

PROBLEM SOLVING IN A CRISIS

Prof. Barb Sniderman & Prof. Brent McGillivray

Course: DRAMATIC ARTS, GRADE 12, UNIVERSITY

Thematic Unit of Study: PROBLEM SOLVING IN A CRISIS

We make choices that affect us individually, culturally and as members of society and the world. In this unit, students will explore the ethical choices that arise out of crises—historical, contemporary and fictional. Students will engage in a variety of dramatic conventions including whole group role-play, interpretive movement, scene study, method acting, epic theatre, writing-in-role, and forum theatre culminating in the creation of a docudrama (ISP). By self-reflecting throughout the process, it is hoped that students will develop insightful life skills and coping mechanisms to initiate positive change in their world.

The crises that are evidenced in *Trouble the Water* represent social, environmental and political issues in the present day that need to be addressed and shared through the dramatic arts. By understanding how and why people act in certain disasters, students can better interpret the best methods of comprehending, surviving and aiding in these issues. These lessons should be applied so that students can be leaders, through either first-hand or second-hand experiences, to set positive examples during times of distress and encourage critical thinking.

Preparation:

Prior to this unit, students should have already studied and have a working understanding of the following:

- Socio-political issues and tensions before, during and after Hurricane Katrina as shown in *Trouble the Water*
- Historical origins of drama and theatre – including but not limited to ritual, mask, chorus, dance, symbolism
- Historical retrospective of acting/theatrical traditions – including but not limited to Greek, Commedia dell’Arte, Shakespeare, comedy of manners, Stanislavski, Brecht, experimental theatre and improvisation (Spolin, Johnstone, Close)
- Technical theatre – including but not limited to directing, stage management, lighting, sound, stage design, set, props, costumes, makeup, etc.
- Scriptwriting and story telling – including but not limited

to developing, workshopping, rehearsing and presenting monologues, dialogues and scenes with three or more people in various scenarios, forms, settings and on different stages

This unit of study will target the following specific expectations:

Foundations (or Theory)

- Apply terminology and conventions in the creation and stylistic refinement of complex drama and theatre performances
- Identify and integrate the elements of theatre with those of various media, and in particular, with the documentary, *Trouble the Water*
- Identify and integrate safe practices throughout dramatic process and production

Creating and Presenting

- Create and present original dramatic works incorporating a variety of dramatic forms
- Create and interpret a variety of characters applying theories and conventions of different acting approaches
- Produce scripts and present revised scenes incorporating notes for a director and peers
- Alter a dramatic presentation to interact with and/or influence audience participation
- Use technology to convey mood, tension and universal meaning

Responding, Reflecting and Analyzing

- Use the critical analysis process to examine, reflect, and justify choices in the creation of dramatic and theatre works
- Analyze, interpret and depict theatre traditions from a variety of historical periods and cultures
- Examine the relationship between personal experiences in dramatic arts and one’s evolving world view
- Identify and analyze how creative thinking in dramatic arts can apply to other social contexts

Time Frame: 1-3 weeks (preparatory work); 1-3 weeks (independent study project – culminating product)

Barb Sniderman has been working in all facets of documentary filmmaking and distribution for the last 20 years. In 2005, she began teaching high school in Toronto while also developing one of the fastest-growing, wide-reaching education programmes for Toronto’s Hot Docs International Documentary Festival.

Brent McGillivray has been teaching for 23 years in secondary schools in British Columbia, the Northwest Territories and Ontario. He presently teaches Dramatic Arts and English at Timiskaming District Secondary School in New Liskeard in northeastern Ontario.

Lesson 1: INTRODUCTION TO THEME – CHOICES IN CRISIS

Hook ► Teacher In Role – Lockdown (10 min)

The teacher enters the room and welcomes the class, waiting for them to settle in for the lesson. Immediately an announcement comes from an outside authority that the school is in full lockdown - code red. The teacher rushes to take the lockdown position with the students, guides them silently and swiftly through the instructions on what to do in such a situation. They wait. There is a banging on the door. Someone sounds desperate to come in. The teacher debates whether or not to let him/her in, as it is a contradiction to the rules of lockdown. The teacher asks the students what to do. The scene is ended with no resolution or answers.

Self-reflection ► Whole class discussion (10 min)

Within the group, students are asked to share their reflections based on the following questions:

- How did you feel at the beginning of the exercise?
- How about when we were waiting?
- When the banging on the door was getting desperate?
- When we realized someone was missing?
- What were your/our choices? Which choices made you feel more powerful?
- Which choices made you feel less in control? Why?

Warm-up ► Negative/Positive Movement (15 min)

1. Students walk around the room filling the space connecting with the negative energy experienced during the lockdown activity. The idea is to allow the negative energy to express itself through all parts of the body. They should also connect with feelings of frustration, threat, dread, etc. Students create a still image of their negative energy, remember it and then present to a partner. Each person mirrors the other's image.
2. Teacher now leads students through a relaxation awareness and then ...
3. Students walk about the space with positive energy as if they just won a lottery, are feeling the sun for the first time after a long winter, in love, feeling appreciated, enjoying time spent with friends/family, connecting with a special occasion/ event, etc. Again, they will create a still image of their positive energy, present to the same partner and mirror the other's still image.

Self-reflection ► Pair/share (5 min)

Discuss the following questions:

- Which movement and still image felt more comfortable?
- How did the negative and positive movements/images contrast with regards to the amount of effort and energy you used or the amount of tension you experienced?
- Comment on the progression from negative energy to relaxation to positive energy. Were you surprised by your partner's recreation of your negative and positive still images? Which image do you project most often? etc.

Lesson Activity ► News Article: Teacher selects an article that is related to can be relating to Katrina, or to a racial/cultural difference in society that is in the news nationally or locally. ... the The goal is to introduce several DIFFERENT kinds of media in this unit... a relevant article should can initiate thinking and discussion, and can be in Think, Pair, Share, and then the clips can reinforce this part of the lesson. Honour killing and teen issues are a hotbed for students – especially those who live in diverse communities... I would recommend some article that brings race into the tension to introduce this lesson, then segue into what you have here below. This can also be used as a reference for reflection to take home – give the kids the article to read and reflect on in writing, based on the day's work in class.



Documentary: *Trouble the Water* – excerpted clips

911 calls of civilians trapped in their homes (21:58 – 23:06 Chapter 3)

Scott and Kimberly attempt to receive help from FEMA; See the faces of those who are desperate and waiting (55:22 – 57:11 Chapter 7)

Convention ► Teacher-in-role / Overheard Conversations (15 min)

Students are encouraged to engage in discussing the compromising issues raised by these clips by responding as characters at a community group meeting. The teacher as a moderator asks for any information about the victims of the storm and the circumstances of the crisis. The community members may or may not be closely connected to the potential victims but everyone has overheard conversations that they should reveal to the group. Students will be prompted to identify their characters and lead into a discussion of the issues: How else could the community have gotten help?; What can be done to address this issue from an outside perspective?; and so on. To wrap up, two students could enter the drama as reporters: one for both a conservative and liberal TV station, with their backs to the group overhearing the group's conversations about this unfortunate event. The teacher's job is to be sensitive to the experiences and cultural backgrounds of all students. Teachers should not allow stereotyping to prevail, but rather identify educational opportunities and examine the rationale behind labeling/categorizing people.

Lesson 2: ENVIRONMENTAL CRISIS (1-2 classes)

Warm up ► Wright Family (5 min)

Each student must have one small hand held item (a pen, marker, etc.) when they stand in a circle. The teacher reads a story and instructs students to pass their item either to the right or left each time they hear the words “right” and “left”. They must pay attention to the story while being mindful of which direction the item travels. *(see Attachment Number 2)*



Lesson Activity ► Documentary: *Trouble the Water* - excerpted clips

- Shots of the flood as well as the aftermath when Kimberly, Scott and Brian return two weeks after (11:14 – 19:29 Chapter 2-3)
- Destitute people by the convention center and along the highway (42:00 – 45:00 Chapter 6)

Self-reflection (10 min) ► Whole class discussion

Evaluation ► Interpretive Movement Piece with Tableaux (40 min)

Students form groups of 5-6 to create tableau #1 that defines a specific environmental crisis of their choice. Options can include a hurricane, volcano, global warming, tsunami, avalanche, pollution, oil spill, etc. From this tableau the groups will create a 1-2 minute movement piece (that may include sound effects, chanting, spoken words/phrases, etc.) that depicts a resolution to the crisis. This movement piece will conclude with tableau #2. Students rehearse and perform with thought tracking their characters in the before and after tableaux. Students should give each other feedback following the performances.



*New Orleans 9th Ward, days after the floodwaters have receded, in a scene from *Trouble the Water*. Courtesy Elsewhere Films.*

Lesson 3: CRISIS FROM THE PAST (1-2 classes)

Hook ► Atom (5 min)

The teacher has students walk and form random atom groupings with specific constraints (e.g., Atom 4 – 3 females, 1 male; Atom 3 – blond people only; no hiding allowed, etc.). Discuss the idea of inclusion/exclusion.

Warm up #1 ► Rock, Paper, Scissors in Teams (5 min)

Divide the class into two teams. Establish a battle line in the middle of the room and two safe lines on either side of the room. Each group stays behind its safe line while deciding on a strategy (i.e., rock, paper or scissors). Each team faces the opposing team in full front positions along the battle line. On the teacher’s hand signal, the teams reveal their strategy. If the team “holding scissors” can’t run back to their safe line without getting tagged by the team “throwing rocks” then the “scissors” are brought into their captors’ team. Discuss the idea of power, group decision-making, the fight/flight response, etc.

Warm up #2 ► Read aloud – novel: The Boy in the Striped Pajamas (20 min)

The teacher reads students an excerpted passage from this novel about a German boy whose father is an SS officer in charge of Auschwitz. The boy is instructed not to go near the people interned in the camp, but he does, and befriends a boy and seeks to discover what is happening behind the fence. (*see Handout 3*)



Lesson Activity #2 ► Documentary: *Trouble the Water – The Naval Base*

- Scott and Larry attempt to bring people to safety at an abandoned Naval base (33:50 – 36:37 Chapter 5)
- Scott and Larry attempt to bring people to safety at an abandoned Naval base (33:50 – 36:37 Chapter 5)
- Scott and Kimberly try to revisit their home on the one year anniversary of Katrina (1:24:58 – 1:25:50 Chapter 11)

Convention #1 ► Teacher In Role – Community Meeting x 2 (30 min)

After some discussion about the social and economic circumstances of the incident at the Naval Base, the teacher invites the students to enter the drama as characters trying to act as mediators in the situation. Which group holds the power? In real life, what would happen to the people who were turned away? What were their options? “Who were brought back by the opposing team? Would the status quo remain? Teacher-in-role hints at the seriousness of the situation suggesting that a crisis seems imminent and that a proactive strategy should be discussed and all possible solutions considered. You need to have separate scenarios to bring home the notion of context here... The roles can be different, but by deleting the options for teacher in role as mother or cousin it will be hard for teachers to provide a real intensity to the moment, and for students to relate as participants – mediation is excellent, but we found it works well to have the teachers instigate and allow the students to spontaneously take on the role of mediators if they have it in them... discussion is richer that way.

Convention #2 ► Corridor of Voices x 2 (5 min)

Students will reflect and empathize with the situation their characters-in-role might have experienced. They will jot down words or phrases that their characters would say to the German boy and imprisoned boy. For each scenario, a student will assume the role of each main character, walk the corridor and give feedback on the advice given by the voices.



Subjects Kimberly and Scott Roberts meet the filmmakers for the first time in a scene from Trouble the Water. Courtesy Elsewhere Films.

Lesson 4: CRISIS THROUGH FORUM THEATRE (3-4 classes)



Warm up ► Documentary: *Trouble the Water* – excerpted clip

- Kimberly and a family friend in Memphis discuss the storm and its aftermath (1:04:25 – 1:05:44 Chapter 8)

Hook ► Establish the Crisis (5 min)

The teacher-in-role enters the room, serious, asking for silent attention, holding a computer key, papers, and looking to the door. “We have a serious crisis on our hands. A female student at this school has taken a compromising photograph of herself, posted it online, sent it to a prospective boyfriend, and this person shared it with someone who copied it and passed it along to many others. She is 13 years old. The boys who have either viewed and/or distributed this image of child pornography range in age from 14 to 19. This is a crime and the police have become involved and will be pressing charges. It affects us all in very serious ways. I need you now to think about how we can try to repair the damage done to so many people in our community.”

Lesson Activity ► Forum Theatre Scene Creation, Rehearsal, Performance (180 min)

In groups of 6, students are asked to create forum theatre scenes that realistically reveal the crisis. These scenes will stop the action at the height of conflict. Each group will include the victim, one of the teen perpetrators who passed around the photo, and an adult (this can be a parent, teacher, community member, school administrator, member of the media, etc.). The remaining three characters can be determined within the group. Each group will focus on the crisis from a different perspective: 1) the police have just arrived and are removing the student with the computer memory stick/disk; 2) the victim’s family have just learned what is happening; 3) the consumers (students looking at and passing around the photos) have just learned what is happening; 4) the teachers and school staff have just learned what is happening and; 5) the media have gotten hold of the story and are running with it. Each group performs and workshops their particular crisis until they reach a solution. Students who are audience members are expected to participate fully in the process. Refer to **Rubric: Forum Theatre Performance Evaluation** as a means of assessing learning through this dramatic process.

Self-reflection ► Class Discussion (30 min)

Students discuss the process, the feelings of being in character as oppressors and oppressed people, and how they are able to affect positive change. They explore what worked and what didn’t, and make connections to their own experiences, to those in their community, and

to the world outside. They will prepare a short written reflection as to how they respond in their own lives and how they might work differently to resolve real conflicts as they arise.

Rubric: Writing Reflection - Forum Theatre (refer to Handout 4)



Louisiana National Guard soldiers stand at attention after returning from Baghdad to post Katrina Louisiana. Courtesy Elsewhere Films.

Lesson 5: DOCUDRAMA (3 weeks)

Students will create a 20 minute docudrama with no more than 4 people per group. The assignment includes:

1. Assigning equal segments of *Trouble the Water* to each group according to the number of groups to reenact as a piece of theatre
2. Compiling all the necessary resource material from news articles, interviews, photographs, biographies, non-fiction books, magazines, songs, advertisements, animated drawings, individuals, about that segment
3. Constructing a script using at least **four different dramatic forms** and **one audio-visual artifact**
4. Creating a PRODUCTION BOOK that includes staging, set design, blocking, costumes, props and technical arrangements with lights, sound, equipment for displaying audio-visual artifact, scene/set/costume changes, set up, strike, diagrams, tables, charts, lists, instructions, cue sheets, crew duties, etc. as well as a polished copy of the script and working copies for the technical crew.
5. Writing a reflective analysis about the creative process
(see *Handout 5*)

Handout 1: Augusto Boal Drama Games

1. Stuck in the Mud

Simple group game of tag. One or more people are chosen to be 'on'. They chase & tag others who have to freeze in a standing position when caught with their legs far apart enough for others to crawl underneath. Frozen gamers can shout for help in any way they like (but I like 'Take me take me, Sun God' in homage to the Incas) & are released when someone does crawl through their legs.

2. Evil Dogs

1 gamer is chosen to be an Evil Dog. He/she kneels in dog-like position whilst the rest of the group gather around & touch him/her with a part of their body - finger, foot, head etc - when the leader shouts 'Go', the group run away as fast as they can to avoid being caught by the dog who will surely devour/desperately mate with/both the unfortunate victim should he/she be successful. It is a horrible game. The dog moves around the room on all fours, or can roll, do whatever they want really in order to make physical contact with another member of the group. Once this is achieved, the victim then also transforms into a dog and joins the original. So now there are 2 dogs & they go about their business. We move through to a snowballing effect whereupon more and more people become dogs & the potential victims become less in number until all are caught. There is no honour in this game - gamers can gang up on each other & throw people to the dogs, & if the dogs are ineffective, suitable derision may be heaped upon them. Gamers can score brownie points by jumping a dog also, but this only serves to briefly inflate ego's & gamers should be wary that the more you big yourself up, the greater the subsequent fall can feel. How art reflects life.

3. Finger Tag

2 gamers face each other about three feet apart. They both place their left hands, palm up, in the small of their back. Their right index finger makes a tiny sword. Gamers have to tag each other on the hand-behind-the-back whilst avoiding being tagged themselves.

4. Knee Tag

2 gamers face each other about three feet apart. They stand with their legs apart & their hands on their (own) knees. The game is to try and tag each other on each others knees when an opening occurs whilst not moving your feet so the distance between gamers stays the same.

5. Foot Tag

2 gamers face each other and try to tread on each others feet. Be gentle gamers!

6. Face Tag

2 gamers face each other and try to gently slap each other around the chops. The Wing Chung variation on this is when 1 gamer tries to do the same, but the other gamer's hands

always have to return to touching their own head before trying to block the moves.

7. Plastiques

The Plastiques are a Grotowskian technique for enlivening and warming the muscles, joints & tendons. We move from the head to the feet, energetically moving the body parts, but crucially, the warming effect comes through a REAL IMPULSE of energy with corresponding expiration of BREATH. It's not gentle, and shouldn't be.

8. Knuckles

Children's playground game. 2 gamers stand facing each other with one of their hands touching, either in a downwards fist, or with palms facing down. The game is to rap or slap the partner's hand.

9. Thumb Wrestling

2 gamers join hands (right to right or left to left) so that their thumbs are sticking up. As with arm wrestling, gamers then try to use their mighty thumbs to push the other's over.

10. Foot Wrestling

2 gamers lie on their backs and bring a leg up (right to right or left to left). Using only the leg, they try to force their partner's leg to the floor.

11. Back Arm Wrestling

2 gamers sit on the floor, back to back, and with their arms interlocked. Pulling in opposite directions, gamers try to pull each others shoulders towards the floor.

12. Draw the Gun

2 gamers stand facing each other. 1 draws a gun (hand) to point at the others navel. The other tries to catch the drawn hand in his/her palms.

13. Back Arms Stand/Sit

2 gamers sit on the floor with their backs to each other and arms interlocked. They try to stand up, sit down, go half way up, half way down etc.

14. Cat & Mouse

Gamers get into pairs and spread themselves around the room, linking arms. 1 pair is chosen to be a Cat (the chaser) and a Mouse (the Chased). The Mouse runs away and can only get safe by linking with another pair. Of course, one can only have 2 in a pair, so whoever is farthest from the Mouse when they link then becomes the new Mouse and runs away. And so it goes on. Should the Cat tag the Mouse, they swap roles and the pursuit reverses.

15. Blind Partner Tag

All gamers get into pairs and link 1 arm so they are joined. They label themselves A or B. One closes their eyes and

relies on the other for guidance. As with normal tag, a pair is chosen to be 'on'. They chase the others and try to tag them, but only the unsighted partner can do the tagging. Once another pair has been tagged, responsibility for tagging passes to them.

16. 10 Ball

The group breaks down into 2 teams of equal size. A ball is thrown into air and the gamers try to catch it. The object of the game is for gamers on one team to continue passing the ball to each other until they score 10 catches/throws in a row without dropping the ball or having it blocked by others. If the ball is dropped it goes to the other team who start from 0. There should be no physical contact in the game and receivers of the ball cannot move when holding the ball. Netball without nets really.

17. Rhythm Running

The group run around the room, gradually finding their own, collective rhythm of feet on the floor. Then the group are encouraged to change direction, make eye contact with one another, occasionally join and separate. Of course, lots of suggestions of energy level, pace, environmental suggestions can be made. But the rhythm must remain the same.

18. Rhythm Run 2

As above, but a ball is passed between the group without any break in rhythm.

19. Rhythm Run 3

As above, but when the ball passed is dropped by someone, the group freeze, absolutely holding their energy together. 1 gamer then takes responsibility to move, pick up the ball and throw it to another. Once the ball is caught, the whole group then begin running in rhythm again.

20. Rhythm Circle 1/Count

The group form a circle and simply count around each other as if speaking with one voice, one rhythm. Loads of variation possibilities here: count in 5s, 3s, backwards, with a jump, anything really.

21. Rhythm Circle 2/Pass Clap

As above, but the group pass a clap around. I generally tend to develop this so that each member claps twice in syncopation with those gamers either side of them. So, to start, 1 gamer would face the person on their left and clap with them. They would then turn to their right and clap with the gamer on their right, and so it goes on. Again, there are millions of ways you could vary this.

22. Rhythm Circle 3/Copy Clap

The leader begins a 4/4 rhythm with his feet and the group join in when they get it. The leader then claps out a rhythm over that beat and once the end of the bar has arrived, the

group then copy-clap the rhythm back to him/her. The leader then encourages all gamers to have a crack.

23. SONG Lo Jean Jere Judi

Ici

Para Qi Ora Fait

Serbi Ci

This is a gentle Catalan song which talks of bringing in a harvest.

Contact Ben at the NAYT office for the melody.

24. People to People

The leader breaks the group down into pairs, but it can work with larger discrete group numbers. The leader calls out different parts of the body e.g. Head to Head, Top of the Head to Big Toe, Right Ear Lobe to Left Index Finger etc. The group then follow the instruction and join those parts of the body together. The leader can ask gamers to hold a position and then make additions. When the leader cries 'People to People', gamers run around and find a new partner/s as quickly as possible.

25. Handshake Sculpture 1. (filling in the space in pairs)

The group divides themselves into pairs, labelling themselves A or B. They stand facing each other in a handshake position. A pulls out of the shake, and takes up another position, maintaining some kind of physical contact with B. B then pulls out of the position and adds makes another, again connecting with A in some way. The game should be played in silence, the gamers only using a physical language to communicate.

26. Handshake Sculpture 2

As for the original exercise, but this time the gamers are not obliged to stay connected and can move around the space freely, passing the impulse to change shape to each other. As things progress, gamers can link with others not originally in the pairing.

27. Partner Sculpture A

Gamers get into pairs and label themselves A or B. The game is played in silence as far as possible. A moulds B into a shape, somewhere in the room and demands they hold the position for a while, as do all the other pairs. When A's are satisfied with their piece, they move around the room, exploring the Living Gallery, observing the great art from various angles. A's then stand next to the sculpture with which they most identify with but that which isn't their own.

28. Partner Sculpture B

As above, but B does the sculpting this time.

29. Fire on the Mountain...

The group begin a rhythm run and chant 'Fire on the Mountain Run Run Run! Fire on the Mountain Run Run Run!'. After a couple of rounds of chanting, one of the group

will take responsibility to shout 'Can this group make a..... (some kind of shape/animal/concept/building etc?)', at which point all the group instantly have to make whatever has been suggested. After the shape has been held for a few seconds, another of the group shouts '1,2,3,4' to establish a rhythm and then the chanting begins again and so it goes on. Group should keep eyes connected as far as possible throughout the chanting. Provoke each other.

30. Complementary Shapes

The group sit along one side of the space and face the opposite wall. The leaders then suggests a word, phrase, concept, colour, animal etc etc. 1 by 1, (and this is really important so to not predetermine the shape you'll make) the gamers get up and build a picture, prompted by the suggestion, and in response to what has gone before, therefore 'complementary'. The picture builds until all gamers are involved in it. The leader and group can then talk through the picture in terms of spatial dynamics, focus, different stories within the whole, how gamers have used their bodies, the psychological process of the exercise, conflict and character development, and so on. Some of these final shapes can then be moved forward ten seconds into the future, and repeatedly so to see how a story might develop.

31. Chain Tag/Tangle Chain

1 gamer chases the group until he/she tags someone. When they do, the victim then joins hands and thus the chain extends a little. The pair then run around until more are caught. Only the gamers on the end of the chain can do the tagging until all are caught. Once this has happened, the leader then leads the group, hands still held, into a big tangled knot from which they have to extract themselves without breaking the chain (or dislocating each others shoulders etc).

32. Group Finger Tag

As with the very early pairs game, but this time the whole group are fighting against each other and not just in pairs. As gamers are tagged they pull to the side and watch the others. As Sean Connery once said 'Remember, there can be only one', and the game continues until only one gamer is left victorious (and probably exhausted). Do remember to not be too competitive - losing with grace is arguably more honourable than desperately winning at any cost.

33. What's the Time Mr Wolf?

An old favourite children's game. 1 gamer is chosen to be Mr Wolf and the rest of the group fall in behind him. He stalks around the room with the others following whilst the group call 'What's the time Mr Wolf?'. He/she can reply 'One o'clock', 'Five o'clock' etc. But sometimes he/she can shout 'Suppertime!' at which point he/she tries to grab someone and devour them. The victim then becomes the new Mr Wolf.

34. Shoe Game

Gamers divide into two teams of equal numbers and in two parallel lines, line up facing each other across the space. There should be a gap of around 8-10 feet between the lines. Facing a partner, the leader then gives each pair a number up to however many pairs will be playing. A shoe is placed in the middle of the two lines. The game starts when the leader calls out a number, 4 for example. When the pair having the same number hear this they move to the middle of the space and attempt to retrieve the shoe - retrieving the shoe scores a point for your team.

35. Guess a Minute

With everyone's eyes closed, the leader asks everyone to put up their hand when they think a minute has passed.

36. Guess the Clap

In a circle, with eyes open at first, the group attempt to clap once in complete unison. The group then repeat this with eyes closed until they get it right.

Part two: power chairs

Power chairs. In two groups, participants have to arrange 7 chairs in such a way that the power of one of the chairs is obvious. The whole group has to agree with the arrangement. At the presentation of the arrangement, one person has to show power by taking a place on the power chair. Next person of the group has to take a stand, overpowering the first, etc. until all group members have a stand in the arrangement.

Part three: power

The exercises make participants feel the mechanism of power in their bodies. Two 'gangs' are standing in the opposite part of the room. One gang comes to the other in a threatening way. The others take over the powerful action. This happens in different ways, every time with another person as the leader of the gang.

- a. Powerplay: two persons look at each other, one is powerful, the other weak. Powerplay: two persons try to overpower each other in their looks and attitude
- b. Powerplay: two persons try to be the most humble.
- c. Powerplay: one person shows his/her power, the other does the opposite every time.
- d. Powerplay: one person makes a very powerful gesture; the other answers with something unexpected. A creative way of undermining power.

Power chairs. In two groups, participants have to arrange 7 chairs in such a way that the power of one of the chairs is obvious. The whole group has to agree with the arrangement. At the presentation of the arrangement, one person has to show power by taking a place on the power chair. Next

Handout 2: Warm up: The Wright Family

Size of group: Full class.

Formation: Each participant needs a small hand held item (marker, pen, eraser, etc.).

Directions: The teacher reads the story to the participants. When the word “left” is heard, participants are to pass the item to the left. When the word “right” is heard, the item is passed to the right.

THE WRIGHT FAMILY

There once was a family named **Wright** ... Father **Wright**, Mother **Wright**, Johnny **Wright** and Mary **Wright**. One day **right** near the end of summer, Father **Wright** said to Mother **Wright**, “the other day I realized there is only one week **left** of summer vacation and we have not taken our annual family vacation. Mother **Wright** agreed and said, “I will gather up the kids **right** away so we can leave first thing tomorrow **right** after breakfast.”

The next morning, Father **Wright** wanted to be sure they **left** on time, **right** after breakfast. Everyone was anxious to leave on the family vacation. Mother **Wright** was hurrying about making sure everything was packed **right** and ready to go. Father **Wright** asked Mother **Wright**, “Did you pack some **leftovers** for today’s lunch?”

Mother **Wright** replied **right** away. “We ate everything last night for dinner. There isn’t anything **left**. We will have to stop and get lunch on the way **right** about noon.”

As Father **Wright** loaded the car, he hollered upstairs to Johnny **Wright** and Mary **Wright**. “Hurry up kids, or you will be **left** behind at home.”

Father **Wright**, Mother **Wright** and Mary **Wright** all went **right** to the car. Johnny **Wright** soon came rushing **right** out of the house, slamming the door **right** behind him.

Father **Wright** backed the car **right** out of the driveway, turned **left**, headed down the street to the corner, made a **left** turn, and then a **right** turn **right** into the gas station on the **right** side of the street. He got **right** out of the **left** side of the car and walked **right** over to the **right** side of the gas pump. **Right** before he started the pump, he wasn’t sure if the price listed on the pump was **right** or wrong. He wanted to see if he had enough money **left** in his wallet to fill the gas tank full **right** up to the top. As he reached into his back **left** pocket, he realized that he had **left** his wallet at home **right** on top of the table to the **left** of the front door in the entry hall. He got **right** back into the car, **left** the gas station, turned **left**, then **right**, then **right** again at the next corner and then **left** into the driveway.

Father **Wright** told Johnny **Wright** to go into the house and bring back his wallet which he **left right** on top of the table **right** next to the telephone to the **left** of the front door in the entry hall. Johnny **Wright** ran up to the front door, used his spare house key which he always **left** under the doormat and entered the house. His father’s wallet was **right** where he said he had **left** it, in the hallway, **right** on top of the table **right** next to the telephone to the **left** of the front door. Johnny **Wright** picked up the wallet and came **right** back to the car. The **Wright** family drove off **right** away.

After Father **Wright** backed the car out of the driveway, he turned **left** and headed **right** down the street to the corner towards the gas station. He made a **left** turn and then a **right** turn.

As Father **Wright** was pumping gas from the **right** pump, Mary **Wright** said to Mother **Wright**, “I don’t feel **right**. I’m dizzy and I think I’m going to throw up **right** here.”

Mother **Wright** replied **right** away. “Oh, Mary, not **right** in the car, please. Quick! Stick your head **right** outside the window on your **left**. Mary responded **right** away.

Father **Wright** came **right** back to the car. Mother **Wright** said, “We need to go **right** back home. In our haste this morning, I **left** the stove on **right** after breakfast.” Father **Wright** **left** the gas station, turned **left**, then **right** at the corner, and then **left** into the driveway. Mother **Wright** dashed **right** into the house and went **right** into kitchen to check the stove which she thought she had **left** on that morning. Then Mother **Wright** came **right** back to the car. Father **Wright**, Johnny **Wright** and Mary **Wright** were standing on the **left** side of the driveway. Father **Wright** said “I think this is not the **right** time for the **Wright** family to go on a vacation. There will be some time **left** later on **right** around Thanksgiving. **Right?**”

Adapted from *Activities That Teach* by Tom Jackson,
3835 W 800 N, Cedar City, UT.

Handout 3: The Boy in the Striped Pajamas by John Boyne
(excerpted from Chapter 18)

The day after Father told Bruno that he would be returning to Berlin soon, Shmuel didn't arrive at the fence as usual. Nodid he show up the day after that. On the third day, when Bruno arrived, there was no one sitting cross-legged on the ground and he waited for ten minutes and was about to turn back for home, extremely worried that he would have to leave Out-With without seeing his friend again, when a dot in the distance became a speck and that became a blob and that became a figure and that in turn became the boy in the striped pajamas. ...

'I'm sorry,' said Shmuel. 'Something happened.' ...

'Well?' asked Bruno. 'What was it?'

'Papa,' said Shmuel. 'We can't find him.'

'Can't find him? That's very odd. You mean he's lost?'

'I suppose so,' said Shmuel. 'He was here on Monday and then he went on work duty with some other men and none of them have come back.' ...

'How odd,' said Bruno. 'Have you looked for him?' he asked after a moment.

'Of course I have,' said Shmuel with a sigh. 'I did what you're always talking about. I did some exploration.'

'And there was no sign?'

'None.'

'Well that's very strange,' said Bruno. 'But I think there must be a simple explanation.'

'And what's that?' asked Shmuel.

'I imagine the men were taken to work in another town and they have to stay there for a few days until the work is done... I expect he'll turn up one day soon.'

'I hope so,' said Shmuel who looked as if he was about to cry. 'I don't know what we're supposed to do without him.'

'I could ask Father if you wanted,' said Bruno cautiously, hoping Shmuel wouldn't say yes.

'I don't think that would be a good idea...,' Shmuel bit his lip and said nothing. He had seen Bruno's father on any number of occasions and couldn't understand how such a man could have a son who was so friendly and kind.

'Anyway,' said Bruno after a suitable pause, not wishing to discuss that topic any further, 'I have something to tell you too. ... I'm going back to Berlin.' ...

'But for how long?' asked Shmuel.

'I think it's for ever,' said Bruno. 'Mother doesn't like it at Out-With – she says it's no place to bring up two children – so Father is staying here to work because the Fury has big things in mind for him, but the rest of us are going home.'

...

Shmuel nodded but couldn't find any words to express his sorrow.

'I wish we'd got to play together,' said Bruno after a long pause. ... 'All this time I've been watching where you live from out of my bedroom window and I've never even seen for myself what it's like.'

'You wouldn't like it,' said Shmuel. 'Yours is much nicer,' he added.

'I'd still like to have seen it,' said Bruno.

Shmuel thought for a few moments and then reached down and put his hand under the fence and lifted it a little, to the height where a small boy, perhaps the size and shape of Bruno could fit underneath.

'Well?' said Shmuel. 'Why don't you then?'

Bruno blinked and thought about it. 'I don't think I'd be allowed,' he said doubtfully.

'Well, you're probably not allowed to come here and talk to me every day either,' said Shmuel. 'But you still do it, don't you?'

'But if I was caught I'd be in trouble,' said Bruno.... 'Unless ...' He reached a hand up to his head and felt where his hair used to be but was now just stubble that hadn't fully grown back. 'Don't you remember that you said I looked like you' he asked Shmuel. 'Since I had my head shaved?'

'Only fatter,' conceded Shmuel.

'Well, if that's the case,' said Bruno, 'and if I had a pair of striped pajamas too, then I could come over on a visit and no one would be any the wiser.'

Shmuel's face brightened up and he broke into a wide smile. 'Do you think so?' he asked. 'Would you do it?'

'Of course,' said Bruno. 'It would be a great adventure. ...'

Boyne, John. *The Boy in the Striped Pajamas*. New York: Random House, 2006, 193-198.

Handout 4 Rubric: Interpretive Movement

person of the group has to take a stand, overpowering the first, etc. until all group members have a stand in the arrangement.

Name: _____

Criteria	Level 1	Level 2	Level 3	Level 4
THINKING (Analysis) Demonstrates an understanding of universal meaning in the drama (AN1.07)	- a very limited understanding of the universal meaning in the drama	- some understanding of the universal meaning in the drama	- a considerable understanding of the universal meaning in the drama	- a high degree of understanding of the universal meaning in the drama
APPLICATION (Creation) Demonstrates an understanding of group responsibility in the creation of a drama (CRV.02) Demonstrates how role is communicated through gesture, movement and symbol (CRV.03) Creates and performs using knowledge of performance spaces, and audience perspectives (CRV.04)	- a very limited understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with limited effectiveness - creates and performs drama with limited knowledge of performance spaces, and audience perspectives	- some understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with some effectiveness - creates and performs drama with some knowledge of performance spaces, and audience perspectives	- a considerable understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with considerable effectiveness - creates and performs drama with considerable knowledge of performance spaces, and audience perspectives	- a high degree of understanding of group responsibility in the creation process - role is communicated through gesture, movement and symbol with a high degree of effectiveness - creates and performs drama with a high degree of knowledge of performance spaces, and audience perspectives
COMMUNICATION Demonstrates an understanding of the effect of various forms (e.g., movement patterns, transitions) in the interpretation and communication of a source or idea (CR2.01)	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with limited effectiveness	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with some effectiveness	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with effectiveness	- uses various forms (e.g., movement patterns, transitions, tableaux) in the interpretation and communication of a source or idea with a high degree of effectiveness
KNOWLEDGE (Theory)	- a very limited	- some	- a	- an
	50 – 59 % 60 – 69 %	70 – 79 %	80 – 100 %	

Total _____

RUBRIC: Script Writing

Name: _____

Task Specific Criteria	50 – 59% (level 1)	60 – 69% (level 2)	70 – 79% (level 3)	80 – 100% (level 4)
	<ul style="list-style-type: none"> - the theme of the drama is not effectively conveyed through the poor choice of story telling techniques - the choice of technical elements has limited effectiveness 	<ul style="list-style-type: none"> - the theme of the drama is somewhat effectively conveyed through ordinary story telling techniques - the choice of technical elements is somewhat effective 	<ul style="list-style-type: none"> - the theme of the drama is effectively revealed through interesting story telling techniques - the choice of technical elements is considerably effective 	<ul style="list-style-type: none"> - the theme of the drama is imaginatively revealed through highly engaging story telling techniques - the choice of technical elements is highly imaginative and provocative
<p>APPLICATION</p> <p>Uses the required conventions (i.e., title, list of characters, speaker's name followed by a colon, bracketed stage directions, etc.)</p>	<ul style="list-style-type: none"> - many of the required conventions of the script are missing OR the conventions are not used accurately 	<ul style="list-style-type: none"> - some of the required conventions of the script are used somewhat accurately 	<ul style="list-style-type: none"> - most of the required conventions of the script are used accurately 	<ul style="list-style-type: none"> - almost all of the required conventions of the script are used accurately
<p>COMMUNICATION</p> <p>Structures the drama to balance the action and dialogue, to motivate all characters' actions, to resolve each character's needs, and to vary the number of players per scene</p>	<ul style="list-style-type: none"> - structures and balances the drama with limited effectiveness 	<ul style="list-style-type: none"> - structures and balances the drama somewhat effectively 	<ul style="list-style-type: none"> - structures and balances the drama effectively 	<ul style="list-style-type: none"> - structures and balances the drama with a high degree of effectiveness
<p>KNOWLEDGE</p> <p>The script's setting, conflict(s), plot development, characters, resolution and theme conveys the subject/perspective of the drama</p>	<ul style="list-style-type: none"> - the elements of the script are conveyed with limited effectiveness 	<ul style="list-style-type: none"> - the elements of the script are conveyed with some effectiveness 	<ul style="list-style-type: none"> - the elements of the script are revealed with effectiveness 	<ul style="list-style-type: none"> - the elements of the script are imaginatively revealed with a high degree of effectiveness

Total: _____

RUBRIC: Written Reflection

Name: _____

Achievement Categories	50 – 59% (level 1)	60 – 69% (level 2)	70 – 79% (level 3)	80 – 100% (level 4)
	<ul style="list-style-type: none"> - provides few details and makes few connections to personal experiences - describes the rationale for choices made about the creative process with limited effectiveness 	<ul style="list-style-type: none"> - replies with some details and makes some connections to self and others - describes the rationale for choices made about the creative process with some effectiveness 	<ul style="list-style-type: none"> - responds with many details that draw a variety of connections to self, others and the world - describes the rationale for choices made about the creative process with accurate effectiveness 	<ul style="list-style-type: none"> - reflects with a variety of details that convey insightful connections to self, others and the world - describes the rationale for choices made about the creative process with a high degree of effectiveness
APPLICATION Uses drama vocabulary to explain the use of different dramatic forms (e.g., monologue, mime, ritual, choral dramatization, melodrama, theatre of the absurd, etc.)	<ul style="list-style-type: none"> - uses a limited range of drama vocabulary in explaining the use of dramatic forms 	<ul style="list-style-type: none"> - employs some drama vocabulary in explaining the use of dramatic forms 	<ul style="list-style-type: none"> - applies accurate drama vocabulary in explaining the use of dramatic forms 	<ul style="list-style-type: none"> - draws upon a wide variety of drama vocabulary in explaining the use of dramatic forms
COMMUNICATION Explains ideas and concepts about the drama	<ul style="list-style-type: none"> - explains ideas and concepts about the drama with limited effectiveness 	<ul style="list-style-type: none"> - explains ideas and concepts about the drama with some effectiveness 	<ul style="list-style-type: none"> - explains ideas and concepts about the drama with considerable effectiveness 	<ul style="list-style-type: none"> - explains ideas and concepts about the drama with a high degree of effectiveness
KNOWLEDGE Demonstrates understanding of the elements and principles of dramatic expression	<ul style="list-style-type: none"> - describes facts and uses dramatic terminology with major errors or omissions 	<ul style="list-style-type: none"> - states facts and uses dramatic terminology with several minor errors or omissions 	<ul style="list-style-type: none"> - states facts and applies dramatic terminology with few minor errors or omissions 	<ul style="list-style-type: none"> - articulates facts and draws upon dramatic terminology with very few or no errors or omissions

Total: _____

Rubric: Docudrama Performance

Name

Criteria	Level 1	Level 2	Level 3	Level 4
	<ul style="list-style-type: none"> - point of view is not clearly shown - story incorporates the source material into 4 dramatic forms with limited appeal - audio-visual artifact is inappropriate or has limited appeal 	<ul style="list-style-type: none"> - point of view is not conveyed logically - story incorporates the source material into 4 dramatic forms with some effectiveness - audio-visual artifact is somewhat appropriate or is somewhat effective 	<ul style="list-style-type: none"> - point of view is made clear and provides a focus for the work - story incorporates the source material into 4 dramatic forms with considerable effectiveness - audio-visual artifact is incorporated with considerable effectiveness 	<ul style="list-style-type: none"> - point of view is imaginative and provides a thoughtful focus for the work - story incorporates the source material into more than 4 dramatic forms with a high degree of effectiveness - audio-visual artifact is incorporated with a high degree of effectiveness
<p>APPLICATION</p> <p>Performs the role with concentration and focus</p> <p>Uses pitch range, volume levels and tempo of speech to express the various character's feelings, thoughts and attitudes</p>	<ul style="list-style-type: none"> - disturbs concentration several times (e.g., talking to peer, speaking or acting out of character) - uses a narrow pitch range, few volume levels and inappropriate tempo to suit the expression of the character 	<ul style="list-style-type: none"> - interrupts concentration a few times (e.g., talking to peer, speaking or acting out of character) - employs a limited range of pitch and volume levels yet uses some control of the tempo of speech to suit the expression of the characters 	<ul style="list-style-type: none"> - breaks concentration once or twice (e.g., speaking or acting out of character, fidgeting) - draws upon a wide range of pitch and volume levels while managing the tempo of speech to suit the expression of the character 	<ul style="list-style-type: none"> - performs the various roles with concentration and focus (e.g., not speaking or acting out of character, not fidgeting) - uses an extensive range of pitch and volume levels while manipulating the tempo of speech to suit the expression of the character

<p>COMMUNICATION</p> <p>Uses gestures to express the thoughts and feelings of the character</p> <p>Uses blocking (movement) to express thoughts and feelings</p> <p>Arranges performance space with the criteria:</p> <ul style="list-style-type: none"> - clear sight lines - unobstructed exits - balance - use of whole space - creation of areas of emphasis - all significant details visible 	<ul style="list-style-type: none"> - uses few or inappropriate gestures to express the thoughts and feelings of the character - rarely uses stage position or blocking to reflect thoughts and feelings - sets up space to support the production with 1 or 2 elements from the list 	<ul style="list-style-type: none"> - employs some gestures to express the thoughts and feelings of the character, most of which are appropriate - sometimes reflects thoughts and feelings through stage position or blocking - arranges space to suit the production with 3 or 4 elements from the list 	<ul style="list-style-type: none"> - clarifies the thoughts and feelings of the character through appropriate gestures that are controlled and relaxed - often clarifies thoughts and feelings through stage position and blocking - designs and arranges space to suit the production using 5 elements from the list 	<ul style="list-style-type: none"> - enhances the thoughts and feelings of the character through unique gestures - often clarifies thoughts and feelings consistently through the management of stage position and blocking - designs and organizes space to enhance the production using 6 elements from the list sometimes using multiple spatial arrangements
<p>KNOWLEDGE</p> <p>Demonstrates how forms (scene structures) and technical production elements (lights, sound, set, props, costumes, scene changes) are used to create a specific effect in live drama productions</p>	<ul style="list-style-type: none"> - the arrangement of the scenes is very confusing with no sense of flow - lighting and sound effects are used with limited effectiveness - set design, props and costumes are lacking and detract from and lower production value 	<ul style="list-style-type: none"> - the arrangement of the scenes is somewhat clear with long delays between scenes - lighting and sound effects are used with some effectiveness - set design, props and costumes are adequate yet may not complement the overall production 	<ul style="list-style-type: none"> - the arrangement of the scenes is very clear with minor delays between scenes - lighting and sound effects are used with considerable effectiveness - set design, props and costumes are functional and contribute to the overall production 	<ul style="list-style-type: none"> - the arrangement of the scenes is creative with imaginative transitions from one scene to the next - lighting and sound effects are used creatively to enhance the work - set design, props and costumes are imaginative and raise the production value
	50 – 59 %	60 – 69 %	70 – 79 %	80 – 100 %

Total _____

Handout 4 Rubric: The Docudrama

Objective: You will be creating a docudrama based on a factual event. This will require researching the event by locating all the necessary resource information so you can incorporate it into a 20 minute performance. This is a project for no more than four people with some collaboration with others (i.e., your technical crew cannot be included in your group).

Definition: A docudrama is a combination of documentary (fact based information) and drama (story and theme). In film terms, a movie based on a real life event is a docudrama since it is incorporating factual information into a constructed story line (adapted screenplay) for actors to convey the writer's and director's vision. For example, the film The Queen dramatizes the documented event of Princess Diana's sudden death to show the impact it had on the British monarchy, government and nation, and on the global community.

Process:

STEP 1

First, you must choose a factual documented event (e.g., the Halifax Explosion of 1917; the incarceration of Saskatchewan farmer Robert Latimer for the mercy killing of his severely disabled daughter; the disappearance and death of 15 year old Brandon Crisp who ran away from home because he was denied access to his Xbox; etc.). Secondly, you are to compile all the necessary resource material from news articles, interviews, photographs, biographies, non-fiction books, magazines, songs, advertisements, animated drawings, individuals, etc.

** This is the first step in creating your PRODUCTION BOOK. For each resource be sure to reference the title, author, date, website, etc. Use the MLA format. **

STEP 2

You must now construct your script using at least four different dramatic forms (e.g., monologue, silent scene with mime and/or tableaux, interview/reportage format, epic theatre, choral dramatization, Beijing Opera, ritual, Commedia, comedy of manners, theatre of the absurd, etc.) and at least one audio-visual artifact (such as a video clip, or slides of appropriate headlines, news stories, photographs).

STEP 3

In developing, workshopping and rehearsing the script, be sure to keep track of all necessary details (i.e., staging, set design, blocking, costumes, props and technical arrangements with lights, sound, equipment for displaying audio-visual artefact, scene/set/costume changes, set up, strike, etc.) pertaining to the performance of this docudrama. The PRODUCTION BOOK should include diagrams, tables, charts, lists, instructions, cue sheets, crew duties, etc. as well as a polished copy of the script and working copies for the technical crew.

Reminders: The qualities of an effective docudrama include:

- Ø a strong introduction and conclusion,
- Ø a solid script and effective use of characters,
- Ø smooth transitions between scenes,
- Ø a variety of dramatic forms and
- Ø the display of an appropriate audio-visual artifact.

The aims of a docudrama are:

- Ø to remain true to the primary facts (resource material),
- Ø to incorporate the facts into a drama, and
- Ø to convey a perspective or theme about the subject.

STEP 4 Also to be included in the PRODUCTION BOOK is a 1 page Written Reflection to be completed by each group member. Use this format:

Written Reflection on _____
(Docudrama title)

- a) Explain your reasons for choosing this factual event.
- b) Describe what new understanding/insight you gleaned about the event from the research process.
- c) Explain your rationale for adapting the resource information to the dramatic forms you chose for performance.
- d) Describe what you learned about yourself and your collaborators through your creative process.

Evaluation: You will be given class time to research, prepare and rehearse your docudrama. Due dates will be set for submitting proof of your progress on this culminating project. You will be evaluated on:

- Ø 10% preparation process
- Ø 30% script
- Ø 30% production book (including resource material, specific production notes, written reflection)
- Ø 30% performance