paintbrush with a red tip; a green open book; a green head of a person; and a green clothes rack with various garments. Several green stars are also floating around the central elements.

Imagination
in Action

Level 3 - Advanced



Acknowledgments

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THEATRE ARTS CURRICULUM

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Narrative Pantomime – Telling the Story through Pantomime

How Can Your Pantomime Bring To Life the Narrator's Story?

Skill Level
Advanced

Learner Outcomes
Spontaneously pantomime the actions of a story as it is told.

Educational Standard(s)
National Theatre Standards 5-8. Standard 2.

Success Indicator
Demonstrates knowledge and skills of pantomime by spontaneously pantomiming the actions of a story as it is told.

Life Skill(s)

- Communication
- Leadership
- Decision Making

Tags

Story dramatization, creative movement, storytelling

Time Needed
45 minutes

Materials List
Samples of literature

Introduction

When you think back to times in your early childhood when someone read you a story, what made the story stand out in your memory? What stories did you enjoy so much that you asked to hear them again and again? If you reflect on why these were your favorites, it was no doubt because the storyteller did something to make the stories come alive. Perhaps the storyteller asked you to join him or her in acting out the parts of the story through pantomime; this is called narrative pantomime. How much more fun it is to act out a story of a journey than to simply listen to the story being told! Let's begin our pantomime journey!



Opening Questions

What are parts of a story that we might want to act out through pantomime? What types of stories lend themselves to narrative pantomime? How can you add narrative pantomime cues to your own storytelling?

Learn More

Sample narrative pantomime activities referenced by age level and subject matter area

You can find additional information on this activity and more at:

www.4-H.org/curriculum/theatre2



Experience/“What to Do”

In this activity, each of you will have the opportunity to be a storyteller as well as a story actor! You will create pantomime cues for stories and also pantomime in response to others' cues.

Let's form into small groups and decide who will start out as storyteller. Storyteller, decide if you will be improvising your story, writing your story, or selecting a story from literature. Then prepare for your storytelling by adding pantomime cues to the text.

Facilitator Note:

Allow students to choose whether they wish to improvise their story, write their story, or select a story from literature.

Here is a simple activity plan:

Hello, everyone! Welcome to our story circle. Today, in our story we will be visiting a special garden. As I tell the story, you will pantomime parts of the story. Do you know what a pantomime is? – it is acting without speaking. When you hear a cue for action in the story, like “She walked up the hill”, then do that action in your place in the circle. Now let's begin our adventure in the garden “That afternoon, Taylor tended her garden...”

You are encouraged to add to your story more action details, as well as sensory stimuli in order to provide more pantomime cues to your group. See sample excerpt below. The text in italics indicates where the facilitator has added pantomime cues:

“That afternoon, Taylor tended her garden, pulling weeds and raking leaves in the blistering heat. As she began to water the garden, suddenly she heard a clap of thunder and a deluge of rain fell upon her and her lovely garden”.....

Adding the watering of the garden and the sensory stimuli of heat and thunder as pantomime cues provides a richer narrative pantomime experience for the youth. Your story should be at a length appropriate to the attention span of the age group you are working with.

As storyteller, be sure to encourage individual creativity and not uniform movement. Your goal is to stimulate each child to put his or her Imagination in Action!

References:

Corbin, H. Dan and Williams, E. (1987) *Recreation Programming and Leadership* (4th ed.). Englewood Cliffs, New Jersey: Prentice- Hall Inc.

Did you know?

There are two different types of pantomime: narrative pantomime and plot/story based pantomime.

In narrative pantomime, the actors pantomime actions of a story being told by the narrator/storyteller. The audience hears the story and views the narrative pantomime accompanying it. In plot/story based pantomime, the actors evolve the pantomime story themselves, without a narrator/storyteller. The story communicated to the audience is totally non-verbal.

Find more information at:
www.4-H.org/curriculum/theatre2

News & Careers

The Society of Children's Book Writers and Illustrators has been the international organization for writers and illustrators of children's literature since 1971.

Find more information at:
www.4-H.org/curriculum/theatre2



Share...

What were the elements of your story that made it ideal for narrative pantomime?

Reflect...

How did your experience as storyteller compare with your experience as actor?

Generalize...

At what times is it preferable to communicate non-verbally rather than verbally?

Term Concept Discovery/Facilitator Notes...

In order for narrative pantomime to engage participants fully, the storyteller must be animated in the telling of the story. A vibrant voice and facial expression are vital. If reading from a story, eyes should not be buried in the book, but directed out to all participants.

The success of the narrative pantomime experience is due in large part to the choice of story. Its language and content should be age appropriate to the audience. This applies to both a story improvised or written by the storyteller, or a literary text chosen by the storyteller. Stories written in the past tense can be changed to present tense for more dramatic effect. Excerpts from letters, poetry, essays, stories and song lyrics can be linked together to dramatize a common theme such as justice or love.

Older youth may find narrative pantomime too limiting and want to develop their own story dramatization. In order for a story to be conducive to dramatization, it should have an interesting idea, conflict, and action. Older youth may wish to dramatize only certain aspects of a story, and include dialogue, music, props, costumes and sets.

You can store literature for narrative pantomime in a theatre trunk. Literature is conducive to narrative pantomime, particularly with younger children. For instance, nursery rhymes and fairy tales are particularly appealing to kindergarten through 3rd graders.

Apply...

What did you learn in this activity that you can apply to your daily life?



Dialogue – Resolving Conflict

How Can Role-playing Peacemaking Responses to Conflict Help in Conflict Resolution?

Skill Level

Intermediate

Learner Outcomes

In an improvised scene involving conflict between two individuals, effectively resolves conflict

Educational Standard(s)

National Theatre Standards 5-8:
Standard 2.
National Language Arts Standards:
Standard 8.

Success Indicator

Identifies and resolves conflict through improvisation of a scene.

Life Skill(s)

- Managing Feelings
- Self-Discipline
- Empathy
- Conflict Resolution
- Accepting Differences
- Communication

Tags

Peacemaking,
Improvisation

Time Needed

45 minutes

Materials List

Handout of conflict resolution trigger lines

Introduction

We all have had the experience of wishing we had spoken or acted differently in a conflict situation with another person. We wish we could replay the scene and substitute different words and actions so that the result was peacemaking and not antagonism. To help us achieve these peacemaking results, we can learn and practice techniques called conflict resolution skills.

A very effective way to develop these skills is to rehearse responses to potential conflict situations. By role-playing various resolutions to conflicts, we are then better prepared to be peacemakers when “real life” conflicts arise in our daily lives!



Opening Questions

How do you respond when confronted with anger or bias? With bullying or criticism? While we may feel tempted to respond with the same rage or insult that someone directed to us, this would only escalate the conflict and hurt.

Learn More

You can find additional information on this activity and more at:

www.4-H.org/curriculum/theatre2



Experience/“What to Do”

In this activity you will role-play situations in which a conflict exists between two characters. You will practice how to resolve these conflicts by role-playing a variety of peacemaking responses. Following are examples of eight peacemaking responses to conflict:

Use ‘I’ Messages: “I feel hurt when you say that”.

Restate: “You say that I make you angry. In what way?”

Consequences: “If you keep bullying me, I am going to report you to the guidance counselor”.

Apologize: “I am sorry if I hurt your feelings by what I said.”

Compliment: “I’ve seen you on the basketball court. You’re terrific”.

Empathy: “I can see why you would be frustrated by what is going on in your life”.

Find Commonalities: “You and I both like video games. We have other things in common, too.”

Seek Help of Another Person: “I am not sure that we can solve our conflicts on our own; why don’t we ask the coach to meet with us?”

With a partner, select one of the following scene starters below to role-play and resolve:

“You’re always bothering me!”

“I don’t know why you say that.”

“Quit talking about me to everybody!”

“What do you mean?”

“You shouldn’t have done this.”

“What does it matter to you?”

“I think you’re trying to stir up trouble”.

“Well, I think you’re the troublemaker”.

Decide who each of your characters is and what your relationship is to each other (e.g., brother and sister, girlfriend and boyfriend, etc.). Determine what the argument is about. Improvise or write a conflict resolution ending, using one or more of the eight peacemaking responses.

Did you know?

Sample positions employing conflict resolution skills include: university Assistant Dean of Students; school disciplinarian; conflict specialist in relief and development organizations and alternative dispute resolution programs; and mediator in restorative justice programs in probation and social service organizations.

Masters and doctoral degrees are available in conflict resolution.

News & Careers

The US News and World Report issue (12/11/09) devoted to careers, listed “mediator” as one of the top 30 careers. At the time of this publication, the median pay \$66,800.

Mediation Jobs

Find more information at:
www.4-H.org/curriculum/theatre2



Share...

Describe how you came to select the peacemaking response(s) to the conflict.

Reflect...

What steps did your character take to resolve the conflict?

Generalize...

What skills do you need in conflict resolution?

Term Concept Discovery/Facilitator Notes...

This activity can be introduced into a school's anti-bullying program; students can employ these conflict resolution role-playing approaches in their peer mediation/peer education efforts. These approaches can be adopted as a school wide response to any bullying or intolerance. The ultimate goal is to have these role-play responses become so natural as to become automatic peacemaking responses in students' daily lives.

Apply...

What are some things you can do to resolve conflicts at home, at school and in your community?



Conflict Role-play

Choose a partner to role-play a situation in which a conflict exists between two characters. Practice how to resolve these conflicts by using one of the peacemaking responses.

Peacemaking Responses

Use 'I' Messages:

"I feel hurt when you say that".

Restate:

"You say that I make you angry. In what way?"

Consequences:

"If you keep bullying me, I am going to report you to the guidance counselor".

Apologize:

"I am sorry if I hurt your feelings by what I said."

Compliment:

"I've seen you on the basketball court. You're terrific".

Empathy:

"I can see why you would be frustrated by what is going on in your life".

Find Commonalities:

"You and I both like video games. We have other things in common, too."

Seek Help of Another Person:

"I am not sure that we can solve our conflicts on our own; why don't we ask the coach to meet with us?"

Situation	
	"You're always bothering me!" "I don't know why you say that."
	Quit talking about me to everybody!" "What do you mean?"
	You shouldn't have done this." "What does it matter to you?"
	"I think you're trying to stir up trouble". "Well, I think you're the troublemaker".

Decide who each of your characters is and what your relationship is to each other (e.g., brother and sister, girlfriend and boyfriend, etc.). Determine what the argument is about and write a conflict resolution ending in the space below.



Dramatizing a Memory – Listening for Flashback Cues

How Are Group Efforts Maximized Through the Skill of Active Listening?

Skill Level

Advanced

Learner Outcomes

Enact a flashback memory based on cue heard in prior group improvisation

Educational Standard(s)

National Theatre Standards 5-8:
Standard 2.
National Language Arts Standards:
Standard 8.

Success Indicator

Enacts a flashback memory based on cue heard in prior group improvisation

Life Skill(s)

- Communication
- Empathy
- Cooperation
- Creative Thinking

Tags

Improvisation, active listening, reenactment

Time Needed

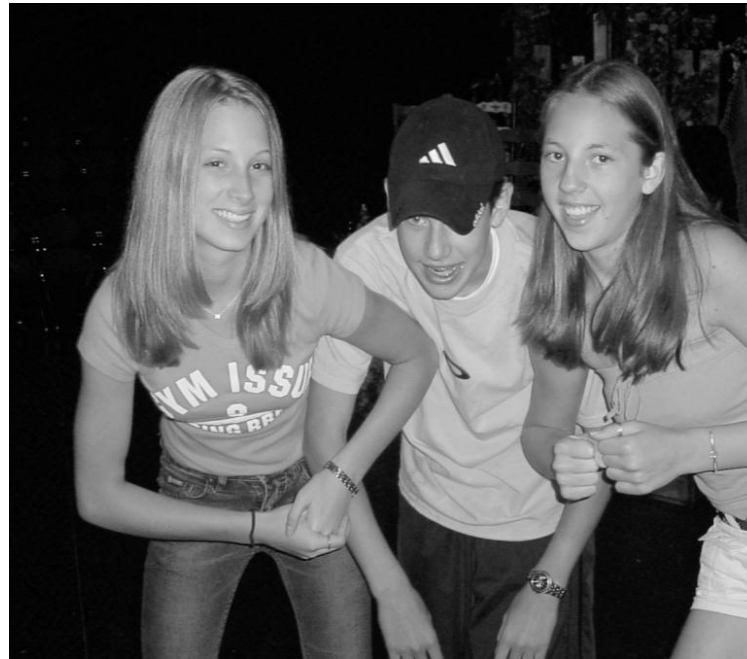
45 minutes

Materials List

None, possibly audio and video equipment, if desired

Introduction

It is popular in a movie to use the flashback technique. In a flashback, the scene flashes back to a point in the past. It is effective in showing how the past influences the present. For instance, in a movie scene in which a husband and wife are rejoicing together over their love, a flashback scene may take us back to when the two of them first met. The flashback can come out of the thoughts of a character or out of the dialogue between characters.



Opening Questions

Think of movies you have seen that employed the flashback technique. How did the use of flashbacks add to the movie's impact? What purposes did the flashbacks serve in enhancing the film?

Learn More

You can find additional information on this activity and more at:

www.4-H.org/curriculum/theatre2



Experience/“What to Do”

To demonstrate the flashback technique, each of you will form a group of four in which two actors play the action in the present, and two actors play those same characters in the past. Imagine a split movie screen with one scene representing the present and the other side the past.

As a group, decide what the relationship is between the two characters. (e.g., son and father, employer and employee, etc.) and decide which of those 4 parts, past and present, each of you will play (e.g. father in the present, father in the past, son in the present, son in the past). Begin improvising a scene between your two characters in the present. Listening to the dialogue, the characters in the past spontaneously select a cue which leads to reenactment of a related past scene. For instance, if the father in the present said “That camping trip was full of scares and surprises,” the father in the past might start moving slowly with the son as they cautiously move through the dark camp forest.

In Flashback, the key is listening to your fellow players so that you create a past scene out of what you hear them say. This past scene is not pre-selected or pre rehearsed, but rather is triggered by a word, or statement expressed by the present day partners. Since each pair is supporting the other in the telling of the story, each group remains stationary while the other pair is acting. If you choose, the transition from present to past can continue until you have fully told the characters’ story, and perhaps created a one- act play!

Did you know?

Flashbacks can be triggered by a variety of stimuli. Looking at a photograph can stimulate memory of the image in the photograph. This picture of a person or place can transport one to a scene of the past. A song’s melody and/or lyrics may also elicit associations from the past.

Find more information at:
www.4-H.org/curriculum/theatre2



Share...

Share the process you experienced in determining what to enact as a past memory.

Reflect...

In this activity, you had the opportunity to be the present day actor as well as the actor listening for cues for enactment. Which role did you prefer and why? What different skills did they require?

Generalize...

If you were to extend this activity even further, what elements would you add to the improvisation?

Term Concept Discovery/Facilitator Notes...

Have each pair reverse roles, so that all have the opportunity to experience listening for cues for enactments. As the scenes unfold, there may be interest in developing a one act play with a series of flashbacks. Music could be added to highlight the change of mood and time in the flashbacks. You may wish to film the improvisations to show the transition between present and past scenes. Sets, costumes, and props could be added if a production element is desired.

Apply...

This activity required collaboration and ensemble work. How can you apply these skills in your own life?