
Montana Shakes!

ALL THE WEST'S A STAGE
STAR CROSSED STAGECOACH
Tour Curriculum

The Magic Mask

Hero, Trickster, Lover
Bottomless Hippopotamus



Montana Common Core Standards Met

GRADE	WS	OBJECTIVES	STANDARDS
KINDERGARDEN	HIPP, HTL, Mask Making	With prompting and support, ask and answer questions about key details in a text. Ask and answer questions about unknown words in R&J. Recognize common types of texts (e.g., plays, fairy-tales). Discuss conflict from play.	RSL: 1, 2, 3, 4, 5, 6, 7 RSIT: 1, 2,
	Mask Making HIPP, HTL	Add drawings or other visual displays to descriptions as desired to provide additional detail. Speak audibly and express ideas clearly through physical warm-ups. Play with rhyming words and blended syllables. Define difference between high frequency word: 'you' and compare to 'thee' from Shakespeare's R&J.	SLS: 5 RSFS: 2a, 2b, 3c SLS: 1, 1a, 1b, 3, 4
GRADE 1	HTL, HIPP	Ask and answer questions about key details from R & J. Describe lovers vs. villains. Identify and use rhyme patterns in Shakespeare. Answers character/location questions during show.	RSL: : 1, 3, 4 RSIT: 1, 3, 4
GRADE 2	Mask Making HIPP	Answers who main characters are and recounts the story in masks. Play with rhymes and alliteration. Acknowledge different points of view of characters including speaking in a different voice.	RSL: 1, 3, 4, 6 RSIT: 1
GRADE 3	Mask-Making HTL, HIPP	Understand the basic plot of R&J to determine the main idea through story-telling and replaying a scene in masks. Asking what the difference is between various archetypal characters in the story. Understand that Shakespeare created words to suit the characters needs that were irregularly spelled and why.	RSL: 1, 2, 9 RSFS: 3c, 3d SLS: 1, 1a, 1b, 1c, 1d, 2, 3
GRADE 4	HIPP, HTL, Mask Making	Discuss and act out details from R&J. Discuss various themes in play as well as 'conflict'. Play with prose vs. poetry through creative drama games. Discussion of theme through character archetype.	RSL: 1, 2, 3 RSLCS:5 RSIKI: 9 RSIT: 1, 2, 5 RSITIKI: 8
GRADE 5	HIPP, HTL Mask Making	Students re-tell the story, in order and define thematic words from R&J. Students take on various roles as narrators in the story. Students comprehend complex language from R&J. Create character mask. Cre	RSL: 1, 2, 3, 5, 6 RRLTC: 10 IKI: 7

MONTANA SHAKES!

All The West's A

Stage:

Star Crossed

Stagecoach

Magic Mask Grade: K-6
Including extra curriculum for upper levels

Length of Lesson: 40-55 minutes, delineated as follows:

- **Introductions:** - 5 minutes
- **Physical warm-up:** *Angel, Elephant, Palm Tree* – 5 minutes
- **Mask Construction:** 25 minutes
- **Mask Activity:** 5 minutes

Materials Needed:

- Mask Template
- Crayons or Colored Markers
- Construction Paper
- Misc. art supplies: scissors (6), scotch tape, extra paper for hair, etc.
- Mask from the show as both a visual and demonstration.
- Clave, or woodblock *upper-level Capulet party game only.
- Mask images for teaching moment *upper level only

Specific Objective: To introduce students to a mask making technique that will allow them to create larger-than-life masks that they can use to practice acting techniques such as gesture, projection, choral reading and pantomime. To allow students to experiment with the ways in which the visual image can be used to convey character or emotion.

Procedures/Methods:

Introductions/Warm-up game: *Angel, Elephant, Palm Tree* (10 Minutes)

After briefly introducing themselves as actors with Montana Shakespeare in the Parks, T.A.'s ask the students what they saw on Romeo's face in the play. T.A. can also direct question to student who wore the mask with Romeo in the performance.

1. After the student(s) responds (or need prompting), the teaching artist can ask what the students like about wearing masks.
2. Teaching artist then leads a brief discussion on the fact that Romeo wears a mask to hide himself while at the party of his enemy. However masks have been used for other reasons: to help tell stories, myths and fairy tales, among other reasons and have been around for thousands of years.
3. Teaching artists then get the students excited by telling them that today they're going to create and build their own mask from either "Romeo and Juliet", or a their favorite fairy tale.

4. Upon completion of their mask they will each have the chance to play like the actors in the show in their masks.

Angel, Elephant, Palm Tree (10 minutes)

At the conclusion of the introductions the teaching artist will ask the students to stand up in a circle. T.A. says that before they begin they are going to play a warm- up game because all actors have to warm up their voices and bodies. The T.A. then goes over the rules:

1. This game is called: “Angel, Elephant, Palm Tree”, and it involves everyone in the class- but first we must get in a large circle. The teaching artists say’s that they are the leader of the game and will first describe how to play.
2. The Teaching artist will first choose a person in the circle to demonstrate the gestures. The T.A. points out that students to the left and right of the student chosen must make a gesture as well. The gestures are delineated as follows:
3. *Angel*- actor chosen (by T.A.) makes a gesture of a ‘halo’ over his/her head, the actors to the left and right hold their hands together like a choir while simultaneously singing, choir-like’ with a gentle yet high pitched and voiced: “ahhhh”.
4. *Elephant*- actor chosen takes both hands and makes the ‘snout’ of an Elephant while the actors to the right and left make gestures mimicking large ‘ears’ on either side of the student making the snout.
5. *Palm Tree*- actor chosen makes a gesture of a large palm tree. T.A. can encourage students to raise their hands high over their heads while making their hands fold down like ‘palm fronds’ off the tree.
6. T.A. is encouraged to choose three different students for each gesture demonstration.
7. Once each gesture and sound are thoroughly understood by everyone in the circle, teaching artist can then ‘start the game’ by choosing random students in the circle. The students to their left and right will be expected to also make the gestures.
8. T.A. can decide to eliminate those who do the wrong gesture, or no gesture by having them sit in their place in circle and remain until another round can be played. The game ends when only two players remain. This is recommend for students in grades 3-5. They are free to play multiple times so that there is more than one set of winners. T.A. can also decide to just play for the fun of playing- depending on the group they are working with.

The Name Game (5 minutes) *Use only if time is an issue or T.A. is bored of *angel, elephant, palm tree*.

After the teaching moment, ask the students to stand up in a circle. Each student should think of one action (it can be something they like to do, a dance move, etc) go around the circle with each student taking a turn saying their name and then doing their action, after each student the whole class repeats the name and action before the next student takes their turn.

Mask Construction (25 minutes)

Construction of masks can happen at each student’s table or at work-stations that T.A. has set up upon arrival in the room.

1. Students are arranged at tables or work-stations and asked to close their eyes. While they have their eyes closed the teaching artists asks them to think back to the play. They continue to side coach by asking what their favorite character was. T.A.’s can also ask them to picture a character from a fairy tale - so long as they picture it!
2. Teaching artists asks them to picture what features they see in their imaginations. T.A. can use language like: “does everyone see them? What expression do they have on their faces? Is it a smile? A frown?” Once students begin to respond, the teaching artists tells them to

open their eyes and that they've just used their own imaginations! Once you've done it once, you can always do it again.

3. T.A. encourages them to hold onto that picture as they are given the materials and instructions for building a successful mask. Teachers will instruct the students that they have the next 25 minutes to create a mask representing one character from *Star Crossed Stagecoach* or from their favorite fairy tale.
4. Each student will be given piece of construction paper, and the mask templates will be circulated. Each student will trace the template (T.A. can easily draw the template if needed) on the construction paper and cut out the base for their mask. The students will follow the as the teaching artist demonstrates. Features can be as large and exaggerated as they want. When the mask is finished the teachers will instruct the students in how to attach the band to keep the mask in place, or what is more likely: that they'll have to hold them up to their faces. Allow the students to draw the eyes but assist them in cutting them out.
5. During this time, the Teaching artists will move around the room, providing help where necessary, cutting out the masks, re-filling supplies and encouraging students to remember how they imagined the mask to create it. It is recommended that T.A.'s have some kind of countdown structure to allow for 'performance time.

Activity – Mask Work (K-3) 5-10 minutes

Once the masks are completed, the teaching artists will ask the students stand up in a circle with their mask in their hand. The T.A. will put on their mask to demonstrate different gestures/emotions. Then the teacher will ask the students to hold their mask up and move it around, observing how the emotion on the mask can change with the movement. The teacher will then ask the students to put on their mask and begin walking around the space- careful not to run into each other and listening closely for directions. The teacher will guide them through a gamut of emotions: bored, angry, exhausted, nervous, scared, happy, ecstatic, sad, etc. while asking them to show those emotions as they walk. Then the class will regroup in a circle, and the T.A. will start a small gesture and the next person in the circle will copy that gesture, but make it a tiny bit bigger, the next person will do the same, making it even bigger- the idea is that the gesture will grow and grow until it is really large and silly. The teacher may need to encourage them to make it even bigger or to tone it down a notch, so that the next person will have room to grow. By the time the gesture has made it around the circle it will be as large as it can get and everyone will do it one time together, as large as possible. The teacher may need to make adjustments, give advice, point out good work before giving a new gesture and sending it the other way around the circle. With a large group it may be a good idea to have the kids count off by threes and ask one number at a time to participate, while the other two groups sit in the center and watch. Be sure to ask the audience for feedback so that they stay invested.

MONTANA SHAKES!

All The West's A Stage:
Star Crossed Stagecoach

Magic Mask: Grade 4-6
Upper level curriculum

***Added lesson plans for upper level grades and may be given lecture style as the students are building their masks.**

Teaching Moment: *The History of Mask Making* (10 Minutes)

Teachers should include the following points on the history and technique of Mask Making. It is in the teachers' best interests to have the mask from the show as a reference and perhaps a few examples/images of the masks they talk about and samples to demonstrate the technique of paper mask making.

The oldest documented use of a mask is from 22,000 years ago. They found a painting in a cave in France of a person masked in the skin and antlers of a deer.

Ancient Greek & Roman Masks

The early Greeks wore animal masks in their worship of Demeter, the goddess of agriculture, and Dionysius, the God of Wine. These developed into stage plays, in which the actors always wore masks made of **wood and leather, cloth and cork and paint**. They used the masks to represent emotions such as anger or sorrow. The Romans copied the Greeks and wore masks for their plays, but they also wore them in their feasts, parades and festivals.

Commedia Dell' Arte Masks

Roman comedies and traditional folk acting troupes spawned a new theater art, called Commedia dell'Arte. It originated in the Italian marketplaces in the early 1500's. Street performers would wear masks and use mime, improvisation and acrobatics to perform. The material was written to ridicule authority figures or other aspects of society, and performances were often outrageous, so that they were banned in France for 30 years.

Actors of the Commedia dell'Arte wore **leather** masks with exaggerated, comical features to complement their performances.

Carnival Masks

The Christians adopted a Roman festival as a party before the 40 days of lent, when Roman Catholics abstained from eating meat. This party became what we know of as Carnival or Mardi Gras. People wore fantastical masks made **of leather and paper mache- covered in feathers and glitter**, especially at the masked balls and bonfires of the nobility and the rich. Because everyone was in disguise people could get away with rude behavior and many laws were being broken. Eventually the government created laws limiting when masks could and could not be worn.

Japanese Noh Masks

Noh dramas are hour-long musical plays that originated as pantomime dances or as poetic songs of the Buddhist monks. These plays started in the 1500's, and there are still around 200 today- the performance has remained unchanged for over 500 years. . Noh masks are made from **clay, dry lacquer, cloth, paper, and wood**.

There are at least 125 types of Noh masks, which represent men, women, ghosts, demons, heroes, gods and goddesses. Mask wearing actors stamp their feet and gesture on a bare stage. Every movement has a specific meaning.

Activity-Mask Work: Capulet's Masked Party! (Upper levels) (5-10 minutes)

1. Once all masks are completed and time is called, the teaching artist will tell the students that they all been invited to a masked ball held by Lord and Lady Capulet.
2. Each student is encouraged to enter the party either one at a time, or in groups (depending on the size of the workshop) and interact with the host (T.A.) "in character" as if they were in attendance at the house of Lord/Lady Capulet. If the group is large, the teaching artist can bring in groups of students.
3. The T.A. should use the clave, or wood block as a way to bring in new guests.
4. Students should be encouraged to speak in character to both the T.A. and every 'character' that comes through the door.

Native American Masks*

Hundreds of years ago people made masks to use in ceremonies. The Pueblo Indians made masks of **leather, gourds, evergreen boughs, feathers, and earthen pigments**. They believe the ceremonies they perform while wearing the masks cause the sun to rise and the rain to fall.

The Iroquois False Face mask was used to cure the sick. The masks, carved from a **living tree**, was thought to be inhabited by the spirit of the tree. During a curing ceremony, the spirit would release its medicinal power. In Eskimo culture the shamans make masks as a representation of the journey to and from the spirit world. The mask is believed to call the help of a particular spirit. Some masks were made for burial purposes- those masks were made of **clay, copper or gold**. In all of these masks- the materials are 100% natural.

*This may be used in the teaching moment at those schools when we choose to hit the Indian Education for All programs and to be used only upon approval of the managing director of Montana Shakespeare in the Parks. It is recommended that the company manager touch in with MD prior to delivery.

MONTANA SHAKES!

All The West's A

Stage:

Star Crossed

Stagecoach

Hero, Trickster, Lover Grade: K-6
Including extra curriculum for upper levels

Length of Lesson: 40-55 minutes, delineated as follows:

- **Introduction/ Warm-up: *Bean Bag Toss*** – 5 minutes, or
- **Physical warm-up: “Lazzi”**– 5 minutes (upper levels only)
- **Activity: Statue play:** 10 minutes
- **Teaching moment, Archetypes:** 5 minutes
- **Activity: Hero, Trickster, Lover** 20 minutes

Materials Needed:

- 3 Bean Bags

Specific Objective: To introduce and explore three character “archetypes” in *Romeo and Juliet*: the Hero, the Lover, and the Trickster. Through the student’s innate ability for play they will be guided into activities that teach fundamental language, self-management, and character-building skills. They will be able to demonstrate their ability to enunciate through warm-ups, follow stage directions, focus and concentrate on tasks, demonstrate emotions through their body movements and expressions.

Procedures/Methods:

Introductions/Warm-up game: Bean Bag Toss: Grades K-2 (5-10 Minutes)

After briefly introducing themselves as actors with Montana Shakespeare in the Parks, T.A.’s ask the students to gather in a large row. This game should be done one student at a time. Place three bean bags in front of them. First one about 5 feet away - the second about 10 feet away, and the third about 15 feet away.

1. Ask each child to look directly at the first beanbag, say their name and the name of their favorite animal.
2. Instruct them to say the exact same things to the second beanbag.
3. Ask them if they speak with the same volume? Of course not - the "person" is further away.
4. When asked to address the third beanbag, she obviously should be projecting her voice as loud as she can.
5. After all the class has addressed the bean bags, let them know they were really acting in a play just then - reaching the first three rows, the middle rows, and the back rows of the theatre!

Activity – Statue Play (K-6) 10 minutes

Once the warm-up has ended the T.A. asks students to gather in a circle. The T.A. says now that their voices are warmed up its time to get their bodies ready.

1. Once in a circle, the T.A. tells the students that they are going to make statues based upon characters they saw in *Romeo and Juliet*. After a brief discussion about statues, the T.A. should ask the students to close their eyes. While their eyes are closed, the teaching artist asks the students to think back upon the play. What was their favorite character in the show? How did they move? T.A. then asks students to imagine how the actors moved in the show? Can they remember how their fellow students moved as well? Discuss how they moved their arms, hands, facial expressions, etc.
2. T.A. asks the students to walk around the room playing with different shapes they can make with their bodies. Encourage them to use their whole bodies to make angular shapes, round shapes, straight shapes, and circular shapes.
3. T.A. then tells the students that every time they clap their hands the students must freeze these shapes into a 'statue'.
4. Play a few rounds.
5. Create a statue for Johnny, Samantha, and Augustus. *If time
6. Create a statue for Romeo in the beginning of the play. *If time
7. Create a statue for Juliet in the beginning of the play. *If time

Teaching moment: Archetypes (complicite)

After playing with statues students may be seating wherever they end the statue exercise (preferably in a circle) for a brief teaching moment about archetypes. They are told they are going to play a game around several types of characters they just saw in the play. They are going to do this through what are called Archetypes. Archetypes are in every story and are typical kinds of characters that audiences can relate to. Their presence helps us understand the play better because we (the audience) can relate to them. They also help get the **message of a work across to the audience**. In *Romeo and Juliet* there are three main types: the *Hero*, the *Lover*, and the *Trickster*.

HERO- The Hero evokes pity from the audience as they undergo a change in fortune from a positive situation in the beginning of the story, to a negative situation at the end of the story. Often the story will conclude with the death of the hero, that is when we call them 'tragic heroes'- like Romeo. Not all heroes are tragic however, and all heroic tales do not end with the downfall of the hero. Some examples of this include: Frodo from "Lord of the Rings", and Harry Potter. Both of these characters are heroes that represent goodness and have to face a series of challenges and hardships for goodness to prevail in the world.

TRICKSTER-The Trickster is a clown, a mischief maker. They provide the comedic relief that a story often needs to offset heavy dramatic tension. The trickster can be an ally or companion of the hero, or may work for the villain. In any role, the trickster usually represents the force of cunning, and is often pitted against stronger or more powerful opponents. In *Romeo and Juliet* the trickster is Mercutio. Can you think of any other tricksters? Maybe you know one in your class?

LOVER-The Lover's greatest fear is being alone, unloved or unwanted. Their main talent is passion, commitment, and gratitude. They have an intense desire to please people, even at risk of losing their identity. *Romeo and Juliet* are both in this category.

Activity – Hero, Lover, Trickster 20 minutes

Have everyone stand up and tell them that every time the T.A. claps, they must pose in a statue like a *hero*, then the *lover*, lastly the *trickster*.

The students are asked to sit down as the next activity happens two students at a time with everyone watching as an audience. The T.A. may have to be either “A”, or “B” to model this game, depending on how shy the group is.

1. Student “A” walks around inside of circle with student “B” following closely behind
2. T.A. tells student “A” to start moving as they imagine a lover would.
3. T.A. tells student “B” to watch how student “A” moves and try to mimic or copy how they move then exaggerate it. See if they can trick person “A” by not getting caught.
4. Student “A” is encouraged not to look back but just to keep moving in a circle.
5. T.A. encourages student “B” to really make their gestures as big and silly as they like- trying to mimic student “A”'s walk and walking closely behind them. T.A. allows this to happen a few revolutions around the circle, encouraging student “B” to share their gestures with the audience (the other students in the circle).
6. T.A. tells students that the student walking behind is acting as the trickster.
7. T.A. calls up two new students and has them repeat the same roles. This time T.A. can have the lover student (A) try to catch the trickster student (B) after a few revolutions around the circle. T.A. can tell students to switch roles when they catch each other.
8. T.A. should attempt to keep students moving at all times, even when they switch roles.
9. T.A. calls up two new students and adds the archetype of hero to student “A”.
10. Repeat with as many students as class-time allows.
11. Ask the students watching how we knew who the *Trickster* was and why. Was it the way they moved?

***Introductions/Warm-up game: “Lazzi movement”: Upper levels (5-10 Minutes)**

After briefly introducing themselves as actors with Montana Shakespeare in the Parks, T.A.’s ask the students to gather in a large circle. Tell them that actors must always ‘warm-up’ their bodies so that they can be creative and warmed up. The following game will get them warmed up to play.

1. Lazzi movement
 - a. After students arrive have them gather in one corner of the room.
 - b. Have them gather in another corner and repeat in as many corners as we have. Notice if they move together- but no need to point this out.
 - c. Place a chair in the center of the room
 - d. Being careful not to touch anyone have them all gather around the chair.
 - e. Repeat in one corner, then back to chair.
 - f. Have them pick someone here around the chair but keep it a secret.
 - g. Being very careful to walk slowly, ask them to get as far away from that person as possible.
 - h. After one or two times getting close and far, ask them if they can keep everyone in view as they do it. Watch for students whose back is to another student and guide them to ‘open up’ so they can see them.
 - i. Ask them to keep that same person but pick another- again, try to keep it a secret. This time we’re going to try to form an equilateral triangle.
 - j. Define the difference between equilateral vs. isosceles triangles.

- k. Enjoy the random movement created. Be sure to remind them: don't go too fast, no touching, and try to keep everyone in the group in their view.
- l. **Gather students in a line** and have every other person step forward on a clap (enjoy the confusion but assist in helping them do this). Once the students 'err' have them go back to the original line. You can play this like "Red light, green light". The idea is that mistakes are happy accidents- not negative. Feel free to reinforce positive comments when 'mistakes' are made.
- m. Have them move one step forward when teaching artist claps hand. Once again, follow rules from above.
- n. Repeat a few times. Teaching artist can have fun by establishing a rhythm then not clapping seeing if anyone moves.
- o. Ask them to move eyes to one part of room when teaching artist claps hands.
- p. Ask them to move body to one part of room while teaching artist claps hands.
- q. Add sound- repeat a few times.

Native American Trickster*

Lesson plan is still under development.

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**Bottomless Hippopotamus-Shakespeare's
Verse Grade: K-6
Including extra curriculum for upper levels**

Length of Lesson: 40-55 minutes, delineated as follows:

- **Introductions:** 5 minutes
- **Physical warm-up: *Bottomless Hippopotamus***– 5-10 minutes
- **Warm-up: *Electric Company*** (upper level only) 5-10 minutes
- **Teaching moment-Verse/Prose/Rhyme/Punctuation** (incl. activities: 15 minutes
- **Activity: Putting it together** 15 minutes

Materials Needed:

- 2 medium sized ‘fans’- one says “verse” and on the other side says: “10 syllables, the fan says: “Prose” and on the other side it says no rules.

Specific Objective: To introduce and explore the elements of rhyming language from Shakespeare’s *Romeo and Juliet* and beyond to discover that language can be accessible and fun. Some elements of the workshop include: verse vs. prose, character, conflict, and plot.

Procedures/Methods:

Introductions/Warm-up game: *Bottomless Hippopotamus* (10 Minutes)

After briefly introducing themselves as actors with Montana Shakespeare in the Parks, T.A.’s tell students that today they are here to talk about how Shakespeare’s language works in *Romeo and Juliet* and that they will have the chance to speak like real Shakespearian actors themselves. Like all actors, they will start with a game to warm-up and this one is called: *bottomless hippopotamus!*

1. This game is similar to duck-duck goose. Have the students sit in a circle, while assigning one student to be “it”.
2. Have the student walk around the outside of the circle tapping (carefully) each student on the head. Instead of saying “duck, duck” they say the student’s name as they tap them.
3. At some point, the “it” student will tap someone on the head and say ***bottomless hippopotamus***, instead of that student’s name.
4. The student who was tapped chases the “it” student around the circle. If the “it” student is tagged, he or she is it again. If the “it” student makes it back to the empty spot in the circle, then the new student is “it”.

Teaching moment: Language and Poetry (15 min. with activities below)

*Do heartbeat exercise first

Once the warm-up is complete, T.A. can have the students remain seated in a circle as they briefly discuss how Shakespeare uses language.

Audiences, like you, back in Shakespeare’s day enjoyed *hearing* the play. That’s because they really enjoyed how words painted the picture that they would see and Shakespeare was a master at painting words. Don’t we usually say: I’m going to *see* a movie? He wrote, like all

authors of his day did, in two styles:

Verse and Poetry (T.A. holds up fans when each word is said. Let's pick a line from the play to let us *hear* how it works.

Do you remember the balcony scene?

When Juliet says: "Oh Romeo, Romeo! Wherefore art thou Romeo?"

Do you remember *where in the story* it takes place? Good we call that part the *plot!*

Is Juliet a *main character* in the story? Is the story about her? (student response- or T.A. prompts)

And is she alone?

What is he doing?

What is the problem Romeo has? What is his *conflict*? (allow for responses)

Great! She is talking to herself, and questioning why Romeo has to be a Montague?

"Tis but thy name that is my enemy; (holds verse fan up)

Thou art thyself, though not a Montague. (Again, holding verse fan up)

This is called *verse* because it has a regular rhythm and is based on the: ta-DUM, ta-DUM, ta-Dum of the human heart. Ask if students remember any other lines.

To illustrate this point T.A. leads the students in the following exercise:

Activity- Understanding and playing with Iambic Pentameter: Verse (5 Minutes)

1. In the circle, have the students begin tapping out the iambic rhythm through your example (de DUM de DUM de DUM de DUM de DUM).
2. Briefly discuss what that sounds like (horses' hooves, a heartbeat...) and explain that it is the underlying rhythm of our everyday speech.
3. T.A. asks student their name- once they get name they define syllables and that iambic pentameter has 10 syllables (Turn verse 'fan' on which reads: 10 syllables.)
4. Make up and demonstrate some examples of everyday speech that follow the iambic pentameter rhythm ("It's cold outside and so I will go in," "I hate the sun and so I sit in shade," etc.). Hold up verse 'fan' to reinforce the teaching moment.
5. Add: "Tis but thy name that is my enemy", and "Thou art thyself, thou not a Montague."

Activity- Understanding and playing with Prose (5 Minutes)

1. Verse does not have a regular rhythm, its used when characters are really familiar with each other, or when they go a little crazy, or when Gus is talking about his old nemesis, Aloicious Holdsfoth: "Oily Al Holdsforth is the most stubborn rapscallion who ever set foot on the stage!" (*Spoken in character)
2. Have students make up sentences from their favorite shows/movies while T.A. holds up the "prose" fan to reinforce the teaching moment.

Activity- Understanding and playing with punctuation (5 Minutes)

3. Explain that Shakespeare also used **punctuation** just as we still do, to help actors know how to read a line they were going to act out. Read a modern line with and without punctuation: "Let's eat Grandpa!" or "Let's eat, Grandpa!" Explain the rules of these common forms of punctuation found in Shakespeare's language. Give them the Well. Well, Well? Well! Example to emphasize how important punctuation is. Write them on the board.
 - a. **Comma** – It separates thoughts. Take, a slight, lifted pause between phrases when you see a comma.

- b. **Period** – it ends a thought. Take a longer pause before starting the next sentence when you see a period.
- c. **Question mark** – Ends a thought by asking a question. We know you’ve asked a question when you’re speaking if you lift the inflection at the end of your line.
- d. **Exclamation mark** – Shows excitement. Shakespeare used them rarely because if a character had one in one of his/her lines, it meant that that character was extremely excited (whether in a good or bad way) about something.

Activity: Putting it together (15 min)

1. Instruct the students that they must now make up their own line of iambic verse fitting their name and birthdate into the line. (e.g. “Dan Smith was born on May the twenty-first.”) Remember, the line must have 10 syllables (no more and no less) and must fit the alternating unstressed/stressed rhythm. Students with multisyllabic names and birthdates will have to be creative in truncating.
2. Go around the circle helping students individually who are having trouble.
3. Once everyone has figured out their line, go around the circle, each person speaking their line in rhythm right on the heels of the previous person. Whenever there is a break in rhythm, start again from the beginning. Try to get around the whole circle without breaking rhythm.
4. *Group work (younger kids?): “His name is _____, and he has _____.” Students go around and add the remaining syllables.

***Introductions/Warm-up game: “Electric Company”: Upper levels (5-10 Minutes)**

After briefly introducing themselves as actors with Montana Shakespeare in the Parks, T.A.’s ask the students to gather in a large circle. Tell them that actors must always ‘warm-up’ their bodies so that they can be creative and warmed up. The following game will get them warmed up to play.

1. Establish snap rhythm (keep rhythm)
2. First person says a syllable, next person says a new syllable listening and responding to the first syllable. (Slip-Slop, New -Shoes, Hip-Hop)
Remember you go twice!
3. Whole group repeats SLIP-SLOP Da Da Da
4. Start slow, go faster as group warms up
5. *Word association can be: rhyming, alliterative, or just plain fun.

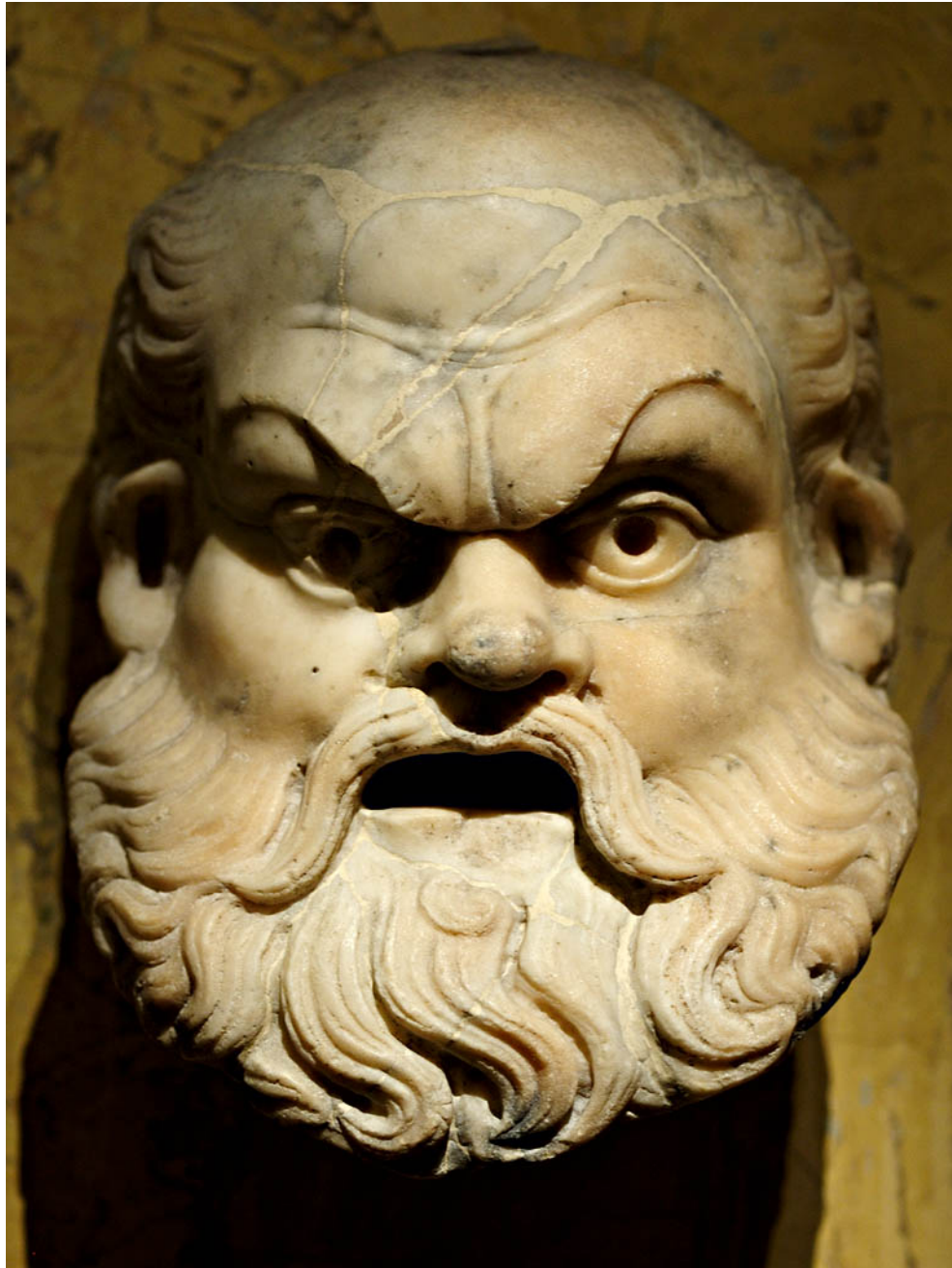
Feel free to use this an alternate to *Electric Company* for upper levels only. This is a good warm-up for Jr. high and even high-school aged students as it promotes speaking without thinking too much.

***Introductions/Warm-up game: “Hey you, Lookie, lookie”: Upper level, option 2 (10 Minutes)**

After briefly introducing themselves as actors with Montana Shakespeare in the Parks, T.A.’s ask the students to gather in a large circle.

1. The T.A. tells the students that they are about to play a game so that they can learn their names. But instead of just going around the circle, we’re all going to walk around the room to introduce each other .

2. When we make eye contact with anyone else- we share a little *sparkle* (a smile) and introduce our entire name, first and last. T.A. should model this by walking across the circle- sharing their *sparkle* and introduce themselves: "Hello, my name is David Chrzanowski"! The T.A. then tells the student to share their entire name: "_____". Both names will be spoken without a pause.
3. Once you've heard their first and last name- move on to the next person. We'll all continue to walk around the room introducing ourselves without stopping.
4. *This means that students will be introducing themselves to each other more than once. Enjoy the chaos of the game
5. After a few moments of this the T.A. can instruct the students to keep introducing themselves but this time, each new person you meet- you must make up a new name.
6. *T.A. should walk around modeling the whole time, for example: "Hello my name is: peaseblossum cumberbatch", "Hello, I'm "Lydia Bergmeistermeisterberger", etc, etc.
7. Have them continue to walk around the room sans talking, or introducing themselves.
8. T.A. gives new direction: "As you walk around the room, make eye-contact with someone, give you classmates a little *sparkle*, then go up to someone and say: "Hey, you: this is my big old: _____" . The students get to fill in the blank. Gestures and voice should be encouraged by T.A. and you may have to model this with the students as they are walking around. It is important to keep them walking and engaging with students without stopping- even if they've already shared their sparkle, then can do a new one.
9. Once students are moving all around the room doing this and having fun, T.A. can change it to, "Hey, you: this is my teeny, itsy, bitsy tiny: _____" . Once again, the students get to fill in the blank.



Ancient Greek & Roman Masks

The early Greeks wore animal masks in their worship of Demeter, the goddess of agriculture, and Dionysus, the God of Wine. These developed into stage plays, in which the actors always wore masks made of **wood and leather, cloth and cork and paint**. They used the masks to represent emotions such as anger or sorrow. The Romans copied the Greeks and wore masks for their plays, but they also wore them in their feasts, parades and festivals.



Commedia Dell' Arte Masks

Roman comedies and traditional folk acting troupes spawned a new theater art, called Commedia dell'Arte. It originated in the Italian marketplaces in the early 1500's. Street performers would wear masks and use mime, improvisation and acrobatics to perform. The material was written to ridicule authority figures or other aspects of society, and performances were often outrageous, so that they were banned in France for 30 years.

Actors of the Commedia dell'Arte wore **leather** masks with exaggerated, comical features to complement their performances.



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Carnival Masks

The Christians adopted a Roman festival as a party before the 40 days of lent, when Roman Catholics abstained from eating meat. This party became what we know of as Carnival or Mardi Gras. People wore fantastical masks made **of leather and paper mache- covered in feathers and glitter**, especially at the masked balls and bonfires of the nobility and the rich.

Because everyone was in disguise people could get away with rude behavior and many laws were being broken. Eventually the government created laws limiting when masks could and could not be worn.



Japanese Noh Masks

Noh dramas are hour-long musical plays that originated as pantomime dances or as poetic songs of the Buddhist monks. These plays started in the 1500's, and there are still around 200 today- the performance has remained unchanged for over 500 years. . Noh masks are made from **clay, dry lacquer, cloth, paper, and wood.**

There are at least 125 types of Noh masks, which represent men, women, ghosts, demons, heroes, gods and goddesses. Mask wearing actors stamp their feet and gesture on a bare stage. Every movement has a specific meaning.



Native American Masks*

Hundreds of years ago people made masks to use in ceremonies. The Pueblo Indians made masks of **leather, gourds, evergreen boughs, feathers, and earthen pigments**. They believe the ceremonies they perform while wearing the masks cause the sun to rise and the rain to fall.

The Iroquois False Face mask was used to cure the sick. The masks, carved from a **living tree**, was thought to be inhabited by the spirit of the tree. During a curing ceremony, the spirit would release its medicinal power. In Eskimo culture the shamans make masks as a representation of the journey to and from the spirit world. The mask is believed to call the help of a particular spirit. Some masks were made for burial purposes- those masks were made of **clay, copper or gold**. In all of these masks- the materials are 100% natural.

*This may be used in the teaching moment at those schools when we choose to hit the Indian Education for All programs and to be used only upon approval of the managing director of Montana Shakespeare in the Parks. It is recommended that the company manager touch in with MD prior to delivery.

