

growing theater  
outreach

what's  
your  
story?

This Workbook Belongs to: \_\_\_\_\_

## **Growing Theater Outreach**

Fall 2013

Anne Mundell  
amundell@andrew.cmu.edu  
412 260 4521

Jane McCafferty  
janem@andrew.cmu.edu

**[www.growingtheater.org](http://www.growingtheater.org)**

**Growing Theater Outreach is  
a collaboration between  
Carnegie Mellon University  
and  
Propel Charter School-East**

## Growing Theater Calendar 2013-2014

### Fall Semester

August 30	Growing Theater Workshop /Introduction	CMU
September 6	Growing Theater Introduction	Propel
September 13	Child Development Workshop	CMU
September 20	Normal GT Day	Propel
September 27	Normal GT Day	Propel
October 4	Normal GT Day	Propel
October 11	Normal GT Day	Propel
October 18	Mid-semester Break	No GT
October 25	Normal GT Day	Propel
November 1	Normal GT Day	Propel
November 8	Normal GT Day	Propel
November 15	Normal GT Day	Propel
November 22	Normal GT Day	Propel
November 29	Thanksgiving Holiday	No GT
December 6	Normal GT Day	Propel

### Spring Semester

January 17	Normal GT Day	Propel
January 24	Normal GT Day	Propel
January 31	Normal GT Day for those not in Playground	Propel
February 7	Normal GT Day	Propel
February 14	Normal GT Day	Propel
February 21	Normal GT Day	Propel
February 28	Normal GT Day	Propel
March 7	Mid-semester Break	No GT
March 14	Spring Break	No GT
March 21	Possible PSSA Day	?
March 28	Possible PSSA Day	?
April 4	Possible PSSA Day	?
April 11	Spring Carnival/Voluntary Day at Propel)	Propel
April 18	Propel Spring Break/Production Meeting, CMU	CMU
April 25	Normal GT Day	Propel
May 2	Normal GT Day (Possible PSSA day)	Propel
May 9	Normal GT Day (Anne at CMU)	Propel
May 14 (Wed.)	Full Day Work Call	CMU
May 15 (Thursday)	Performance Date: 6:00pm/Full Day Call	CMU

**Production Meetings** During the second semester, we will be scheduling Production Meetings at regular intervals. We will try to make those meetings at a time when as many people as possible can attend.

**Snow Days** Propel follows the snow day decisions of the Woodland Hills School district. If Woodland Hills is closed or on two hour delay, there will be no GT. You can find that information on the websites of local network tv or on local channels

GT at Propel

GT at CMU

No GT

Performance Events

## Growing Theater Timeline

**September**

Meet the Mentors.  
Learn about  
Growing Theater.  
Learn about  
Storytelling and  
Interviewing.

**October**

Learn more about  
how to use our  
imaginations to  
tell stories.  
Find out about  
metaphors and  
imagery

**November**

To learn about  
characters,  
and situations  
and how they  
can become  
stories

**December**

To imagine a  
dinner party story  
and to learn about  
themes.  
Winter Break

**January**

Winter Break  
Write our plays!

**February**

Finish our plays  
Learn how to  
audition.  
Audition for our  
plays.  
Find out about  
Design.

**March**

Rehearse our  
Plays.  
Create Designs  
for our Plays.  
Voice Workshop.

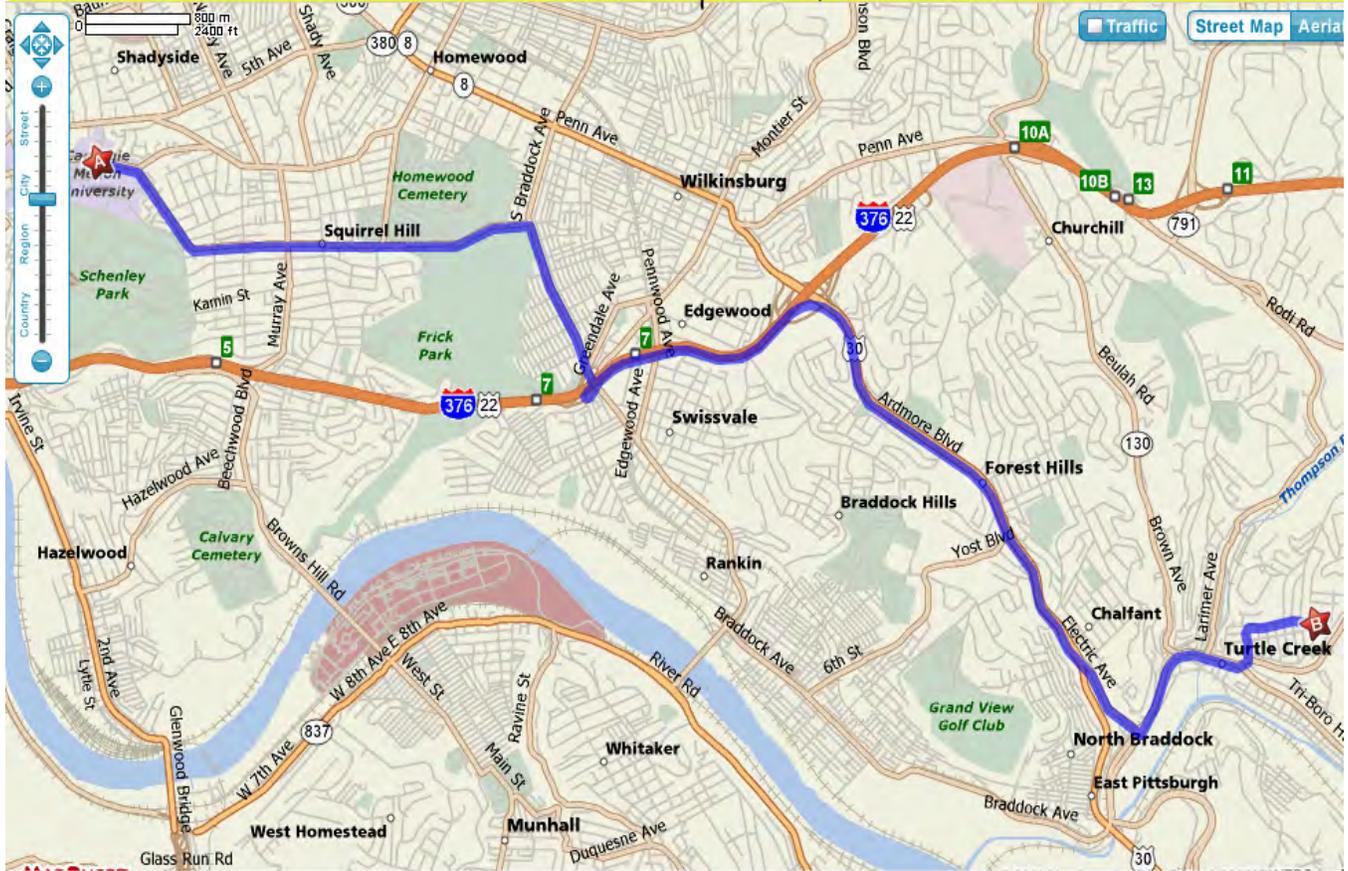
**April**

Rehearse our  
Plays.  
Create Designs  
for our Plays.  
Movement /Dance  
Workshop

**May**

Finish rehearsing  
our plays.  
Perform our plays  
at Carnegie Mellon  
for family and  
friends.

# Directions to Propel from CMU



**A** 5000 Forbes Ave  
Pittsburgh, PA 15213-3815

CMU

▼ Directions from A to B:

- |              |   |        |
|--------------|---|--------|
| <b>START</b> | 1: Start out going EAST on FORBES AVE toward DEVON RD.              | 2.6 mi |
| ➡            | 2: Turn RIGHT onto S BRADDOCK AVE.                                  | 0.9 mi |
| ➡            | 3: Turn RIGHT onto MONONGAHELA AVE.                                 | 0.1 mi |
|              | 4: Merge onto I-376 E/US-22 E/US-30 E toward MONROEVILLE.           | 1.3 mi |
|              | 5: Merge onto US-30 E/ARDMORE BLVD via EXIT 8A toward FOREST HILLS. | 2.4 mi |
| <b>RAMP</b>  | 6: Take the ramp toward EAST PITTSBURGH/TURTLE CREEK.               | 0.1 mi |
| ⬆            | 7: Stay STRAIGHT to go onto ELECTRIC AVE.                           | 0.7 mi |
| ⬅            | 8: Turn LEFT onto TRI BORO EXPY.                                    | 0.8 mi |
| ⬅            | 9: Turn LEFT onto MONROEVILLE AVE.                                  | 0.1 mi |
| ⬅            | 10: Turn LEFT to stay on MONROEVILLE AVE.                           | 0.6 mi |
| <b>END</b>   | 11: 1611 MONROEVILLE AVE is on the LEFT.                            | 0.0 mi |

**B** 1611 Monroeville Ave  
Turtle Creek, PA 15145-1652

Propel

Total Travel Estimates: Time: 23 minutes Distance: 9.61 miles



# Growing Theater Mission

Carnegie Mellon University's Growing Theater Outreach connects college mentors with at-risk youth by using the full spectrum of theatrical tools to engage mentor/mentee partnerships in building a live theater production within a supportive learning environment that is shared, creative, confident, patient and respectful.

## Propel Student Goals

- ◆ To understand the nature of collaboration
- ◆ To build vocal, interview and performance skills
  - ◆ To learn about storytelling through theater
  - ◆ To fill roles as players and backstage personnel
- ◆ To work closely with their college mentors and role models
- ◆ To progress through a series of modest goals to achieve a greater goal
  - ◆ To foster a greater sense of self-confidence
  - ◆ To increase creative awareness through theater
- ◆ To gain a greater understanding of the community and their role in it

## Propel Student Priorities

- ◆ Trust
  - ◆ Collaboration
- ◆ Continued interest in Learning
  - ◆ Creativity
- ◆ Confidence/Ownership
  - ◆ Patience
  - ◆ Respect
- ◆ Experimentation
  - ◆ Initiative
- ◆ Curricular Parity

## Carnegie Mellon Mentor Goals

- ◆ To develop a sense of responsibility toward the community outside of the university regarding their talents and skills
  - ◆ To learn to work as mentors to young students
- ◆ To solidify their theater skills by teaching them to young people
- ◆ To open up a world of theatrical story telling for young students who might not otherwise have the opportunity
- ◆ To manage an educational theater experience with a large number of participants
  - ◆ To offer an alternative career possibility which utilizes their theater training

## Priorities for the Carnegie Mellon Mentors

- ◆ Patience
- ◆ Leadership and initiative
  - ◆ Respect
  - ◆ Collaboration
  - ◆ Creativity
  - ◆ Confidence
  - ◆ Trust
- ◆ Continued interest in learning
  - ◆ Experimentation
  - ◆ Curricular parity



**Growing Theater**

## **Pledge to Our Play**

I will try my best and do my part.

I'll respect my peers and do my art.

I will play it safe and have a good time.

If you share your ideas, I'll share mine.

Then, we'll all work together today

So that we can create the greatest play!

# Growing Theater Grading Policy

## Carnegie Mellon Students Grading Policy

<b>Criteria</b>	<b>Points</b>	<b>Comments</b>
<b>Attendance</b>	/10	
<b>Flexibility</b>	/10	
<b>Leadership</b>		
✓ <b>With Students</b>	/10	
✓ <b>Among Mentors</b>	/10	
<b>Session Preparation</b>	/5	
<b>Grading of GT Mentees</b>	/5	
<b>Quality of Engagement</b>		
✓ <b>With Mentees</b>	/10	
✓ <b>With Mentors and Teacher</b>	/10	
<b>Mentor Growth</b>	/10	
<b>Mentee Growth</b>	/20	
<b>Total</b>	<b>/100</b>	

# **Carnegie Mellon School of Drama Grading Policy**

- A Excellent work** 90-100 Total Points
- B Good work** 80- 89 Total Points
- C Satisfactory work** 70-79 Total Points
- D Passing** 60- 69 Total Points
- R Failing Grade** Below 60 Total Points

## **School of Drama Attendance Policy:**

Attendance and punctuality for all classes, crew assignments and performance calls is mandatory. Attendance is understood to be an individual's presence and full participation for the entire time period assigned to the session. Punctuality involves sufficient time to be dressed in appropriate attire, with proper equipment, warmed-up and ready to engage fully in the activity at the beginning of the session.

## **Growing Theater Attendance Policy**

For Growing Theater, one unexcused absence will result in a deduction of five points from the grading rubric, two will result in a deduction of ten points. Three will result in the student being asked to leave the program. Please remember, these kids count on our presence.

# **Mentor Guidelines**

## **Program Introduction and Workshop**

### **August 30<sup>th</sup>**

#### **Goals**

- **To introduce the Growing Theater Program to the Carnegie Mellon Mentors**

#### **Strategy**

- **Welcome**
- **Overview of the Program**
- **Learn about Educational Priorities for third-graders**
- **Discussion of the role of mentors**
- **Format of Days at Propel and nuts and bolts of the program**
- **Introduce behavior modification theater games to mentors**
- **Discussion of Ride Sharing**

#### **Agenda**

- **Introduce ourselves and have bagels**
- **Zip-Zap-Zop game**
- **Surveys**
- **Raise the Roof game**
- **Program Overview**
- **Educational Priorities**
- **Mentoring**
  - **Mentors talk about why they have chosen to be part of the program**
  - **Mentors who have been part of the program talk about their experiences**
- **Dead Fish! game**
- **Introduce Pledge to the Play**
- **Introduce Timeline**
- **Discuss Puppet Making session**
- **Contact Information**
- **Ride Sharing**
- **Questions**

## Growing Theater Pre-Program Survey (For Mentors)

Please circle your answers.

Name \_\_\_\_\_ Date \_\_\_\_\_

1. How passionate and interested are you about working with the kids on a scale 1 to 5? (1 being "not at all" and 5 being "extremely")

1                      2                      3                      4                      5

2. How strong do you feel your dedication is to a given task on a scale of 1 to 5? (1 being "less than I would like it to be" and 5 being "very strong")

1                      2                      3                      4                      5

3. How comfortable, on a scale of 1 to 5, do you feel about teaching or mentoring someone with less knowledge than you in a certain area? (1 being "not at all" and 5 being "extremely")

1                      2                      3                      4                      5

4. Have you previously had many opportunities for you to solidify your skills by teaching them to others? (1 being "none" and 5 being "extensive")

1                      2                      3                      4                      5

5. Have you ever had a chance to share your knowledge of and experience in the world of theatrical story telling with non-theater related people? (1 being "never" and 5 being "extensive opportunities")

1                      2                      3                      4                      5

6. How important do you think that cultivating a patient work process is for you as an artist? (1 being "not at all" and 5 being "extremely")

1                      2                      3                      4                      5

7. Do you enjoy tasks that demand strong leadership from you? (1 being "not at all" and 5 being "very much")

1                      2                      3                      4                      5

Continued

8. In your work, how much of your process involves building trust and respect among your collaborators?? (1 being "not much" and 5 being "a tremendous amount")

1                      2                      3                      4                      5

9. How much of a role does collaboration play in your day-to-day work process? (1 being "not at all" and 5 being "a primary part of what I do")

1                      2                      3                      4                      5

10. Do you enjoy creative enterprises? (1 being "not at all" and 5 being "extremely")

1                      2                      3                      4                      5

11. How much of a role does self-confidence play in results of your endeavors? (1 being "not much" and 5 being "integral")

1                      2                      3                      4                      5

**Thank you very much for your input!**

## Why Growing Theater?

1. Write down three things you would like to achieve through mentoring in Growing Theater this year. Rank the items in order of importance to you.
2. Now write down three things that concern you most about meeting with your "mentee". Rank them in order of importance as well.
3. What aspect of the Growing Theater experience worries you most?
4. What facet most excites you?

Continued....

5. If not included in either of the lists above, write down at least three attitudes or perspectives you will be able to provide during the Growing Theater sessions.

6. Now list three things that might get in the way of you being able to make the most of this Growing Theater mentoring opportunity.

**Always remember, the focus of most successful mentoring is mutual learning. A sense of humor and a sense of enjoyment of your time together are essential as well!**

# Growing Theater

September 7<sup>th</sup>

## Welcome and Introduction to Growing Theater

- ❖ Introduction to Growing Theater
- ❖ Meet the Mentors!
- ❖ Participate in a Survey
- ❖ Have some FUN with Puppets



# Propel Growing Theater Survey #1

Please circle one number.

Name \_\_\_\_\_ Date \_\_\_\_\_

1. Are you looking forward to participating in Growing Theater? (1 being "not at all" and 5 being "a lot")

1                      2                      3                      4                      5

2. Do you enjoy telling stories or listening to someone else tell a story? (1 being "not much" and 5 being "a lot")

1                      2                      3                      4                      5

3. When you are not sure of how to approach a problem, do you ask a grown-up to help? (1 being "never" and 5 being "always")

1                      2                      3                      4                      5

4. Are you interested in learning about making theater? (1 being "not at all" and 5 being "very much")

1                      2                      3                      4                      5

5. Do you like working with on group projects? (1 being "not at all" and 5 being "a lot")

1                      2                      3                      4                      5

6. Do you enjoy in giving class presentations and performing in front of a group? (1 being "not at all" and 5 being "a lot")

1                      2                      3                      4                      5

7. Do you like writing stories? (1 being "not at all" and 5 being "a lot")

1                      2                      3                      4                      5

8. Do you enjoy working on art projects? (1 being "not at all" and 5 being "a lot")

1                      2                      3                      4                      5

9. Do you trust and respect your classmates when you are working together? (1 being "never" and 5 being "always")

1                      2                      3                      4                      5

10. Do you want to learn more about theater as a job? (1 being "not at all" and 5 being "very much")

1                      2                      3                      4                      5

**Thanks for taking the survey!!!**

# Mentor Guidelines

## First session at Propel

### September 7<sup>th</sup>

#### Goal

- To introduce the Growing Theater Program and the Carnegie Mellon Mentors to the students at Propel Charter School-Homestead
- To begin to learn about story and character by making puppets

#### Strategy

- Our first visit to the School
- Assignment of Mentors to Mentees
- Introduction of the Program to the Mentees
- Mentee surveys
- Build some puppets
- Start to give the puppets characteristics
- Play some theater games for fun!

#### Agenda

- Introduce ourselves (lead by Anne)
- Introduce “Audience Space” and “Stage Space”
- Stretching (lead by \_\_\_\_\_) (mentors demo)
- Raise the Roof game (lead by \_\_\_\_\_) (mentors demo)
- Talk about the program and short and long term goals (lead by \_\_\_\_\_)
- Introduce the GT timeline
- Introduce Pledge to the Play (lead by \_\_\_\_\_)
- Divide into Mentor/Mentee teams to get to
  - **get to know each other (using the two classrooms)**
    - Good questions with which to start:
      - What is your favorite/least favorite thing to do?
      - What is the best/worst thing about you?
      - Have you ever seen a play?
  - **build and work with puppets**

- **each student names five characteristics that they want to include in their puppet.** Those characteristics may NOT be physical. So, for example, "smart" would be a good characteristic vs. "brown haired".
- **The mentees should also name five "facts" about the puppet, for example, "the puppet loves chocolate", the puppet lives next to the firehouse".** Emphasize with the mentees that these "facts" are about the puppet's lives, not the mentee's lives.
- **The mentees will then make puppets that they feel embody those characteristics and talk to the mentors about why they are making choices as they build the puppet**
- **After the puppets are complete, the mentors will "interview" the puppets, asking each puppet one of the following questions.** The children will then be asked to perform the answers as the puppets, in character. The mentors will then ask the same questions of the mentees and talk about how the answers differ.
- **Questions**
  1. Imagine your puppet had a hundred dollars, but couldn't keep it. Your puppet had to give it away to a person or charity. Who would she or he give it to? Why? What does your puppet imagine this person or charity could do with all that money?
  2. Have your puppet talk about a time when he or she was brave.
  3. If your puppet could cook any meal for his or her family, what would she or he cook? Describe the meal and tell how your puppet would make it.
  4. Imagine your puppet woke up and saw a dinosaur, tiger, or bear in the backyard. Tell a story telling what your puppet says and does.
  5. Imagine your puppet opened up a restaurant. What's the name of the restaurant? Explain what the restaurant looks like, who works there, and what they serve.
  6. Ask your puppet to describe their favorite character from a book, a movie, or television.
  7. A magical creature knocks on your puppet's door in the middle of the night. They need something. Who is it? What do they need? How can they be helped?
  8. If your puppet could have any animal for a pet, what would it be? Describe the pet and how they would take care of it.

9. Does your puppet have any brothers or sisters? If yes, tell what they're like by remembering five things they've done in their life.

10. If your puppet could have lunch with any famous person who would it be? What would your puppet talk about with this person?

- **Complete mentee surveys**

- **Zip Zap Zop (lead by \_\_\_\_\_) (mentors demo)**

## **Mentor Evaluation**

### **From Mentor observation during the class period**

- Were kids engaged and energized?
- What did you discover in smaller groups?

### **Materials needed for the session**

- Big Pledge to the Play sign
- Timelines
- Whiteboard
- Workbooks
- Nametags
- Markers

# Mentor Guidelines

## Working With Kids Workshop

# Developmental Considerations for Growing Theater

Undergraduates and Graduates  
Partnering with Third Graders  
September 13, 2013

### Dr. Sharon M. Carver

Director, Children's School  
Teaching Professor, Psychology  
Associate Training Director, Program in Interdisciplinary Education Research (PIER)  
Carnegie Mellon University  
Pittsburgh, PA 15213  
412-268-1499  
[www.psy.cmu.edu/cs](http://www.psy.cmu.edu/cs)

## Top 10 Developmental Concepts to Consider for 8/9 Year Olds

- 1) Psychosocial Stage (Erikson). Capitalize on **Industry** while minimizing Inferiority.
- 2) Motivational Emphasis. Focus on **effort toward learning goals** more than innate ability and performance goals.
- 3) Behavioral Emphasis (Authoritative > Authoritarian or Permissive). Provide clear **structure with warmth**.
- 4) Cognitive Stage (Piaget / **Concrete Operational**). Offer opportunities to reason and solve problems about relevant topics in active ways, but limit the need for systematic, hypothetical, abstract, multi-perspective approaches.

5) Information Processing Capacity. Recognize the limitations of attention and memory. Be sensitive to the amount of cognitive load you impose. Utilize **explicitness, multiple representations** (e.g., words, pictures, and a tune), and lots of **practice** to maximize learning.

6) Metacognition (Thinking about Thinking). Scaffold emerging reflection with a **clear script** for constructive evaluation, critique, etc.

7) The Power of Language. Use **precise vocabulary to reinforce the character** you want to create. Call the students Actors and Actresses. Affirm them for teamwork, innovation, creativity, resourcefulness, etc.

8) Literacy Stage. Identify each student's status re: the shift from Learning to Read -> **Reading to Learn** so you know what level of proficiency to expect.

9) Self & Body Control. Expect impulsivity and limited control as bodies grow and change. Allocate **sufficient space** and set **explicit boundaries**.

10) Individual Differences / Special Needs. Notice the **continuum of development** for every aspect of the other considerations and the possibility for **innate wiring differences** that you'll need to accommodate.

## **Developmental Profiles re: Third Grade (primarily ages 8&9)**

### **Developmental Characteristics of Third Graders**

Every child's development is unique. Although children develop through a generally predictable sequence of milestones, we cannot say exactly when a child will reach each and every stage. Every child has his or her own timetable. The characteristics below are offered only as a reference to give you a better understanding of your child. Feel free to contact your pediatrician and/or your child's school if you have any questions.

### **The Eight-Year-Old**

#### **Physical Development**

- High energy
- Enjoy rough and tumble games, as well as team sports
- May be physically daring
- Fine motor skills showing increased speed and smoothness
- Some write with tiny letters and artwork becomes more detailed
- Large muscles in arms and legs are more developed than small muscles
- Seven to nine-year olds are learning to use their small muscles skills (printing with a pencil; using scissors and small tools) and their large muscle skills (throwing and catching a ball)
- Large differences in size and abilities of children; may affect the way they get along with others, how they feel about themselves, and what physical activities they do
- Enjoy testing muscle strength and skills
- Good sense of balance

#### **Social and Emotional Development**

- Begin to define self based on certain attributes or achievements, such as "I wear glasses," etc
- Can become self-conscious based on how they believe they look in the eyes of others
- Establishing friendships is very important, although they may lack skills to do so
- Emergence of a sense of humor--telling jokes
- Less dependent on adults and more dependent on peers
- Begins to question authority and test limits
- Often overestimate abilities; "they bite off more than can chew"
- Interested in rules and rituals
- Generally girls tend to play more with girls; boys with boys
- May have a best friend
- Strong desire to perform well, do things right
- Find criticism and failure difficult to handle
- View things as right or wrong, wonderful or terrible, with little middle ground
- Need a sense of security in groups, organized play and clubs; friendship groups may be larger
- Generally enjoy caring for and playing with younger children

#### **Intellectual Development**

- Concrete Operations Stage of Thinking is solidifying for most children. They can reason logically about actual objects and organize thoughts coherently. They cannot handle abstract reasoning very well unless it relates to real experiences.

- Learn best through active, concrete experiences, but are learning to see books as sources of information; reading may become a major interest
- Developing a longer attention span
- Enjoy collecting, organizing, and classifying objects and information
- Imaginative play in the form of skits, plays, and puppet shows
- Likes groups and group activities
- May reverse printed letter (b/d) (until mid-third grade)
- Enjoy planning and building
- Speaking and listening vocabularies are expanding rapidly; talkative
- Increased problem-solving ability
- Interested in magic and tricks
- Learning to plan ahead and evaluate what they do
- When something is suggested, they may say, “That’s dumb” or “I don’t want to do that.”
- Beginning to see and understand the perspectives of others.
- Listen well, but they are so full of ideas that they cannot always recall what has been said
- Like to explain ideas--may exaggerate
- Engrossed in activity at hand; love to socialize at the same time
- Industrious; often work quickly
- Basic skills begin to be mastered; begin to feel a sense of competence with skills

## **The Nine-Year-Old**

### **Physical Development**

- Girls generally ahead of boys in physical maturity
- Improve coordination and reaction time
- May have poor posture; lots of physical habitual movements; fingers in hair, slouching, picking at nails
- Stomachaches, headaches, leg pains common
- High energy, often playing to the point of fatigue
- Inconsistent appetite and sleep patterns

### **Social and Emotional Development**

- Enjoy being a member of a club
- Increased interest in competitive sports
- Learning to take responsibility for his/her own actions
- Begin to see parents and authority figures as fallible human beings; sees adult inconsistencies and imperfections
- Peer conformity in dressing is important
- May begin to be interested in the opposite sex
- Self-aware
- Concerned about being right or wrong, being fair; may complain about fairness issues
- Have great need to be in a group, but are also individualistic
- Need to be in control of some choices
- May become deeply attached to a best friend
- Can be sullen and moody

### **Intellectual Development**

- Concrete Operations Stage of Thinking is solidified for most children, they can reason logically and organize thoughts coherently. However, most thinking is done about actual physical objects. They cannot handle abstract thinking very well unless abstractions are related to something they have directly experienced. Even if they can

make abstractions, they still learn best through active, concrete experiences

- Showing signs of being more responsible, inner directed, an independent worker
- Appreciate being trusted
- Interested in many different types of reading: fictional stories, magazines, how-to project books, and non-fiction informational books
- May develop special interest in collections or hobbies
- Better able to understand concepts
- Are becoming much less egocentric and are able to understand the perspectives of others
- Better understanding the concept of “audience” when writing
- Less interested in fantasy; more involved in the real world
- May have problems with increased homework demands
- Age of negatives: “I can’t,” “boring”
- Maybe less imaginative than at earlier grades

[http://www.glendale.k12.wi.us/3\\_char.aspx](http://www.glendale.k12.wi.us/3_char.aspx)

*Reference: "GCISD - Curriculum Guides and Developmental Characteristics." 2002. Grapevine-Colleyville ISD. 7 Dec. 2007.*

## **Third Grade Overview**

The average eight-year-old is explosive, excitable, dramatic, and inquisitive.

She:

- Possesses a "know-it-all" attitude.
- Is able to assume some responsibility for her actions.
- Actively seeks praise.
- May undertake more than she can handle successfully.
- Is self-critical.
- Recognizes the needs of others.

## **Third Grade Basic Skills**

Unlike second grade, where so much time is spent reinforcing the skills taught in first grade, many new and more sophisticated skills are introduced in third grade. At this level, most students will now have nightly homework assignments. In third grade, most students will:

- Recognize simple subjects and predicates.
- Write sentences with subject/verb agreement.
- Work out the pronunciation and meaning of unfamiliar words.
- Use comprehension skills in reading.
- Identify the plot, setting, and main characters of a story.
- Use a dictionary.
- Write paragraphs with a topic/main idea sentence and supporting details.
- Add and subtract any numbers from 100 - 1,000.
- Multiply numbers to 9 x 9 and be able to determine each related division fact.
- Measure using standard and metric units.

At eight years old, third graders are learning how to set goals and understand the consequences of their actions. Parents can help by encouraging their child as she:

- Explores the relationship of feelings, goals, and behavior.
- Learns about choices and consequences.
- Begins setting goals.
- Becomes more responsible.
- Learns how to work with others.

Read more on TeacherVision: <http://www.teachervision.fen.com/>

## **Third Graders and Physical Education**

Third graders are ready and eager to learn about physical education. While they continue to test their skills, they also display an intense curiosity as to how it all works, and they delight in their newfound physical abilities. Here are some examples of third grade movement milestones:

### **Motor Skills**

Third graders like to move with purpose as their movement skills improve. Your child should be able to:

- put together a variety of locomotor and non-locomotor movements to form coordinated movements (skip, skip, spin, slide, slide, catch)
- demonstrate coordination (bounce, kick, throw, or catch a ball or strike an object with an implement in a fluid environment)
- use both locomotor and non-locomotor movement sequences in a game environment, such as playing softball (run, jump stop, turn and pass, slide, catch, pivot)
- self-assess movement performance and request assistance when needed

### **Fitness**

This is a time when students begin to make the connection between fitness and health and realize that they have power in determining their own health level. Your child should be able to:

- understand the health related components of fitness: muscular strength, muscular endurance, cardiovascular endurance, flexibility, and body composition and provide examples to improve each
- informally self-assess current health related fitness levels
- possess enough upper body muscular strength to support bodyweight (handstands, crab walks, cartwheels)
- participate in activities that require extended periods of moderate to intense physical activities and monitor fatigue
- perform between 5 and 13 or 6 and 15 push-ups depending on age
- perform 1 to 2 pull ups
- perform between 6 and 20 or 9 and 22 curl ups (crunches) depending on age
- 

### **Social Development**

Third graders develop a knack for working together, and most are problem-solvers. Your third grade child should be able to:

- lead or follow during a small group activity in order to solve a challenge
- understand general rules of etiquette and follow them consistently
- informally assess peers and provide positive feedback for improvement
- be willing to receive feedback from peers and make necessary adjustments
- recognize when someone is being excluded and take the initiative to include them
- select activities for both enjoyment and their health related benefits

Third grade is a wonderful time: right in the middle of elementary school, third grade students possess a unique mix of both ability and wonder. They can often be amazed at their own strength and agility, as their bodies become bigger, faster, and more skilled at complex

movements. Third graders will seek out advanced challenges, so make sure to provide them in a safe environment so you can watch them as they test their physical limits.

[http://www.education.com/magazine/article/Third\\_Grader\\_Able\\_To/](http://www.education.com/magazine/article/Third_Grader_Able_To/)

## **Third Grade Social Development**

### **Self-Discipline**

- Erikson believed young, school-aged children learn to master life skills, including following rules. By third grade, children's need for self-discipline has increased.

### **Range of Ages**

- As of 2008, kindergarten was mandatory in only 17 states. Communities vary greatly on availability of pre-kindergarten and early intervention program. Parental choice also plays a part as to when a child enters school. As a result, third graders can be as young as 7 and as old as 9.

### **Seven-Year-Olds**

Seven-year-old children enjoy playing with friends and often imitate friends' behaviors at school. They begin to have empathy for others' feelings and prefer the structure of school.

### **Eight-Year-Olds**

Eight-year-olds have a greater need to be liked by peers. They have a better capacity to express thoughts and feelings and have a stronger sense of right and wrong.

### **Nine-Year-Olds**

Nine-year-old third graders create increasingly important interaction between friends. This often includes secret codes and made-up languages that help strengthen the bond between peers.

[http://www.ehow.com/facts\\_6085567\\_social-development-third-grade.html](http://www.ehow.com/facts_6085567_social-development-third-grade.html)

## Your 8 Year Old Child: Social Development

You may begin to see a newfound sense of self-confidence in your 8-year-old child as she expresses her opinions about people and things around her. She may pay more attention to news events, and want to share her thoughts on current event topics.

At home and at school, 8-year-old children will enjoy friendships and thrive in sports teams and other social groups. Eight-year-old children will generally enjoy going to school and will want to engage in the social world of friends and classmates. Parents should be on the lookout for any problems such as [school refusal](#), which may indicate a problem at school such as being [bullied](#) or [learning difficulties](#).

### Friends

Eight-year-old children have a strong natural desire to be part of a group, whether it's a social group of friends or a sports team. But this desire to belong and fit in can have a downside: peer pressure.

Be sure to talk to your 8-year-old about the negative aspects of peer pressure and the importance of trusting her own instincts and doing what she feels is right in any given situation.

Eight-year-olds may also gravitate primarily toward friendships with friends of the same gender. They may use stereotypes to describe peers of the opposite sex and refer to certain activities as being "for girls" or "for boys." (This is an opportunity for parents to step in and dispel myths such as "math is for boys" or "girls cannot play sports").

Eight-year-olds may begin to ask for sleepovers, although parents should not be surprised if some children want to go back home and do not make it through the entire night at a friend's house. At age 8, many children are still attached to mom, dad, and home and may not yet be emotionally ready to handle sleeping at a friend's, even though they may feel peer pressure to participate in sleepovers.

### Morals and Rules

Many 8-year-old children will have a desire to adhere strictly to rules and be "fair," which can sometimes lead to conflicts during organized group play. Eight-year-old children are still developing an understanding of what is "wrong" or "right," and lying or other behavior requiring [child discipline](#) may need to be corrected.

### Giving, Sharing and Empathy

Eight-year-old children may increasingly begin to understand how someone else feels in a given situation, and will be more capable of placing themselves in another person's shoes.

You may also see a wide spectrum of social skills in your child as he seems selfish and rude in one minute and generous, giving, and supportive in another when interacting with friends and family. With guidance and [good child discipline](#), parents can set positive examples and help steer their 8-year-old children toward good behavior and the development of strong morals.

<http://childparenting.about.com/od/socialdevelopment/a/8-Year-Old-Child-Social-Development.htm>

## Your 8 Year Old Child: Emotional Development

For 8-year-old children, emotional development may be evolving at a deeper level than before. An 8-year-old may be capable of more sophisticated and complex emotions and interactions such as masking true emotions to spare someone's feelings or occasionally

working through a problem or situation without the close intervention of an adult.

Eight-year-old children may also be a study in contradictory and quick-changing emotions. An 8-year-old may be very critical of others but may also be very critical of himself. He may be cooperative and cheerful in some instances and bossy or selfish and rude in others.

### **Independence**

Eight-year-olds will be proud of the fact that they are able to do many things on their own and will increasingly express a desire for privacy. At the same time, 8-year-old children will still need and want guidance and support from their parents. Parents should make it a habit to routinely talk to their 8-year-old child about her day, any problems or interesting developments at school, or dynamics or conflicts in her friendships.

### **Self-Confidence**

Eight-year-olds may veer between bouts of brassy over-confidence and uncertainty and doubt about their own skills. They may compare themselves to their friends and peers (“He is better at drawing than I am” or “She is a better soccer player”).

### **Privacy**

Your 8-year-old child may express an increased desire for privacy. She may want to shower and get dressed with the door closed. Eight-year-olds may also want to keep some thoughts private, and parents may suggest that their child keep a journal or diary to write down their thoughts.

While parents should respect their child’s request for privacy, there are some matters -- such as going online or conflicts with friends -- that should be handled with a parent’s guidance, monitoring, and support.

# Growing Theater

September 21<sup>st</sup>

## Storytelling Workshop

- ❖ Today we will explore the elements of good stories and plays.



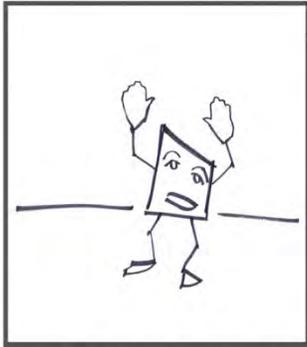
# Play and Story Ingredients

Your Play should have all of the following elements or ingredients in order for it to work well:

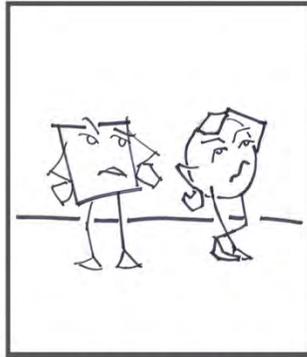
- ✓ Idea
- ✓ Theme(s)
- ✓ Research
- ✓ Title
- ✓ Character List
- ✓ Play Body
- ✓ Beats
- ✓ Dialogue
- ✓ Action
- ✓ Stage Directions
- ✓ Characters
- ✓ Conflict
- ✓ Antagonist(s)
- ✓ Protagonist(s)
- ✓ Opening Beat
- ✓ Backstory
- ✓ Attack
- ✓ Discovery
- ✓ Reversal
- ✓ Climax
- ✓ Closing Beat



# comedy



OPENING BEAT



BACKSTORY



ATTACK



DISCOVERY



REVERSAL

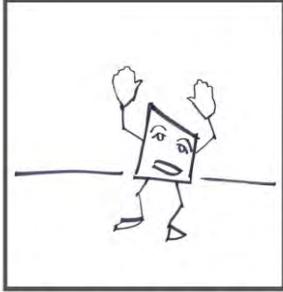


CLIMAX



CLOSING BEAT

# tragedy



OPENING BEAT



BACKSTORY



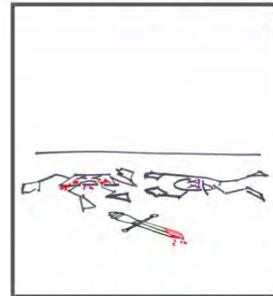
ATTACK



DISCOVERY



REVERSAL



CLIMAX



CLOSING BEAT

# SEÑOR COYOTE AND THE CHEESE

## A Mexican Folktale

Retold by Marci Stillerman

One night, when a full moon was shining brightly in the sky, Señor Coyote crept up to Conejo (Kone-A-hoh), the rabbit. Conejo was sitting at the edge of a pond.



Señor Coyote said, "Conejo, I have you, and I am going to eat you, pronto!"

"Wait," said Conejo. "Do you see this fine cheese in the pond?"

There, gleaming in the black pond was something that looked like a big, round, delicious, yellow cheese.

"Do you like cheese?" asked Conejo.

"I love cheese," said Señor Coyote.

"Swim out, then, and get it," Conejo said. "I'd go myself, but I can't swim. While you get the cheese, I'll get some tortillas, and we'll have a fiesta."

"How do I know you'll be here when I come out of the pond?" asked Coyote.

"I've been watching this cheese for hours," Conejo said. "Do you think I'd leave it all for you? Hurry, I'm hungry."

Señor Coyote jumped into the pond and swam toward the cheese. But the cheese stayed ahead of him. Every time he lunged for it and snapped his jaws to catch it, pond water rushed into his mouth, and he coughed and spluttered. Señor Coyote's eyes filled with water, and he had to blink them many times to see the cheese. His heart pounded from the effort of swimming. Finally, disgusted, he gave up and swam to shore and shook the water from his fur.

Of course, Conejo was gone. He had tricked Coyote.

Señor Coyote lifted his head to the big, round, yellow moon in the sky and howled in anger and frustration. He went hungry that night.

# Mentor Guidelines

## September 21<sup>st</sup>

### Goal

- Introduce story and play components

### Strategy

- Introduce Story Components
- Read SEÑOR COYOTE AND THE CHEESE and look at the Story Components in Context
- Mentors perform SEÑOR COYOTE AND THE CHEESE: A Mexican Folktale and look at the Play Components in Context

### Agenda

- Motivation Game

- The Wind Blows (lead by \_\_\_\_\_)

.A mentor stands in the stage space. All of the students are standing.

They call: " The wind blows for....."

- everyone wearing a watch
- everyone who has long hair
- everyone who had breakfast today
- everyone who likes ice cream
- everyone who has a little brother
- etc...

When the students hear something that pertains to them, they sit down. The game continues until everyone is seated.

- Pledge to the Play (lead by \_\_\_\_\_)

- Timeline

### Two Classroom Activities

- Read Señor Coyote aloud.

- Assign Mentors and students to take turns reading paragraphs, perhaps go around circle.

- Discussion of Story Components. Use Señor Coyote as an example. (lead by \_\_\_\_\_)

- Story Components

- Idea
- Theme(s)
- Research
- Title
- Character List
- Play Body

- Beats
- Dialogue
- Action
- Stage Directions
- Characters
- Conflict
- Antagonist(s)
- Protagonist(s)

- **Mentors Perform Señor Coyote (two mentors per classroom: \_\_\_\_\_ and \_\_\_\_\_)**
- **Discussion of Play Components. Use Señor Coyote as an example. (lead by \_\_\_\_\_)**
- **Play Components**
  - Character List
  - Dialogue
  - Stage Directions
  - Format of written play
- **Mentees Perform Señor Coyote using the puppets they created last week.**
- **Discuss the performance and allow other mentees to try it out.**
- **Ending Game: Zip-Zap-Zop (lead by \_\_\_\_\_)**

## **Mentor Evaluation**

### **From Mentor observation during the class period**

- Were kids engaged and energized?
- Did they seem to understand story components and how they apply to Señor Coyote

## **Materials needed for the session**

- Blindfold
- Rolled-up Newspaper
- Newsprint Pads
- Markers
- Pledge to Play
- Timelines
- Whiteboard and markers

# Growing Theater

September 28<sup>th</sup>

## Finding Stories from Our Lives

- ❖ Today we will talk about how to interview people in our lives.
  - ❖ We will interview our classmates.



# Growing Theater

## September 28<sup>th</sup>

### Goal

- To teach students how to do interviews which will yield stories.
- Do some practice interviews.

### Strategy

- Discuss who would be good to interview.
- Discuss what kinds of questions should be asked.
- Discuss what to write down during the interviews.

### Agenda

#### Stay in two classrooms

- **Motivation Game: Telephone (lead by\_\_\_\_\_)**
- **Pledge to the Play (lead by\_\_\_\_\_)**
- **Timeline**
- **Small Group Discussion**
  - Mentors discuss who would be good to interview with each child and make a list of three people.
  - Mentors and children make a list of interview questions designed to solicit stories.
  - Discussion of interviews children will do for homework.
  - Mentors practice interviewing kids
- **Game: Zip Zap Zop (lead by\_\_\_\_\_)** (mentors demo)

### Mentor Evaluation

#### From Mentor observation during the class period

- Were kids engaged and energized?
- How did they respond to the folktales and to our presentation?

### Materials needed for the session

- Newsprint pads
- Sets of colored markers

- White board and markers
- Masking tape
- Pledge to the Play
- Timelines
- Presentations

# Growing Theater

October 4th

**Discuss Interviews and put the stories you heard in story-boxes!**



# October 4th

## Goal

- To discuss the interviews
- To put the stories into story boxes
- To write down the stories

## Strategy

- Listen to our interviews
- Review storyboxes
- Put stories in storyboxes
- Put storyboxes together to make a written story

## Agenda

### Motivation Game: Storm (lead by \_\_\_\_\_)

- Mentees build up a storm by joining in mentor-led sound effects one by one. It builds to a crescendo and dies down to silence. For example:
  - "It was still and quiet." (everyone is quiet)
  - "A gentle breeze was heard." (Mentor rubs hands together. mentees join in slowly from right to left.)
  - "There were a few spatters of rain." (Mentor taps toes, mentees join in slowly while continuing to rub hands)
  - Etc...

### ➤ Pledge to the Play (lead by \_\_\_\_\_)

### ➤ Timeline

### ➤ Large Group Discussion (lead by \_\_\_\_\_)

- How did the interviews go?
- What kind of things did you find out?
- Who did you talk to?
- What surprised you?

### ➤ Small Group Discussion (groups can be broken into groups with one mentor and 2 or 3 mentees)

- Listen to each interview
- Notate major story points on newsprint pads in story boxes.
- Write down the stories
- Read the stories aloud

### ➤ Game: Zip Zap Zop (lead by \_\_\_\_\_) (mentors demo)

## **Mentor Evaluation**

### **From Mentor observation during the class period**

- Were kids engaged and energized?
- How did they respond to the folktales and to our presentation?

### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers
- White board and markers
- Masking tape
- Pledge to the Play
- Timelines
- Recorded stories
- Laptops to play recorded stories

# Growing Theater

October 11<sup>th</sup>

## Imagining Stories



# Mentor Guidelines

October 11th

## Goal

- To continue to learn about writing stories
- To continue to investigate story structure and written creative exploration with the mentees

## Strategy

- Students write down memories of their own lives
- They turn these memories into stories
- They then take details that they remember and turn them into new stories.

## Agenda

### ➤ Motivation Game

#### **Change the Action (lead by \_\_\_\_\_) (mentors demo)**

- The mentees must copy your PREVIOUS action every time you shout change, so:
- Mentor claps hands. Mentees sit still.
- Mentor shouts CHANGE and begins to pat their knees. Mentees begin to clap their hands.
- Mentor shouts CHANGE again and begins to click her fingers. Mentees now pat their knees.
- Etc...

### ➤ Pledge to the Play (lead by \_\_\_\_\_)

### ➤ Large Group Discussion

### ➤ Small Group Discussion

- **Timed Writing exercise : "I Remember"**

Students write lists of everything they can remember from being 4, 5, 6, and 7. Encourage them to remember concretely, and to remember people's names. Help them if they get stuck by asking questions such as,

- What shoes did you wear?
- Did you have a babysitter?
- What was your favorite food back then?
- What was something that made you laugh? What were you afraid of that you're not afraid of anymore?

- Did you have a favorite television show that is no longer your favorite? Who did you love to play with? Who made you mad? (mentors can add to lists.)
- You can do this three times, in timed writing exercises. Four minutes should work well, though let them have longer if they seem to really be writing. After each writing, invite them to read what they came up with. Praise it, and ask other students to say what's interesting or good about it.
- Next, ask them to focus on a story in these memories. Something that happened to them that they will never forget. It can be happy or sad, funny or scary. Give them 5-10 minutes on this. Then, whoever wants to read, can read.
- Next, invite them to take a few of the memories, (blue ball, red haired baby sitter who let us eat whatever we wanted, cold night I got locked out of the house) and MAKE UP a story, using those elements.

➤ **Zip-Zap-Zop (or other game, see end of workbook) (lead by \_\_\_\_\_ and \_\_\_\_\_)**

## **Mentor Evaluation**

### **From Mentor observation during the class period**

- Were kids engaged and energized?
- Were they willing to be freely creative?
- How are they doing with the story boxes and story structure?
- Is there anyone who is either left out or dominates the conversation? What strategies are you employing with those mentees?

### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers
- White board and markers
- Pledge to the Play
- Timeline

# Growing Theater

October 25th<sup>th</sup>

## Images and Metaphors!



- ❖ Today we will find out about what images and metaphors are and how to use them to make stories



# Mentor Guidelines

October 25th

## Goals

- To continue to work on storytelling and writing
- To introduce the idea of metaphor and imagery
- 

## Strategy

- To have students define abstract words and ideas using concrete images

## Agenda

- **Motivation Game: Move a Chair (lead by \_\_\_\_\_) (mentors demo)**
  - Five people demonstrate moving an invisible chair for five different reasons:
    - For a meeting
    - To change a light bulb
    - To seat a senior citizen
    - To crush a bug
    - To prop open a door
  - Five people demonstrate moving an invisible chair with five different ailments:
    - One leg
    - One arm
    - Blind
    - Having only nine fingers
    - With no knees or elbows
  - Five people demonstrate moving an invisible chair with five different emotions:
    - Sadly
    - Happily
    - Angrily
    - Laughingly
    - Jealously
  - Five people demonstrate moving an invisible chair as five different people:
    - A 2 year old
    - A 100 year old
    - A king
    - A farmer
    - A Lion Tamer

➤ **Pledge to the Play (lead by\_\_\_\_\_)**

➤ **Timeline**

➤ **Large Group Discussion (lead by\_\_\_\_\_)**

- **Metaphors**
- **Images-Why do stories need to have concrete images?**

➤ **Small Group Discussion**

**Part One: Define abstract words using concrete images**

- **Example**
  - **LOVE IS**  
*Sharing a peanut butter sandwich with your friend. A walk in the park. An orange cat curled up at your feet. When your mom buys you new crayons, etc...*
  - **FEAR IS**  
*Being alone in the dark, an angry dog in the alley, cold hands, a heart that pounds, a loud car, a bare tree...*
  - **JOY IS**  
*A swimming pool on a hot day, the ice cream truck, a baby laughing, running through a field in new sneakers...*
  - **THE PERSON I INTERVIEWED A FEW WEEKS AGO IS**  
*Chocolate icing on a chocolate cake, a warm fuzzy blanket, a brand new, shiny marble...*
- Get them making lists, the longer the better. If they get stuck, offer suggestions. Talk about how stories need to have these concrete images.
- Have them read their lists aloud.

**Part Two: Ask them if there are stories in these lists.**

- Get them to work on writing a simple story, for ten minutes, based on one of these lists.
- Each student reads his or her story aloud.
- If there's time, they can do another story.

➤ **Agitar en Español. (lead by\_\_\_\_\_and\_\_\_\_\_)**  
Shake it out game using Spanish numbers.

## **Mentor Evaluation**

**From Mentor observation during the class period**

- Were kids engaged and energized?
- Did they catch on to the idea of metaphors and images?

### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers
- White board and markers
- Masking tape
- Pledge to the Play
- Timeline

# Growing Theater

November 1<sup>st</sup>

## Getting Inspiration for Stories

- ❖ Today we will read a poem about a rat called “Hello”
- ❖ We will figure out how the poem can inspire us to create our own stories.



## Hello

By Naomi Shihib Nye

Some nights  
the rat with pointed teeth  
makes his long way back  
to the bowl of peaches.  
He stands on the dining room table  
sinking his tooth  
drinking the pulp  
of each fruity turned-up face  
knowing you will read  
this message and scream.  
It is his only text,  
to take and take in darkness,  
to be gone before you awaken  
and your giant feet  
start creaking the floor.

Where is the mother of the rat?  
The father, the shredded nest,  
which breath were we taking  
when the rat was born,  
when he lifted his shivering snout  
to rafter and rivet and stone?  
I gave him the names of the devil,  
seared and screeching names,  
I would not enter those rooms  
without a stick to guide me,  
I leaned on the light, shuddering,  
and the moist earth under the house,  
the trailing tails of clouds,  
said he was in the closet,  
the drawer of candles,  
his nose was a wick.

How would we live together  
with our sad shoes and hideouts,  
our lock on the door  
and his delicate fingered paws  
that could clutch and grip,  
his blank slate of fur  
and the pillow where we press our faces?  
The bed that was a boat is sinking.  
And the shores of morning loom up  
lined with little shadows,  
things we never wanted to be, or meet,  
and all the rats are waving hello.

# Mentor Guidelines

November 1st

## Goals

- To learn about how other poems and stories can create inspiration

## Strategy

- Read and Discuss the poem “Hello”
- Discover where that poem can the imaginations of the mentees

## Agenda

- **Motivation Game**
  - **Making an Entrance (lead by \_\_\_\_\_) (mentors demo)**

Someone leaves the room with a sheet of paper on which is a type of person is written. The paper has been randomly drawn from a hat. The person then reenters in character and mentees guess who they are. The performer may not speak. Suggestions of types of people:

    - Football player
    - Principal
    - Wizard
    - Zoo Keeper
    - Librarian.
    - Car Mechanic
    - Fireman
    - Ice Cream Man
    - Dancer
    - Kindergartener
    - High School Student
    - The Tooth Fairy
    - A pizza maker
    - A Boat Captain
    - An Airline Pilot

- **Pledge to the Play (lead by \_\_\_\_\_)**

- **Timeline**

- **Small Group Discussion**

**Today you'll use the poem “Hello” by Naomi Shihib Nye, to get students using their imaginations.** In the poem, a rat makes its' way around the house at night. We get to see the rat vividly.

- Ask the students to point out what they like about the poem.
- What lines stick out, what images?
- What do they and don't they understand.? (Conduct a discussion—the poem is challenging for this age, and they might need help figuring out lines such as “it is his only text”).
- Next, get them to write a response to the poem, asking them to imagine another creature or creatures who might make their way around the house during the night.
- How would the people they interviewed and recorded respond to those creatures?
- These poems can be silly, or serious.
- Have them start with “Some nights” and then imagine who might be there.
- Have them imitate this poem very closely: In first stanza, the rat is described eating peaches, standing on the table, etc. Have them work so that their imagined creature is doing something, and eating something.
- Next stanza, have them ask their own questions about this creature. And then, following the poem,
- What names did they give the creature?
- How did they greet the creature? With a stick to guide them? With a smile?
- What happened after they woke up and found the creature there?

### **Larger Group Discussion (within the two classrooms)**

- Have each group do a 3 minute presentation on some of the things the poem helped them imagine
- **How are you? (lead by \_\_\_\_\_ and \_\_\_\_\_)**
  - Mentors ask students how they are. Students respond however they like and then have to “be” their response.

### **Mentor Evaluation**

#### **From Mentor observation during the class period**

- Were kids engaged and energized?
- Did they catch on to the idea of using inspiration to launch ideas?

### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers

- White board and markers
- Pledge to the Play
- Timeline

# Growing Theater

November 8th

## If I were a.....

- Today we will imagine what it would be like to be another kind of creature or objects
- We will write stories about the worlds of those creatures and objects and read them aloud.



**If I were a bee,**

I wouldn't sting anyone.  
I'd just make honey.  
Lots and lots of honey.  
And I'd come into your room at night  
And buzz you a song.  
And I'd fly into the window of your school  
And smile so you wouldn't be bored.  
And you'd think to yourself  
I didn't know bees could smile!  
But I would be a smiling bee.  
And I would whisper secrets in your ear.



# Mentor Guidelines

November 8th

## Goals

- To put ourselves in the place of something else and imagine what that world would be like.

## Strategy

- To choose creatures or objects and imagine their worlds.
- To pick a favorite story and read it aloud.

## Agenda

- **Motivation Game**
  - **Scenes from a Hat (lead by \_\_\_\_\_) (mentors demo)**

Student and mentor volunteers pick pieces of paper from a hat. Each piece of paper gives a situation that the performers must improve around such as:

    - Bad times to...
      - fall asleep
      - break into song
    - or other things you can think of, such as:
      - Really hard test questions
      - What you would do first if you were leader of the country
      - Things you should not do to your little brother
      - If elephants could talk
      - Things you don't want to hear your barber say
      - Teachers teaching a subject different than what they normally teach
      - How the dinosaurs ACTUALLY died
- **Pledge to the Play (lead by \_\_\_\_\_)**
- **Timeline**
- **Small Group Discussion**

**Writing prompts: "If I were a" poems. Example:**

If I were a bee,

I wouldn't sting anyone.

I'd just make honey.

Lots and lots of honey.

And I'd come into your room at night

And buzz you a song.  
And I'd fly into the window of your school  
And smile so you wouldn't be bored.  
And you'd think to yourself  
I didn't know bees could smile!  
But I would be a smiling bee.  
And I would whisper secrets in your ear.

**Tell a story about what you would like to be.** Invite the children to choose any animal or inanimate object. They can be a horse, or a car, or a table, or a dog, or a piece of paper. But they have to write a story about what they'd be like. Make sure the stories work with the story boxes.

**Read your favorite story aloud.** Have them make several stories with three or four different things. Then, have them choose the one they like best, and have them read it.

**Character dialogue.** Then, have them imagine that two of the things or creatures are talking to each other. What would they say?

- **Where are you? (lead by \_\_\_\_\_ and \_\_\_\_\_) (mentors demo)**
  - Mentors ask students where they are. Mentees respond by demonstrating actions that will show where they are. Other mentees guess where they are. This is a silent activity.
    - Driving a car
    - Putting out a fire
    - Playing golf
    - Etc...

## Mentor Evaluation

### From Mentor observation during the class period

- Were kids engaged and energized?
- Did they catch on to the idea identifying with an object or creature?
- How are they representing these ideas on paper and verbally?

## Materials needed for the session

- Newsprint pads
- Sets of colored markers
- White board and markers
- Masking tape
- Pledge to the Play
- Timelines

# Growing Theater

November 15<sup>th</sup>

## Would I stay or would I go?

- Today we will imagine what it would be like to be another character in a different place.
- We will investigate what those characters would say to each other and figure out how they make decisions.



# Mentor Guidelines

November 15<sup>th</sup>

## Goals

- To investigate characters and motivation

## Strategy

- To imagine characters in a situation.
- To assign motivation to those characters and see what happens.
- To assign traits to characters and see how the characters develop.

## Agenda

- **Welcome Game: Good Morning Captain (lead by \_\_\_\_\_)**

The captain sits slightly apart from the group and is blindfolded. The leader indicates a player who says "Good Morning Captain!" The captain tries to name the speaker. If he responds "I said good morning captain!" If the captain correctly identifies the speaker he retains his position. If not the player becomes the new captain. Players should try to disguise their voices.

- **Pledge to the Play (lead by \_\_\_\_\_)**

- **Timeline**

- **Small Group Discussion**

**Should I Stay or Should I Go?** For this writing assignment, have students think of two characters in a place. One of the characters wants to stay in the place, and one of them wants to leave the place.

- Brainstorm:

- Who are these two characters?
- Where is the place? Really have them describe it.
- What do they say to each other?
- Get them really working on imagining what the characters look like, sound like and feel like.

- Have them make up ten questions to ask of their characters.
  - Did their character ever see the ocean?
  - Did their character ever throw up at school?
  - Lose something important, etc...
- Write all of this down.
  - Introduce dialogue using what you have done above.
    - What makes dialogue good?
    - What makes it boring?
    - How can the characters say things that help us to get to know them better?
    - Will they stay or go? Will they stick together or split up?
    - How would the people you interviewed several weeks ago have behaved in the same situation?
  - Mentors can guide this so both people and place are richly textured.
  - **Zip-Zap-Zop (lead by \_\_\_\_\_)**

## **Mentor Evaluation**

### **From Mentor observation during the class period**

- Were kids engaged and energized?
- How is the dialogue going?
- Are the students understanding characters and world building?

### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers
- White board and markers
- Pledge to the Play
- Timeline

# Growing Theater

November 22nd

## The Visit

- ❖ How do you write a story based on a few details to you are given to start with.
- ❖ To figure out how a character changes because of what happens in the story.



# Mentor Guidelines

November 22nd

## Goals

- To continue to help students imagine how situations will unfold with a basic set of given circumstances.

## Strategy

- To introduce the students to the concept of “given circumstances”
- To introduce the idea of character evolution.

## Agenda

### **Welcome Game: Dinner Menu (lead by \_\_\_\_\_) (Mentors demo)**

8 players stand at front of room. The first player starts by saying, "At dinner I like to eat ....(name a food such as veggie burgers)". The next player must repeat "At dinner I like to eat veggie burgers and ..." (add another food). This continues all the way through the 8 players with each player reciting the foods in the exact order they have been given and then adding a new one. If a player makes a mistake they slide out of line and the game continues. The person left who can perfectly recite the dinner menu wins.

- **Pledge to the Play (lead by \_\_\_\_\_)**
- **Timeline**
- **Small Group Discussion**

**Visit Stories**-Students are asked to imagine characters who are going to visit someone, OR, characters who will be visited.

- You can guide them specifically with prompts such as
- "He was sound asleep when the knock came to the door."
- Or
- "She got on the bus with a peanut butter sandwich. She was going to see her uncle Fred"
- So.... Who is it at the door, what do they want, and how will this experience affect the visited person? Likewise, who is this Uncle Fred, and what will the character experience while visiting?

- Introduce the idea that when a story is good, a character will be changed by it.
- Invite all students to read aloud and tell us how the characters are changed and how the story fits in the story boxes.

### **Ending Game: Catch a Story (lead by \_\_\_\_\_)**

**Mentors Demo:** Have a ball or (better) a beanbag. Begin a story. Throw it to the person who must continue the story. This is better than dragging around the circle and shy people can get rid of the story after only one word. Make sure that the story has all of the story parts

A variation on this is “fortunately, unfortunately”. Each person must add a sentence,

changing the sentence of the main character. E.g.

- Unfortunately the plane’s engines failed.
- Fortunately the pilot had a parachute.
- Unfortunately the parachute would not open.
- Fortunately there was a haystack underneath. Etc.

### **Mentor Evaluation**

#### **From Mentor observation during the class period**

- Were kids engaged and energized?
- Do you feel that the students are absorbing the important aspects of good storytelling?
- Are they getting freer with their imaginations?

#### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers
- White board and markers
- Masking tape
- Pledge to the Play
- Timeline
- Beanbag or Ball

# Growing Theater

December 6<sup>th</sup>

## The Dinner Party

What would happen if you had a dinner party with all your friends and talked about how to make the world better over dinner?



# Mentor Guidelines

December 6<sup>th</sup>

## Goals

- To give a situation and add contentious circumstances that embody a difficult theme to see what kind of story building happens

## Strategy

- To introduce the idea of theme.
- To start to imagine what our stories would look like as plays

## Agenda

### **Welcome Game: Master, Master, Who am I? (Mentors demo.)**

Blindfold a volunteer. A mentee selected by you must approach them quietly, disguise their voice and ask “Master, Master, Who Am I?” If the volunteer guesses correctly, they get another go. If they are wrong, the successful “voice” gets a turn.

- **Pledge to the Play (lead by \_\_\_\_\_)**
- **Timeline**
- **Large Group Discussion: Mentors taking a sabbatical next semester (lead by \_\_\_\_\_)**
- **Small Group Discussion**

**THE DINNER PARTY WHERE THE NEW WORLD IS CREATED**-Have students imagine a dinner party.

- A big round table makes room for several characters.
- Students imagine who the characters are
- what they look like
- what they most care about
- how old they are, etc...
- They are all invited to this dinner, which first they need to cook together. What food will they choose to make?
- At the table, the characters will talk about how make the world a better place. What would they change, and how?
- Invite students to create characters whose ideas might clash. The dialogue can eventually lead to all the characters agreeing, or not agreeing, on what the world should look like.

- Have one of the mentors take notes
- Put the notes into story boxes and write a story if time.
- You could also talk about what this story might look like as a play.
- **Ending Game: Zoom Eek (Mentors demo.)**  
A Zoom (car) is passed around the circle. Anyone can stop it and reverse it by shouting “EEK!” It must then change direction. No one can say “EEK” more than once. If you are feeling very strong, you can send two cars in opposite directions but that takes a lot of concentration.

## **Mentor Evaluation**

### **From Mentor observation during the class period**

- Were kids engaged and energized?
- Did the students do ok with a contentious topic?

### **Materials needed for the session**

- Newsprint pads
- Sets of colored markers
- White board and markers
- Pledge to the Play
- Timeline
- Blindfold

HAVE A WONDERFUL WINTER BREAK!  
SEE YOU IN JANUARY!



# More Growing Theater Games

## **Energy Games**

---

### **I am Thinking of....**

Participants sit in a circle and begin a one-two rhythm (Clap-snap, or slap(legs)-clap). One person says, in rhythm, "I am thinking of ....." whatever the category is, and then says something that fits the category. On the second beat after the first person, the second person says something that fits the category, and so on around the circle.

Example:

"I-am-thinking-of-kinds-of-fruits" (Clap) "Apple"

(Clap) "Orange"

(Clap) "Strawberries"

(Clap) "Banana"

(Clap) "Watermelon"

Everyone continues this process until someone gets stuck or repeats an item. When this happens, the participants can either start over with a new category, keeping the person who got stuck in the circle, or the person who got stuck could be "out" and the same category could be repeated until there is only one person left. If everyone stays in, the leader could time the participants to see for how long they can continue.

---

### **Bear Game**

All kids are lumberjacks and there's one bear sleeping in the corner. All the kids have to chop wood silently or they'll wake the bear up. Once the bear has woken up. All the lumberjacks have to lie on the floor silently and with their eyes open. The bear walks around and tries to make people laugh while not touching the lumberjacks. If the lumberjack laughs, they become a bear and have to go around and make other lumberjacks laugh. This goes on until all lumberjacks have become bears.

---

This is similar to a game we played last year. Someone stands in the middle and is it, or a mentor with another way of getting people out, and they will point at people in the circle and give them a direction. The people in the circle have to follow that direction or they will come into the middle or out. The directions are as follows:

- When the leader points to a person in the circle and says the name of the action and begins counting to 10 as fast as they can.
- The person pointed to and the people on either side must complete the action by the time the leader is done counting.
- All of the following involve one student that the leader points at as well as people standing on either side of that student. The title of the action is what the leader says.
  - 1776 - The person in the center holds a flag with two fists in front of them. The person to the RIGHT plays the fife or the flute, two hands up to the right. The person to the LEFT plays the drums.
  - ELEPHANT - The person in the center holds two fists in front of their nose like a trunk and can make an elephant noise. The people on either side create ears for the elephant with their hands cupped next to the center person's ears.
  - DONKEY - All stand at attention.
  - PIG - The center person pushes their up like a pig, while the people on either side make pig noises.
  - RABBIT - The center person pushes their nose down. The people on either side make bunny ears above the center person's head.
  - JELLO - The center person wiggles like Jello. The people on either side create a bowl around the center person with their arms.
  - PALM TREE - All say with arms up like palm trees.

Other items can be added as needed to make the game more difficult

---

## **Zoom**

There are five different moves in this game that need to be learned. It is best to introduce only a few at a time when teaching this game to a class.

“Zoom” means that a player moves her arm across her body, about waist height to the person sitting next to her (e.g., if the “Zoom” is going clockwise around the circle, she would take her right arm and say “Zoom” as she zoomed her right hand to the person sitting on her left).

“Zoom” can also go counterclockwise meaning that a player’s left arm/hand would move towards the person on her right.

“Eeek” (the sound of screeching breaks) is what can make the “Zoom” change direction. If someone wants to change the direction of the “Zoom”

when the "Zoom" gets passed to her, she holds up her hand like a stop sign to the person who zoomed her, and says "Eeek." The person who zoomed her then has to pass the "Zoom" in the opposite direction.

"Duh Dunk" is the sound for a speed bump. If a person gets passed a "Zoom" and then says "Duh Dunk" and lays both her arms straight out in front, the "Zoom" continues going around the circle in the same direction, but skips the person immediately next to whomever said "Duh Dunk."

"Oil Slick" changes the direction of the "Zoom" and makes it skip the person immediately next to whomever called "Oil Slick." It is like "Eeek" and "Duh Dunk" combined.

Sit everyone in a circle and play "Zoom" with all the different elements incorporated. The goal is to see how long you can play and how quickly.

---

## **Body Parts**

The kids walk around randomly. A leader calls out something such as "two heads" or "twenty fingers" or "12 elbows" and the kids have to quickly arrange themselves in groups that fit the leader's requirements (2 kids/2 kids/6 kids). If they are left out of a group, they are out.

---

## **Hi My Name is Bob**

It's a lot like a shakedown except there's a little song that goes with it (Hi, my name is Joe, and I work in a button factory, one day my boss came up to me and said "Joe, are you busy?" I said "No!" He said "Push the button with your [body party]").

The kids add more limbs that they push the button with, end with their tongue, and on the very last line they chant "Joe, are you busy?" I said "YES!"

## **Motivation Games**

---

### **What are you doing?**

Two mentees at a time with a line of kids behind each mentee that is currently playing. One mentee does an action (bike riding) and the other kid asks "What are you doing?" The mentee with the action has to say an action that is NOT what they are doing, like "combing my hair." Then the mentee that just asked actually combs their hair and then it goes back and forth, until someone messes up.

1st Kid: Does an action

2nd Kid: Asks "What are you doing?"  
1st Kid: Says some other action  
2nd kid: Does the other action.  
1st kid: Asks "what are you doing?"  
2nd kid: Says some other action  
1st kid: Does the other action  
2nd Kid: Asks "what are you doing?"  
etc....

---

## **Magic Rock**

The children, or "rocks," sit curled up on the ground, and a mentor walks around the room narrating a story of all the different places he or she is going (the jungle, a farm, back in time, etc.) Whenever the mentor mentions any animal/creature that showed up on the journey, all the kids start to act like that animal. As soon as the mentor says "Magic rock!" the kids go back to Rock Mode.

---

## **Frozen Ninjas Game**

There are four groups of kids, each group has to write down a story (that includes the story components) each story must include the same 5 items (randomly chosen, for example: each story must include a piece of fruit, an old grandmother, a natural disaster (tsunami), the line, "We'll that was easy!", and a moment of slow motion. When all 4 stories have been written, the kids adapt it to a play format. Then in the performance, one group starts performing, but when the teacher says, "FROZEN NINJAS" the play freezes where they are at, the next group assumes the frozen positions and they blend the last story into their own story and continue going, and once again, "FROZEN NINJAS" is said and the next group goes up. And so one until each group has taken a part of adding and creating a story together.

---

## **Speed Stories**

Break the kids up into groups. Assign each group a fairy tale. They have 3 minutes to perform it. Then 1 minute. Then 30 seconds. The goal is to get the kids to understand the essential parts of the story.

---

## **Ways to Move in Space**

Everyone finds their own personal space in the room. I have a defined "acting space" in my classroom--a large open area--and I tell the students they must remain inside this area all the time. Students begin to move their bodies

through space. I coach them to find every conceivable way to move their bodies through space. This can get noisy, and you have to watch to be sure they are not discovering ways like throwing their classmates, etc., but my students love it. When we have explored different ways to move through space for five or ten minutes, we sit and discuss. On the board, I make a list of all the ways we have discovered to move our bodies through space. These often include:

- Walking
- Running (We discuss this one ahead of time. Running is a legitimate way to move, but not in the classroom.)
- Crawling
- Rolling
- Hopping
- Skipping
- Jumping
- Leaping
- Tip-toeing
- Walking backwards
- Dragging lower body with arms
- Spinning
- Etc.

Once we have the list "finished" we get up again, and I coach the whole group through each item on the list.

---

## **Ways to Walk**

There are many different ways to walk. I introduce the idea that any movement (in this case, the walk) can be changed in a number of different specific ways. I list them below, but in the lesson I generally introduce them one at a time, with time for discussion, etc. in between. Some of the categories below come from Rudolf Laban's movement technique. As the students walk--Don't stop! Keep walking!--through the space, I coach them through each of these changes. ("Okay, everyone, now let's walk as HIGH, as tall, as we can! Now let's see how LOW to the ground we can be and still walk--don't cheat and crawl! Now everyone walk as WIDE as you can!" etc.) Change the size of the movement. A movement can be made wider or narrower, higher or lower, deeper or shallower. One can make the walk wider or narrower by widening or narrowing the stance and swinging the arms further away or closer to the body. One can make the walk higher or lower by walking on tiptoe or slouching. One can make the walk deeper by taking larger steps or swinging the arms further forward and back. Change the time of the movement. A movement can be made slower or faster. (When my students are sophisticated enough to grasp it, I include time in the size category--as the "fourth" dimension.)

Change the weight of the movement. This is pure Laban. I demonstrate by walking how a movement can be light or heavy. (An angry schoolteacher may walk heavily; a ballet dancer may move lightly.)

Change the direction of the movement. Also from Laban. A movement can be direct--moving to a specific point without veering off the path--or indirect--wandering aimlessly.

Change the tension of the movement. The muscles can be loose and relaxed or tense and constricted.

Change the focus of the movement. I made up this category, but it is easy for my students to understand and really helps with emotional work. Focus is basically the direction of the gaze, with usually a corresponding curve of the body. (Think of the difference between a downcast person walking about staring at the floor and a proud, happy person striding about with his chin up.)

---

### **What Does it Mean?**

Once we have tried out all the different ways to change our walk, I have the students sit around the edge of the space and work with one volunteer moving at a time. This part of the lesson is about body language, and how the way we move expresses our personality and our mood. A volunteer is chosen, and instructed to walk back and forth through the space as everyone watches. To begin with, I say, "Be as HAPPY as you can! Show us in your walk!" As the class watches the volunteer walking "happy," I coach them with questions to look at how the walk is dealing with each of the categories above. "Is he walking high or low?" "Wide or narrow?" "Are his muscles tense or loose?" "Is he walking fast or slow?" Gradually we build up a sense of what "happy" looks like--at least for that person. (With older students, if the volunteer is not actually looking very happy, I may coach him, using the categories, to look happier. "Can you move your focus up? Can you relax your muscles a bit? Look, class, at how much happier he looks now!")

Sometimes I write a brief description of "happy" on the board. (Fairly high, wide and deep walk, medium-fast, light, relaxed, direct movement, high or straight ahead focus.) It is important not to cheat, though. If my volunteer's version of "happy" doesn't conform to my expectations, and if when I coach him to match them the group feels he no longer looks happy, then I describe what he did, not what I think he should have done.

We repeat this with other volunteers and other emotions--angry, proud, sad, afraid, etc.

---

### **Circle Mirror**

This is really only a way of practicing for the game, "Who Began?" The class stands in a circle, about arms' length apart. (The easiest way to make such a circle is to join hands, extend the circle out as far as it will stretch, then drop

arms.) The leader performs simple arm movements, and everyone in the circle "mirrors." Immediately the problem of left/right rears its head. Those opposite the leader in the circle will instinctively reverse them, like a mirror, but those next to or nearly next to the leader in the circle will want to do same-side movements. Those half way in between will be torn. Usually I tell my students that for this exercise, left and right don't matter. Plus I usually do movements with both arms together. This is a good way of working with a class whose members are having difficulty focusing in pairs. Since the teacher's eye is on everyone--circles are nice that way--sometimes such students are better able to concentrate.

---

## **Mirror Canon**

This can be very beautiful when it works. It can also be used as a tie-in with a music curriculum, because the canon form is very important in music. Everyone stands in a circle. Everyone turns to the left (or right, as long as everyone turns the same way) so that they are looking at the back of the next person. One person is chosen to be the leader, and begins to make simple movements. (The leader must be careful not to bring his arms fully in front of him.) The person behind the leader mirrors him, but with a "delay" of about a second. The third person mirrors the second, again with a one-second delay, and so on around the circle. Eventually the leader will see his own movements recreated in the person in front of him--but delayed by many seconds. The effect for someone standing in the middle of the circle is of a "wave" of movement making its way around the circle. For the leader, the reward is seeing that movement come back to him.

Variation 1: Once the canon is working in the circle, you can spread the people about the room randomly. Each person must remember who he is mirroring, and make sure he can see that person, but other than that they can be anywhere in the room. This is much more difficult, because there is usually at least one person closer than the one we're supposed to be mirroring, and we have to concentrate on the person we're supposed to mirror while ignoring the others. But when it works the students feel a great sense of accomplishment.

---

## **Movement Telephone**

Basically it is movement version of the child's game we used to call "Telephone" when I was a kid. I'm talking about the game in which children sit in a circle and whisper a message from person to person. By the time the message gets back to its original source, it has invariably changed, usually with humorous results. I usually play "Telephone" with my students before introducing "Movement Telephone."

Students stand in a straight line, facing the back of the room. The teacher stands at the back of the line and taps the last person on the shoulder. That person turns around to face the teacher. The teacher performs a very simple series of hand movements. Only the last person in line can see this, because the rest of the class is facing the other way. Then that person taps the next person in line, and passes the movement on. Eventually the movement series makes its way all the way to the front of the line. Then the teacher shows the whole class what the original movement looked like, and everyone marvels at how much it has changed.

Often when I teach this activity, I use it as a jumping-off point to talk about the way that rumors and innuendo can get started. If even in a class in which everyone is doing his best to get things exactly right, an idea can change so much in transit, is it any wonder that half-truths and even utter falsehoods can arise from honest if catty gossip? The resulting discussions are often illuminating.

---

## **Concentration Games**

---

### **YOU**

Everyone in a circle. Everyone raises his or her right hand. The 1st person points to someone in the circle with his or her hand up and says "you." They do the same until everyone's hand is down, and the last person has pointed back to the 1st person, thus completing the circle. Important: This is a pattern that never changes. Repeat the pattern until it feels comfortable. Then switch places in the circle. Repeat the pattern. Close your eyes, and repeat the pattern.

When everyone is comfortable with that, everyone raises their hand again. The same 1st person begins. Name something: a favorite tv show, food, whatever. Don't point to the same person that you did last time. Once you feel comfortable with this pattern, you begin both. Start with "you" and add the next level. (Ex: "you, you, you, string beans, you, corn, pizza, you, etc.). If you feel that this is becoming too easy, add a third pattern, switch places in the circle, close your eyes.

### **Wax Museum**

Kids pose as statues in a wax museum for a given theme (super heroes, sports, occupations, etc). A "curator" walks around. When the curator isn't looking, the statues have to switch to a new pose. If the curator catches them moving, they are out.

Who Began?

Begin with a circle. Practice making very smooth and rhythmic movements. The best kind of movements for this game are ones that repeat in rhythm, and

gradually change. (A true pattern won't work--it is essential that changes happen.) Once the group is good at this kind of movement, someone is chosen to be "it." That person then leaves the room or turns his back, and the teacher chooses someone in the circle to be the leader. The leader begins to move, and the rest of the class to mirror. "It" is invited back into the circle, and must try to guess who the leader is. The more perfect the mirroring, the more difficult this will be, until, theoretically, it becomes impossible. I usually give "it" three guesses before I declare the thing a draw. A new "it" is chosen and the game is repeated.

---

## **Basic Mirrors**

Everyone takes a partner. (If there is an odd number, the teacher pairs with someone.) Partners stand facing each other, about three feet apart. One is the leader, the other, the "mirror." Moving only from the waist up, the leader begins to make simple gestures or movements. The "mirror" duplicates the leader's movements exactly--just as a mirror would. (Some students have trouble with the right-left shift. If the leader raises his right hand, the "mirror" should raise his left, just as the figure in a real mirror would. When they fail to do this, I tell students they are being a "video" instead of a mirror.)

If they are doing a good job, You will not be able to tell who is the leader and who is the "mirror." I coach them to use smooth, continuous movements, because abrupt movements almost always catch the "mirror" lagging. Have them look into each other's eyes, rather than at their hands, because this facilitates more precise communication. Keep them from using their lower bodies until they have really mastered the arms-and-face mirroring.

It is the leader's job, as much as the "mirror's" to see that the exercise works. The leader does not try to trick his partner--on the contrary, he works very hard not to trick him. It is the leader's responsibility to perform movements that the "mirror" can follow precisely. Have them switch leaders a few times. At first, every time they switch leaders they'll have to start over, but they should reach the point where they can switch leaders in mid-stream, without interrupting the smooth follow of movement.

---

## **Mirrors**

Whenever a mentor calls out, "Mirrors!" mentees are to drop what they're doing and become mirrors of the mentor. We discuss the fact that mirrors do not talk, but move just like the person looking in the mirror. This is an extremely effective control device because it takes real concentration to mirror accurately, so the students not only stop, but stay stopped. We practice this in the first few classes every year ("Okay, let's all get a little crazy. . .Mirrors!"). It works. And since I nearly always begin my movements with a characteristic

gesture, it works even when the noise in the room has grown too loud for me to be heard.

### Fun House Mirrors

Everyone has seen those mirrors in fun houses that make you look taller or shorter, etc. They are the metaphor behind the following mirroring variations.

---

### **Magnifying Mirrors**

Work in pairs. The leader tries to keep his movements "small," but the "mirror" makes all the movements "bigger." This is lots of fun, and calls for imagination, because it is not always obvious how to make a movement "bigger."

### Shrinking Mirrors

Like "Magnifying Mirrors," but in reverse.

### Opposite, or Video Mirrors

The "mirror" does not reverse left and right. This allows for some very interesting effects, because unlike regular mirrors, it allows the partners to enter each other's space. In regular mirrors the partners can touch, but can go no further because the point of contact becomes the imaginary glass of the mirror. But in "Opposite Mirrors" the partners can even move around each other and change places.

### Emotion Mirrors

You can do this in pairs, or with the whole class mirroring the teacher. In unison, the leader and the "mirror"(s) speak some familiar speech. (This could be something like the Pledge of Allegiance or the lyrics to a familiar song, or it could even be reciting the alphabet or counting.) The leader tries to change his emotional affect frequently during the speech, and the "mirror"(s) try to duplicate the leader's emotions exactly. No attempt is made to mirror the leader's physicality--the point is to mirror his emotions. This is a great acting exercise for experienced and beginning actors.

Try out these variations, too!

### Enlarging or Shrinking Emotion Mirrors

Mirror the emotions of the leader, but make them "bigger" (If the leader is mildly put out, the "mirror" is furious.) or "smaller."

### Opposite Emotion Mirrors

You figure it out.

### Use Emotion Mirrors in a Scene

This is an interesting exercise to try with a cast who is having trouble connecting to a script. Run through a scene, but with all the actors "mirroring" one actor's emotions. Then try it again, "mirroring" a different actor. Interesting discoveries here!

---

### **This is a Booger**

You need two objects, one to act as a “booger” ( you can use any word and any hand held object), the other as a “nerd”(any hand held object).

The participants sit in a circle. One person has a booger (GIVER), which she will hand over to the person on her right (RECEIVER) once the lines are completed. The first time, the watch or other object is passed from one person to the next, following the script (see below) until the booger is back at the beginning. Once everyone knows the lines exactly as written, the group can try two objects. The person with the booger again passes it to the right, but they also begin passing a nerd to the left using the same script IMMEDIATELY FOLLOWING the hand off of the booger. This means that the person to start must keep track of both objects as they go around the circle.

GIVER: (offering object) This is a booger.

RECEIVER: (to GIVER) A what?

GIVER: (replying) A booger.

RECEIVER: (repeating) A what?

GIVER: (replying) A booger.

RECEIVER: Oh, a booger. (takes object)

---