



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



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.



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



Experience/“What to Do”

You will need to do some research and choose a person from history or literature whom you would like to portray. For instance, if you love medieval times, conduct some research about the kings and queens of the time. If you love the writing of Charles Dickens, choose a character from one of his stories. (e.g., *Oliver Twist*, *Tale of Two Cities*)

Once you have chosen your area of research, explore the following aspects of your “character:”

- Who is he/she?
- Who are the people in his or her life?
- Where and in what time period does he/she live?
- What is the dress of the time period?
- What is the slang or language of the time period and character?
- What are the “current events” of that time period?
- To whom would he or she be writing and why?
- What are the immediate circumstances that prompt the writing?

Think about the five W’s of journalism—Who, What, When, Where, Why...and How. Apply these questions to your writing after you’ve conducted your research. Determine to whom your character is writing the e-mail, text or letter. As you begin to write, speak the words out loud so you can begin to hear how they would sound as a monologue or soliloquy.

Once your writing is completed, you are now ready to assume the role of actor representing the character who has written the e-mail, text, or letter. You, as the actor now, will make decisions regarding your performance. Do the words lend themselves to delivery as a monologue or as a soliloquy? What are the underlying emotions you will be expressing? What response do you hope for from the person to whom you have written?

Be sure to find the proper beginning, middle, and end points of the monologue or soliloquy, so that you achieve your intended dramatic effect. You have now made history and literature come alive!

Did you know?

William Shakespeare is known for writing some of the most famous soliloquies. Hamlet speaks the infamous “To be or not to be” soliloquy, while Juliet gives us “O Romeo, Romeo, wherefore art thou Romeo?” (Romeo overhears Juliet, but she believes she is alone.) For examples of Shakespeare’s soliloquies, refer to a collection of his plays.

Video on Shakespeare

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

The term “soliloquy” is from the Latin “talking by myself”; within the word is “solo” meaning alone.

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

News & Careers

The art of writing is essential to many careers; there are writers, for instance, of books, plays, movies, news articles and broadcast news. The people who have made a career of delivering that writing include, among others, actors, teachers, broadcasters, and political figures.

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



Revising the Scene – Another Place and Time

How Are the Performance and Technical Aspects of a Play Influenced by Changes in Settings and/or Time Periods?

Skill Level

Advanced

Learner Outcomes

Through writing, demonstrate how change of setting and time period influences performance and technical requirements.

Educational Standard(s)

National Theater Standards 5-8:
Standard 1

Success Indicator

Through writing, demonstrates how change of setting and time period influences performance and technical requirements.

Life Skill(s)

- Critical Thinking
- Communication
- Sharing

Tags

Playwriting,
Characterization

Time Needed

30-45 minutes

Materials List

Writing materials,
computer or laptop

Introduction

There are endless possibilities in the mind of a playwright when it comes to setting and location. Now that you've been able to learn the basics of playwriting from previous lessons, let's take it a step further. Now it's time to do some creative adaptations!

Opening Questions

The setting of a scene is crucial to the development and influence of the tone and flow of a scene. How will the location of a scene make a difference in the delivery of the lines? How does the time period affect how an actor needs to speak and think?

Experience/“What to Do”

Take the scene you wrote for the previous learning experience, “Playwriting—Preserving the Scene in Writing,” and read through it out loud. It is important that you hear how your writing sounds. Once you've read your scene aloud, give it a title. During the read-through, make note of the three sections of your scene—beginning, middle, and end—and where those sections start and finish.

After your scene has been read out loud, brainstorm three different settings where it might take place. For instance, some setting examples are “under the sea,” “a court room,” and “on a train.” Next, brainstorm some different time periods where your scene might take place. For instance, some examples of time periods are “ancient Greece,” “medieval times,” and “the future.”



Learn More

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

www.4-H.org/curriculum/theatre2



When you have a running list of settings and time periods, go back to your scene. Look at the beginning section and apply one of your new settings to *one line* you've already written. For instance, if you originally wrote, "I'm headed to my favorite restaurant with my friends," you could change the line to, "I'm headed to my favorite restaurant *under the sea* with my friends."

Then, adjust that line one step more by changing the time period through the use of language. For instance, if you changed your time period to "the future," you could write, "I, Robot Jack, with the other robots, will fly my lightening-speed aircraft through the waters of planet Zorted to provide nourishment to my personal charging device".

Once you've done this, you can go ahead and adjust the remainder of the beginning section accordingly, then follow the same steps for the middle and end sections.

After you've taken the time to do your re-writes, take a few minutes to think about what type of performance the actors will need to give. Will they need to be melodramatic or comedic? Loud or quiet? Speaking with an accent such as a southern accent or French accent? The time period and setting changes may have resulted in changes to the performance...which is great!

Also, what are the technical demands due to your new changes? Take some time to decide what your set designs might be based on your changes in setting and time period. You might even create a sketch!

Once you've completed all of the above steps, form into groups of three or four and listen to each other's scenes. Now you are ready to **cast** your scene. Assign each person in your group a role from your scene. Introduce the scene by stating the title, overall setting, and any other information you believe to be important to the actors. Present the scene as a reading to the other groups. Invite feedback on your acting, directing and technical theatre choices. Discuss your scene and the changes it went through before the final reading.

You're now a playwright who has adapted a scene to different settings and historical periods!

Did you know?

There are theatre organizations across the country that put on works that come directly from a playwright's notebook. Classic works of literature are turned into original pieces of theatre.

Follow playwrights, designers and directors at The Kennedy Center as they transform works of literature into theatrical productions.

www.4-H.org/curriculum/theatre2

News & Careers

Playwrights can be directors, actors, teachers, and more! There are even theatre companies with education departments in which playwrights visit schools to teach students the playwriting craft! These are referred to as artist-in-residencies.



Suggested Generic Short Scenes

Comedy, Drama or Melodrama

Short Scene 1

Person 1: Are you nervous?

Person 2: Should I be?

Person 1: You don't know why I ask?

Person 2: No.

Person 1: But it's happening, right?

Person 2: I think so.

Person 1: And you don't care?

Person 2: I don't care about you!

Person 1: Why do I even bother?

Person 2: Who knows...don't.

Person 1: Great.

Person 2: Great.

Short Scene 2

Person 1: What time are we leaving?

Person 2: Don't start again.

Person 1: We won't have time to get there if we don't leave.

Person 2: There's nothing I can do about it right now.

Person 1: Then you're just letting it go?

Person 2: If that's what you wanna call it.

Person 1: Well I can't give up.

Person 2: So give it your all!

Person 1: Wait! I hear something outside!

Person 2: Don't move!

Notes:



During the first hour session, each “team” will have a production meeting to discuss their design plan and set a rehearsal time after their first hour session. This first session will also include a run-through or an improvised run-through.

If the improvised route is chosen, there will need to be specific beats and scenes mapped out in order to have a successful rehearsal. For instance, the first beat can be “choosing the roommates,” followed by “choosing a price range,” followed by “choosing a location,” etc.

If the script route is chosen, a simple line-through will be sufficient.

Now, moving to the rehearsal period, the director will need the concepts of lighting, costume, and set from his or her actors who can simply sketch or write out their ideas, since this is only for purposes of study and training. Once the concepts are merged with the director’s overall vision, the director can block the scene and run through it as many times as necessary. This will also help the actors to complete their memorization.

Once the rehearsal is complete, the actors will need to memorize their lines or beats, gather together representative costumes and props, and be prepared for the last one-hour session.

During the final one-hour session, the director will hold a run-through of the scene or brief one-act play, during which time he or she will guide the actors with regard to blocking and concept.

Finally, your scene or brief one-act play will be presented to the entire group as a workshop version of a potential final product. The director will introduce the production and explain the overall concept and design ideas, prompting the scene to begin.

After the scene presentations, the entire group will have time for a talk-back session and constructive criticism.

Did you know?

An entire rehearsal process can be up to 6 weeks long! A production team will meet and plan their goals, gather a cast who will memorize their lines *before* entering into the rehearsal process, then begin a daily rehearsal schedule similar to that of a full-time job. Rehearsals are a big process!

Find more information at:

www.4-H.org/curriculum/theatre2

News & Careers

The director carries out many responsibilities in order to assure the success of the play. If you ever sit in the director’s chair, you will do the following:

- Schedule auditions
- Select the acting and production teams who will bring the play to life
- Review the script with the goal of bringing the playwright’s intention to life (e.g., noting author’s style, themes, characters, and their relationships)
- Direct auditions and cast actors
- Conduct rehearsals for line reading and then blocking
- **Call a technical rehearsal** at which time all those involved in stagecraft integrate their work with that of the actors
- Prepare a promptbook
- Open the show



Experience/“What to Do”

Start by questioning why cultures use masks. Then *look* at masks from different cultures and research characters of interest in history or fiction from those cultures. You might end up choosing to represent a personal favorite, if you have one in mind, but do not skip the research. I can help get you started. After you find a character of interest to depict, decide what aspects of his/her personality you want to portray through the mask and for what purpose.

Ask yourself questions:

- Are there physical characteristics that should be exaggerated to bring visual meaning to the mask?
- What colors best support the culture or meaning of the mask?
- Is this a ceremonial mask? A mask for entertainment? A mask for cultural ritual?

Draw a picture:

- Keep the individual, the function of the mask, and culture in mind.

Create your mask:

- Use the materials and time allotted to make an accurate representation of this character.

Act it out:

- Through acting, dance, or pantomime give hints to see if the others involved in this exercise can guess who you are, or at the least, your culture. If time allows stay in character and have conversations with others for fun.

References:

Congdon-Martin. (1999) *Masks of the World* (Shiffer Publishing).

Did you know?

Nearly every culture in history has used masks in some way including entertainment, performance, religious or cultural ritual, ceremony, or protection. In some cultures, only men can wear the masks. Some cultures dance with masks on as a way to relax. Masks used for ceremonies typically have very prominent features. Some masks cover the whole body.

According to the Guinness Book of World Records, the largest mask made to date was 41 ft 8 inches in height and 27 ft 10.64 inches in width. This was made in Xanthi, Greece for a carnival in 2011. To date, the most people in one place wearing masks was 27,080. They were fans with wrestling masks on at an Angel's baseball game in Angels Stadium, Anaheim, California, in 2011.

News & Careers

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



Once you have your general idea of the storyline, it is time to create a list of the things that need to be done for the show. Consider starting with these questions:

- Who are the characters?
- What special needs do they have?
- Who will play each part?
- Where do they fit into the script?
- Who will make or dress each puppet?
- What scenery, props, **sound effects** are needed? Who will create?
- How will we write our script? Who will participate?
- What will we use for a stage? Who will create it?
- What is our rehearsal schedule? Who will create?

Next, develop a Puppet Show Timeline that has three columns:

1. What needs to be done
2. Who will do it
3. When it needs to be completed.

You will need to divide script writers, **scenery** group, costumes and prop group.

- The group that signs up for script-writing will write a short puppet play and bring it back to the group for agreement.
- The scenery group will begin to design ideas
- The costume/prop people will make sketches and capture ideas.

All groups will come together to present their ideas. Listen to each other's ideas, think about how they fit with your group's ideas and make recommendations for change. Groups will revise their part based on input and group consensus.

After you have completed everything on your list, practice until your show runs smoothly. How much time you have has a huge effect on how specific you get with the different elements in your show. Make sure to plan enough time to make the theater, scenery, props/costumes, and to rehearse. Leave time to rehearse with your puppet individually and with the group.

Finally, it is time to perform for each other. After one group has presented their play switch until all groups have had a turn at presenting their show.

Did you know?

There have been many shows made about puppets. One of the longest running shows is Punch and Judy. This show just celebrated its 350th anniversary. It originated in Britain and has gained world recognition since its start centuries ago. This should give everyone an idea of how popular puppets really are.

Some of the most infamous puppets in the U.S. are The Muppets. Created by Jim Henson in 1955 they have gained popularity and still have films being released to date. Walt Disney Company bought the Muppet trademark in 2004. They have made a home in the heart of America.

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



Handout: Story Mapping My Ideas
Writing, Planning and Presenting a Puppet Show

A story map helps in writing play scripts and telling or writing stories. The key elements of a story map are character, setting, conflict, events leading to resolution, and resolution. Questions to help you think about each part are offered below. You can use the visual organizer provided to assist you in your writing or you can create one of your own.

What is the character's name?
 What is the character's personality?
 How does the character act or behave?
 How do other puppets in the play respond to this character?

Character:

Setting:

Conflict:

Where does the story take place?
 When does the story take place? (season/time/date/etc)
 Write a detailed description of the setting (weather, noises, inside/outside)change the formatting of the pull quote text box.)

Resolution:

What is the conflict? Is it another person, a thing or feelings and thoughts?
 Why is the conflict occurring?
 What are some different ways the conflict could be solved?

Events leading to the climax of the problem and the resolution:
 Like stairs, the events increase the story tension.
 The character is moved toward the most difficult moment.
 The big problem is the center focus of the story.

How is the conflict resolved? How do you map out the solution?
 What happens after the problem is resolved?
 How does the conflict and resolution affect the character?

