

Creative and Innovative Arts Educators

A teacher's guide to creating original musical theater productions with special needs populations

Created by

The Manhattan New Music Project

in partnership with

District 75,

New York City Department of Education

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The Creative and Innovative Arts Educators Project was a three year project (2005-2008) funded by a Professional Development for Arts Educators grant from the U.S. Department of Education's Office of Innovation and Improvement.

Writing: Step

1

Choosing a Topic

TOPIC: an idea around which a story could be based

- WHAT:**
- In the CIAE program, the topic is based on *classroom curricula*.
 - All classes could have the same topic, or each could have its own different topic.
 - Topics can be chosen from any classroom curriculum - social studies, literacy, math, science, etcetera.
 - A topic is a general idea, and does not tell what happens in the story.

TEACHER MOMENT!

During your first weekly planning meeting, CIAE teachers discuss and decide on each class's topic (without students present).

HOW: In various subject areas, consider: What are our educational goals? What do we really want the students to learn this year?

Any subject has potential to become a topic.

It is not necessary to choose a topic from the sample list! Choose a topic relevant to YOUR students, based on their curricula for the year.

Sample topics drawn from curricula:

Life in rural China
Uses of money
Life cycle of insects
Civil rights
New York City
The rainforest
Peer mediation
Cooking
Keeping a healthy body
Governmental elections



TIP!

It is important to assess how much “pre-knowledge” the students need before being able to address their topic -- for example, if they know nothing yet about life in rural China, and that unit isn't going to be taught until June, it might not be the best topic choice.

PITFAL Remember, the topic isn't a plot! A topic doesn't tell what happens in the story.

For Example:

Job skills = TOPIC

A girl learns skills she needs to get a job in a restaurant = PLOT DESCRIPTION

Writing: Step 2

Choosing the Setting

SETTING: *when and where* the story takes place

WHAT: The setting will stem from your topic, and will include a place and a time.

HOW:

TEACHER MOMENT!

Prior to class, consider a number of possible settings for your story, based on your topic. Choose several possibilities and find pictures representing the different possible settings.

- 1. In Class:** After discussing with your students that they will be creating a story about your topic, show the pictures of possible settings.
- 2. WHERE:** Choose ONE location as the setting for your story.
- 3. WHEN:** There are three aspects of the setting's time. As a class, decide on each:
 1. What is the year?
 2. What is the season or the month?
 3. What is the time of day?

4. Flesh out your setting.

Once you have chosen a location and a time, brainstorm a list of *objects* (not people or animals) that might be found in your setting. (See examples at right.)

Times Square Feb. 2007, evening	Amazon rainforest Apr. 1990, morning
lighted billboards	trees
hot dog stand	river
trash	bushes
street artist's easel	flowers
taxi cab	vines
snow	hut



Write your detailed setting on a piece of chart paper and post it in the classroom for future reference.



TIP! It will probably be most practical, in a short production such as this one, to choose only **ONE** setting for the duration of the play.

Writing: Step 3

Creating Characters

CHARACTER: someone in a story

- WHAT:**
- To begin with, we will create three characters. (We will probably add more later on in the writing process.)
 - Each character will have his or her own predominant emotion in the story.
 - For the moment, characters will remain gender-neutral.

- HOW:**
1. Brainstorm a list of characters who might appear in the setting you have chosen (see examples at right). Write down as many as you can think of!



Times Square Feb. 2007, evening	Amazon rainforest Apr. 1990, morning
tourist street artist police officer pickpocket hot dog vendor business person	spider monkey jaguar tree frog parrot iguana Yanomani child

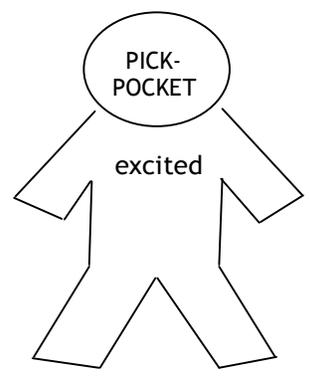
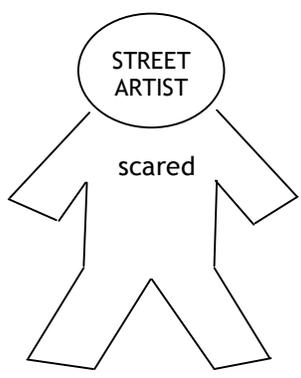
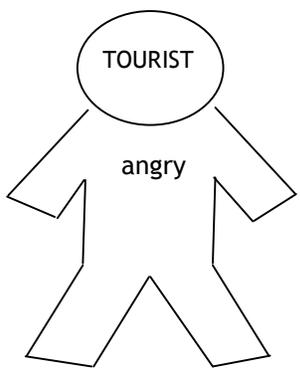
***** Remember, we are not assigning gender to any characters yet! *****

2. Choose **THREE** characters from your list.
3. For each character, assign an **EMOTION**. This is how he or she will be feeling through much of our story.

Depending on the linguistic capabilities of the class, possible emotions can be brainstormed through discussion, or considered with the aid of pictures and/or Mayer-Johnson symbols.

***** The three emotions you choose should not be all “positive” or all “negative” - strive for a mixture. *****

4. On chart paper, create a picture or diagram of each character to help students keep track of them.



PITFALL

At this point, characters have **NO GENDER** and **NO PHYSICAL DESCRIPTIONS** (tall, blue-eyed, Japanese, etc.). Keep it this way!

→ Why? Primarily because the show will not be cast until much later, and we want to keep all our casting options open for as long as possible. This also helps to make our characters three-dimensional, rather than being stereotypes.

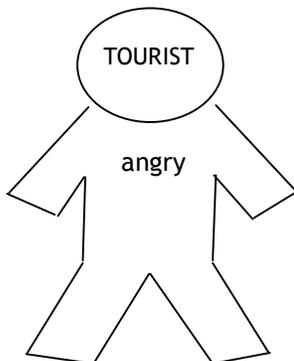
CHARACTER MOTIVATIONS:



For each of your three characters, we need to find out **WHY** they are feeling the way they're feeling today. What are they angry about? What could make them feel scared? Why are they excited?

1. Brainstorm possible explanations for the characters' emotions.

***** Remember to reference your topic and setting in this discussion. *****



The tourist could be angry because ...
S/he spent all his/her money & can't pay the hotel
The show s/he wanted to see is sold out
People keep bumping into him/her
S/he got pickpocketed
S/he is offended by the Naked Cowboy
S/he was almost run over by a carload of teachers on their way to a music theater workshop

2. Choose **ONE** explanation for each character. Write this under your character's picture.

Establishing Conflict

Writing: Step

4

CONFLICT: the main problem in a story

WHAT: In every story, there is a central problem called the conflict. (It's fine to use the term "conflict" or to simply refer to "the big problem," depending on the level of your students.)

HOW: 1. Problems may come from the topic, the setting, or the characters. Brainstorm some ideas:

Problems from the TOPIC

Think about your **topic**.
What could go wrong?

Problems from the SETTING

Think about your **setting**.
What could go wrong?

Problems from the CHARACTERS

Think about your **characters**, their emotions, and the reasons for those emotions.

- Could any of the characters have a problem?
- Could any of the characters have a problem with each other?



Write the students' ideas on chart paper.

2. Which conflict seems to excite your students the most? With your students, choose one main problem. This will be the central conflict of your story.
3. Once you have chosen your story's conflict, or "big problem," figure out how each character is involved in the conflict.
 - a) Are they **having the problem** themselves? How does it affect them? How do they feel about the problem?
 - b) Are they **causing the problem**? How are they doing this? How do they feel about the problem?
 - c) If neither a) nor b) are true, how does this character feel about the problem? Do they take sides? Will the problem eventually affect them?



Write your conflict on a piece of chart paper and post it in the classroom for future reference. You will want to include how each character is involved in the problem.

Story Elements Summary

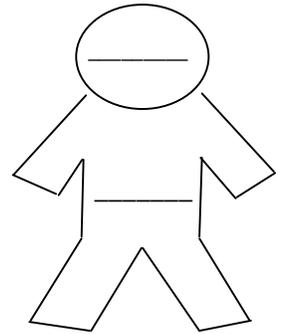
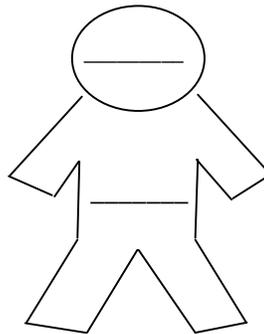
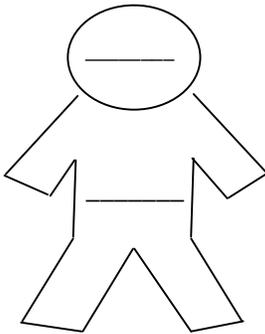
TOPIC: _____

SETTING (Detailed!)

Where: _____

When: _____

CHARACTERS:



Why do these characters feel the way they do in this story?

_____	_____	_____
_____	_____	_____
_____	_____	_____

CONFLICT - THE BIG PROBLEM

Conflict:

How does each character feel about the conflict?

Sequence of Events

Writing: Step 5

SEQUENCE: the plot outline -- what happens in the story

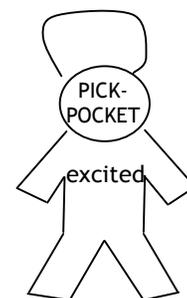
WHAT: Now that you have the story elements of topic, setting, characters, and conflict, it's time to figure out what happens in your story!

TEACHER

PRE-CLASS TEACHER PREPARATION:

1. Review your story elements (see Writing: Insert 1, "Story Elements Summary"), and post the elements on chart paper. Add visual aids as available.
2. Prepare several "gingerbread figures" out of stiff paper. Add a loop of string, so that the figure can be worn around an actor's neck.

On three figures, write each character's role and emotion. Leave some figures blank, so that you can use them for new characters you may create.



3. The sequence of our story will be broken down into four main sections. Post four pieces of chart paper, each with the heading of one of the sections:

1. BEGINNING
(before the problem happens)

2. THE PROBLEM HAPPENS

3. THE PROBLEM GETS WORSE

4. END
(the problem is resolved)

4. Prepare your documentation equipment:
 - cassette recorder, and
 - camera/video recorder, and/or
 - paper, pen and person to write

STORY SECTIONS: A CLOSER LOOK

Within each section of our story, there is certain information we need to establish:

<p>1. BEGINNING:</p> <ul style="list-style-type: none"> - Where and when does the story take place? - Who is in the setting? - Why are they there? - What are they doing? - Do the characters know each other or not? - If they know each other, how are they connected?
<p>2. THE PROBLEM HAPPENS:</p> <ul style="list-style-type: none"> - What causes the problem to happen? - How does it happen? - How does each character feel about the problem? - What do they do?
<p>3. THE PROBLEM GETS WORSE:</p> <ul style="list-style-type: none"> - How does the problem get worse? - What do the characters do next? - What is the most exciting and/or intense part of the story (climax)?
<p>4. END:</p> <ul style="list-style-type: none"> - How does the problem get resolved? - How do the characters feel about what has happened? - Did any character learn a lesson, and if so, what was it?

HOW: 1. With the class, review your Story Elements (topic, setting, characters, conflict).

2. **AUDIO RECORD ALL SESSIONS.**

3. **GUIDED IMPROVISATION:** Some students will act out our story as we create it. Others will offer their ideas and suggestions from the audience.

a) **Actors:** Choose 3 students to act out the 3 characters. Each wears the “gingerbread figure” of their character, to help everyone remember who they are.

You may wish to rotate this assignment throughout the class to give other students a turn; just be careful to make sure everyone remains clear about which character is being portrayed by which student.



b) **Sequence:** The students act out the story, section by section. For each section, make sure to answer the questions listed above. Write the important points on the four chart papers you have prepared.



c) **New characters:** In each section, ask the question - Do we need more characters to tell this story? Who are they? (Remember, no genders or physical descriptions yet.) Create a new “gingerbread figure” for each new character. **DOCUMENT THIS INFORMATION.**



d) **Dialogue:** As you go through the story, be sure to always ask, “What would the characters say in this situation?” In addition to audio recording the session, have a para or student write down as much dialogue as possible.

4. NARRATED RUN-THROUGH WITH PHOTOS OF MAJOR PLOT POINTS:

After you have finished a section of the story, you will perform a narrated run-through of that section.

- a) Teacher narrates the story based on the outline established on the chart paper, stopping at each major plot point. The narrator may wish to say “Hold it,” “Stop,” or “Freeze” at this point.
- b) While the teacher narrates, students act out the story being described. When the teacher says to stop, students freeze in position.
- c) While students remain frozen, a teacher, paraprofessional, or student photographs the scene. Thus, photos are taken of each major plot point.



Once all four sections are completed, do a narrated run-through of the entire story. You do not need to re-take the photos.

TEACHER MOMENT!

SCRIPT

After the guided improvisation with the students, teachers will type up the first draft of the script (taken from the audio-recordings, and from written notes).

- Do not worry about correct script formatting for the time being; just make sure that whatever dialogue you have gets typed.
- If there are parts of the story where the dialogue is incomplete, write down the general idea of what is happening at that point in the story.

STORYBOARD

The photos taken during the narrated run-through will be used to create a storyboard of the sequence of events. (More detailed instructions about this to follow.)

***** REMEMBER: KEEP YOUR DOCUMENTATION IN A SAFE PLACE!!! *****



TIP!

Keep track of your notes, video files and/or audio recordings, and photos. It is very difficult to remember everything that went on in the class after the fact.

PITFALL

Losing your notes, video files, audio recordings, or photos is really horrible! (See “Tip!” above.) Please don’t lose them. You’ll be so much happier.

Writing: Step 6

Storyboard

STORYBOARD: A sequence of pictures or drawings that show the plot of a story

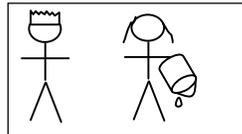
WHAT: Once you know the four sections of your story, create a storyboard to help remind students of the plot. You can use photos, or you can draw pictures (stick figures are fine!)

HOW: 1. Use four chart papers, or divide a paper into four sections.

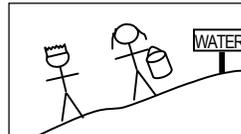
2. In each section include pictures representing the main action points in that section. Give each picture a caption, also making sure it is clear which character is which.



1. BEGINNING (before the problem happens)



Jack and Jill have no water.

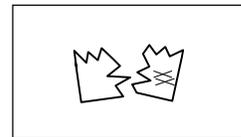


They go up the hill to get some water.

2. THE PROBLEM HAPPENS

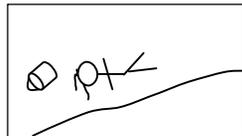


Jack falls down.



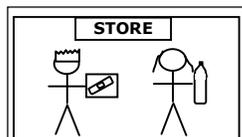
Jack's crown is broken.

3. THE PROBLEM GETS WORSE



Jill comes tumbling after.

4. END (the problem is resolved)



Jack and Jill go to the store and buy water, Band-Aids and a new crown for Jack.

Script Formatting

Although there are many ways to format a script, for the CIAE program, we recommend the following (please see *Writing: Insert 2, page 2* for a sample script):

1. **Characters' names** in CAPITAL LETTERS on the left-hand side; dialogue in standard letters and indented. Leave space between different characters' lines of dialogue.
2. (*Stage directions in parentheses, in italic font. Stage directions should generally only include entrances and exits.*)
3. **Song lyrics** in CAPITAL LETTERS.
4. **On each and every page:**
 - a) school name and class number
 - b) title of show
 - c) draft number
 - d) page number

What NOT to put in the script:

- descriptions of characters
- HOW characters say things
- how people are feeling
- technical cues



TIP! In general, the LESS that goes onto the page, the better! The more non-dialogue text on the page, the more confusing it can be for the actors. For the most part, keep it to *what people say* and *entrances and exits*.

Script Formatting: Sample

PS 000, Class 000, 2007
Nightmare on 43rd St. First Draft, p. 1

NIGHTMARE ON 43rd St.

(November 6, 2007, 8:26 am. 43rd Street in Manhattan, beside the Parkade. GERRY and HUNTER are standing on the street.)

GERRY: Come on, let's get moving! We're going to be late for the workshop!

HUNTER: Relax, will ya? We have five minutes still. Besides, you know how it is in there – if I have to do one more weird activity in a circle, I'll go bonkers.

(JORDAN enters)

JORDAN: Hey guys, am I late? Traffic was awful across the bridge, and I forgot my binder. I spilled my coffee in the car, and this humidity is making my hair freak out. This morning stinks.

HUNTER: I hear you, but I have to say -- it's nice to have a break from the kids.

GERRY: Yeah – I really love my class, but it's sure true that absence makes the heart grow fonder.

STAY AWAY A LITTLE LONGER

GERRY: I LOVE THEM, THEY ARE WONDERFUL
THEY BRING ME SO MUCH JOY
BUT WHEN I AM TOO CLOSE TOO LONG
MY PALMS SWEAT, MY HEAD ACHES, MY TEETH GNASH

ALL: ABSENCE, DISTANCE, TIME APART
IT SURE MAKES THE HEART GROW FONDER
I WANT TO DO GREAT THINGS WITH YOU
SO I'LL STAY AWAY A LITTLE LONGER

HUNTER: THEY'RE FABULOUS AND INTERESTING
THEY MAKE ME LAUGH A LOT
BUT IF OUR TIME GOES ON TOO LONG
MY HEART POUNDS, MY HAIR GRAYS, MY FEET ITCH

ALL: ABSENCE, DISTANCE, TIME APART
IT SURE MAKES THE HEART GROW FONDER
I WANT TO DO GREAT THINGS WITH YOU
SO I'LL STAY AWAY A LITTLE LONGER

Writing: Step

7

Script Revision

WHAT: After completing *Writing: Step 5*, you should have a draft version of the script. Now it's time to flesh out that dialogue!

HOW: 1. After typing up the first draft of the script (please see *Writing: Insert 2* for formatting details), make copies for everyone.

2. Review the plot of the story, using your storyboard.

3. Give each of the characters a gender-neutral name (Alex, Pat, Angel, Chris, etc.). These will not yet be in the script, but can be inserted as we go along.

4. **READ-THROUGH:** Choose students to read the parts of the characters, and sit them in chairs in front of the rest of the class. Do a read-through, where each student reads his/her character's lines of dialogue. If desired, use the "gingerbread" cutouts to identify each actor's character.

5. During the read through, both the actors and the rest of the class are listening for answers to the following questions:

OVERALL PLOT QUESTIONS:

- Did the story make sense?
- What was confusing in the story? What do we need to make clearer?
- Are we missing any important parts of the story (plot points)?
- Do we need to repeat any information in the dialogue to make sure the audience understands?

MORE SPECIFIC QUESTIONS:

- From the dialogue, was our setting clear? Where are we? When does the story take place?
- Do we know who everyone is, and why they are in the setting? If they have names, can we make sure that the audience knows their names?
- Is this how each character would speak? Are these the kinds of words they would use?
- Do we need any additional characters to tell our story better?

6. Using these questions as a guide, flesh out the script, filling any "holes" in the dialogue and making the story clearer.

Writing: Step 8

Choosing Song and Movement Moments

WHAT: It is important to decide where your song and your movement piece will occur in your story, and what purpose each will serve.

SONG MOMENTS

1. Songs can be written about the topic, setting, conflict, or character(s) of the story.
2. We also need to ask, “Where in our story could there be a song?” This will vary depending on what we choose to write the song about.
3. The words of the song can be used to expand upon or explain further some element of the story.
4. The song will be a group song, although it can include some solo sections. This may influence your choice of song moments.

Sample Song Subjects

Topic song: Characters sing about the topic

Setting song: Characters describe the setting of the story, establishing the setting’s mood

Conflict song: Characters sing about the story’s main problem

Character song: We learn more about a character from themselves and/or others

MOVEMENT PIECE MOMENTS

Sample Movement Piece Subjects

A movement piece to establish the mood of the **setting**

A movement piece to show the feelings of a **character** or group of characters

A movement piece to illustrate the **conflict** between characters

1. Movement pieces are best used to explore the emotions or moods of a certain situation.
2. The stronger the emotional content of the moment chosen, the more potentially effective the movement piece.
3. **THE MOVEMENT PIECE DOES NOT FURTHER THE PLOT OF THE STORY.** It is not a pantomime of action in the plot. There are no words. When the movement piece begins, in a sense, time stops in the story as we focus on the mood or emotion.

- HOW:**
1. Brainstorm possible song subjects and placements in your story; choose the one you like the best.
 2. Brainstorm possible movement piece subjects and placements in your story; choose the one you like the best.

***** The song and the movement piece are 2 different, separate moments in the story! *****
You are choosing two places in the story: one for the vocal song, and a different one for the movement piece.

Writing: Step 9

Creating Lyrics (Chorus and Verse 1)

LYRICS: The words to a song

CHORUS: A song section, repeated throughout the song, with the *same words, same music*. Contains the *main idea* of the song.

VERSE: A song section with different music than the chorus. Each verse has the *same music* as the other verses, but *different words*.

WHAT: For our story's "song moment," we will write lyrics that will later be set to music.

HOW: 1. Review where your "song moment" occurs in your scenario. What is your song about? This is the song's subject.



2. Brainstorm ideas by "webbing" your subject. Generate material by asking any or all of the following questions.

SONG SUBJECT: QUESTIONS TO ASK

1. Ask the five sense questions about your subject:
 - a) Can you see it? What does it look like?
 - b) Can you touch it? What does it feel like?
 - c) Does it have a taste? What does it taste like?
 - d) Does it have a smell? What does it smell like?
 - e) Does it make a sound? What does it sound like?
2. Does the subject have any actions (does it, or do the characters, do anything)? If it does something, how does it do it?
3. How does the subject make you, or any of the characters, feel?
4. What might each of the characters say about the subject?

3. Create a plan for your song. In general, what will the chorus and each of the three verses be about? Which character(s) will sing each section?

4. Write your **CHORUS**. Which character(s) will be singing it? Use ideas from your subject web. The chorus should:

- a) express the main idea of the song
- b) be 4-6 lines in length



5. Write **VERSE 1**. Which character(s) will be singing it? Use ideas from your subject web. Verse 1 should:

- a) provide “supporting details” for and/or explore one aspect of the main idea
- b) be 4-6 lines in length



LYRICS NEED NOT RHYME. Forcing lyrics to rhyme often gets in the way of the meaning of the song. If children come up with rhymes on their own that are true to the meaning of the song, that’s fine. If, in their quest for rhymes, children cannot stay focused on the meaning of the song, a “no rhyming” rule is appropriate.

STOP!

DO NOT WRITE ANY MORE LYRICS.

SEND THE CHORUS AND VERSE 1 LYRICS TO THE MUSIC TEACHER.

Verses 2 and 3 lyrics will not be written until you receive the Verse 1 melody back from the music teacher (this process will be explained in Music: Step 3 and Writing: Step 10).

Writing: Step 10

Write Lyrics to Verses 2 & 3

WHAT: Using the melody created for Verse 1 in music class, students will write lyrics to Verses 2 and 3 that fit the Verse 1 melody.

HOW:

Get the Chorus and Verse 1 melody recordings from the music teacher.

Make sure you have the recording of the Verse 1 melody that is just humming (no words).

1. Revisit your song's brainstorming web(s) from *Writing: Step 9, #2*.
2. Revisit your song's plan from *Writing: Step 9, #3*. Remember what Verses 2 and 3 are about, and which character(s) will be singing them.
3. Using the Verse 1 "humming" recording as a guide, create lyrics for Verses 2 and 3 that fit the Verse 1 melody. *This means that all three verses will be sung to the same melody.*



Send the Verse 2 and 3 lyrics to the music teacher.

Documentation & P.R.: Step

1

What to Document

DOCUMENTATION: showing the *process* behind the *production*

WHAT: Throughout the year, all CIAE teachers, with the help of their students, will collect documentary evidence of their work processes.

This documentation will eventually be fashioned into a display, which will be presented at your final performances.

Possible types of evidence:

- Photographs of students working
- Video clips of students working
- Work samples (sketches, draft copies, notes from brainstorming sessions, musical motifs, etc.)
- Video-recorded or written interviews with students
- Students' & teachers' reflections on their own learning

TEACHER MOMENT!

During your first weekly common prep time, determine a place where documentation materials will be stored. Each participating teacher is responsible for collecting evidence of their own work with students.



DOCUMENT! Throughout your CIAE materials, whenever you see this documentation symbol, it indicates an opportunity to collect evidence.



WHY DOCUMENT?

- Although there will be a production at the end of this project, student-created work is very process-oriented. Effective documentation allows parents, teachers, and administrators to see all the “behind-the-scenes” work that went into this yearlong project. It also allows students the opportunity to reflect on their accomplishments.
- Documentation is also extremely important for assessment - of the students, of the teachers, of the teaching artists, and of the program.

TIP!



When working together with the class, write ideas on chart paper rather than on the chalk- or white-board. Then they'll be right ready to be collected for documentation!

PITFALL

Don't wait to begin collecting evidence! It is important that the beginning stages of the project are documented, as well as the middle and end stages. The goal is to show the entire project's progress over time!

Documentation & P.R.: Step 2

Thank-You List

THANK-YOUS: an important part of your printed program

- WHAT:**
- Each CIAE teacher, together with the students, should keep a running list of people who have helped out in any way during the year.
 - Although many of the people may be the same, each of the two classes should keep its own separate list.
 - Eventually, the thank-yous will be included in each production's printed program.

Examples of people who may help out:

- Custodial staff
- Other teachers
- Paraprofessionals
- Security guards
- Parents
- Other students
- Administrators

- HOW:**
- Throughout the year, whenever anyone helps out on the project, their name is IMMEDIATELY added to a thank-you list. In addition, write a small note that reminds you of the nature of their assistance.
 - The lists should be posted in the classroom for easy reference. DO NOT WAIT to begin your list - it's easy to forget someone months later!
 - Writing names on the thank-you list could definitely be a student task.

PITFALL

MAKE SURE EVERYONE'S NAME IS SPELLED CORRECTLY. Check, double-check, and triple-check. This information will eventually end up in a printed program; it feels really bad to have your name misspelled in an important document!

Documentation & P.R.: Step

3

Taking Photographs

Please refer to the insert entitled “Using your Canon PowerShot SD630” for specific technical instructions on using your camera, as well as your Canon User’s Guide.

WHO: • Photos can be taken by teachers, paraprofessionals, and/or students.

WHAT: • It is important to photographically document all phases of the project -- the **BEGINNING, MIDDLE, and END.**

• Photos must be taken in each different classroom environment, documenting all different aspects of the project.

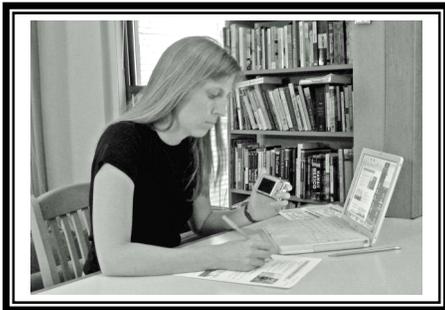


TIP! Make sure that all teachers agree on a system of keeping track of the camera’s location, so that any participating teacher can easily find it when it is needed. *Remember, this camera is for use with the CIAE project - you do not need to share it with anyone outside of the program!*

HOW: • Remember, you want to document the *process*. This means photographing people while they are **WORKING!** Although a few posed, smiling photos are fine, they do not tend to depict *the work* very effectively.

- Instruct students (and teachers!) that they should continue working and act as if the camera is not even there. ***They should not look at the camera!***

Working hard ...



Hardly working

• **Photography Pet Peeve:** Many novice photographers tend to place people’s heads in the very center of their shot. Occasionally this is desirable, but usually it just results in a lot of blank space at the top of your photo!

Her head is perfectly centered ...



... but what’s all this space for up here?



Now, THAT’S a photo!

Documentation & P.R.: Step

4

Invitations

INVITATIONS: sent to invite your audience to your show

WHAT: Invite people to your show!

Possible invitees	
Parents (send multiple reminders!)	District 75 administrators
School administrators	DoE arts directors
Other classes	Local politicians
Other schools / sites	Students' employers
Other teachers / therapists	School newspapers
Students' counselors / advisors	Community newspapers
MNMP administrators	Local TV stations

HOW: Remember to include the following in your invitation:

- a) **Who** - school, class
- b) **What** - the name of the show, the fact that it is an original production created by students, and your partnership with the Manhattan New Music Project
- c) **When** - time, day of the week, date, year
- d) **Where** - room number, school name, street address
- e) Some kind of "teaser" about the story's plot
- f) Can include original artwork (no clip art!)

Documentation & P.R.: Step

5

Write an Introduction

INTRODUCTION: spoken by a student before the show

WHAT: Ideally given by a student, the introduction kicks off the show. It is written and rehearsed well ahead of time.

HOW: An effective introduction will -

- a) welcome the audience, and thank them for coming
- b) ask audience members to turn off their cell phones
- c) explain the CIAE (Creative and Integrative Arts Educators) process. Important points to mention:
 - that the story, dialogue, music, choreography, sets, and costumes were created by students!!!
 - that you have been working on this project all year long, and that today's performance represents the culmination of a year's worth of hard work
 - that you have been working with teaching artists from the Manhattan New Music Project
- d) give a BRIEF plot synopsis (don't tell the climax!)
- e) include some type of "we hope you enjoy the show" statement



TIP!

Often a school administrator wishes to say a welcome. However, because this is a student-created production, it works best to leave the introduction to the student, and to have administrators speak at the end of the show.

Documentation & P.R.: Step

6

Programs

PROGRAM: a sheet or booklet an audience member gets at a show that gives important information about the performance

WHAT: A good program will provide the audience with background information for the show.

HOW: 1. Programs can be created in a traditional format (8.5" x 11", printed horizontally and folded in half), or in "flyer format" (8.5" x 11", printed vertically and not folded).

2. Programs should include the following:

- a) **On the cover:** Who, What, When, Where - i.e., the title of the play, original artwork (NOT CLIP ART!), date, time, location, school name, class number (or other identifying name)
- b) The story's **setting** (place and time)
- c) **All students' names** who participated in the creative process, whether or not they have a role on stage. For those with a stage role, put the student's name after their character's name (i.e., Mickey Mouse.....Juan Martinez)
- d) Names of CIAE **teachers** and participating paraprofessionals, and names of Manhattan New Music Project teaching artists
- e) Names of anyone who helped out and needs to be **thanked** (Teachers? Parents? Administrators? Paraprofessionals? Custodians? -- put in anybody who helped you; a little recognition goes a long way!)
- f) **The following blurb MUST be included:** "The Creative and Innovative Arts Educators Project is presented by District 75 in partnership with the Manhattan New Music Project, and is made possible through the generous support of the U.S. Department of Education Office of Innovation and Improvement."

3. Programs may also include the following:

- a) A brief **synopsis** that tells the setting and the basic plot -- remember to OMIT THE CLIMAX in the synopsis!
- b) **Song lyrics**

PITFALL

Check, recheck, and check again the correct spelling of names. It feels really bad to have your name misspelled in a program.

Documentation and P.R.: Step 6, page 2

Traditional program format:

BACK PAGE	FRONT PAGE
Thank-yous	Title of play
Funding blurb	Cover art
	Location of performance
	Time/Date of performance

INSIDE LEFT PAGE	INSIDE RIGHT PAGE
Setting	All students' names (and stage roles, if applicable)
Synopsis	Teachers', Paras' and Teaching Artists' names
Lyrics	

Flyer format:

FRONT OF FLYER
Title of play
Cover art
Location of performance
Time/Date of performance
Funding Blurb

BACK OF FLYER
(if space allows, setting, synopsis and lyrics)
All students' names (and stage roles, if applicable)
Teachers', Paras' and Teaching Artists' names
Thank-yous

Documentation & P.R.: Step

7

Documentation Display

WHAT: The documentation display will show your audience the **PROCESS** of all the students' (and **YOUR!**) hard work, and how amazing it is that the students created all aspects of the production!

WHERE: Work will be displayed at the performance space, possibly in the lobby.

WHEN: At a minimum, the documentation display will be available for viewing immediately prior to and following the performance.

HOW: Make a display out of any and all of the following:

- Photographs of children working, rehearsing, etc.
- Work samples such as script drafts, character sheets, choreography notes, visual design sketches, etc.
- Captions for photos and work samples explaining what they are/what part of the process is happening
- Video clips of children working and rehearsing, and/or interviews with participating students and teachers, playing on a TV or computer
- Head shots of all participating students (not just those with on-stage roles)
- Bios of all participating students (you can conduct interviews for this)
- Timeline of the year's work (first, we chose a topic, next we chose a setting; then, we developed some characters; etc.)
- Quotes from students about what they learned and/or what they enjoyed
- Anything else that helps show the process!

Displays can be in the form of a bulletin board, a video, a slideshow, a three-dimensional display, or any combination thereof.

Music Introduction: Composing

Music: Step

1

COMPOSE: to make up your own music

WHAT: Music doesn't need to have words, or even to be played by conventional instruments! We can compose music using virtually anything.

HOW: 1. There are all kinds of objects around us that can be used to make sounds, including our own bodies.

With the class, brainstorm all the different "instruments" you can think of that are available in your workspace. Write your results on a piece of chart paper.

Sample "instruments"

Water bottle (tapped)
Clapping hands
Keys (jingled)
Using your voice to say "shh"
Water bottle (blow over opening)
Singing

2. Brainstorm a list of **emotions**. Write the emotions on slips of paper and place them in a hat, bowl, or bag.



3. Choose an emotion from the hat. Use the Composition Worksheet to decide on the *dynamics* (volume), the *tempo* (speed), and the *orchestration* (instruments used) for your composition. Write this information on chart paper, and keep all the papers for documentation.

PITFALL

Avoid the temptation to use WORDS in your composition - this exercise is for instruments only! (You can use your voice, but only wordlessly.)

4. Use information from the Composition Worksheet to compose a brief (10-20 second) composition, in which everyone plays!

5. Practice your composition, and then video record it.



6. Repeat with different emotions!

Music: Composition Worksheet

- What kind of **DYNAMICS** (loud, quiet, medium) should be used for ___(*emotion*)___? Should it change or stay the same? If it changes, how should it change (get louder, get quieter)?

- What kind of **TEMPO** (fast, slow, medium) should be used for ___(*emotion*)___? Should it change or stay the same? If it changes, how should it change (get faster, get slower)?

- What kind of **ORCHESTRATION** (instruments, body or vocal sounds) should be used for ___(*emotion*)___? Should it change or stay the same? If it changes, how should it change? Should the instruments play together, or by themselves? Should they play the same way as each other, or different ways?

Creating Melodic Motifs

MOTIF: A very short musical idea

WHAT: Motifs are short musical ideas that have emotional impact. You can build a library of musical motifs that can be used later to aid composition.

HOW:

- Bells, xylophones or metallophones: students randomly select four pitches
- Piano: write note names on slips of paper; students select slips randomly and pitches are played in the order selected

1. Arrange the pitches in any order and play them. What emotion / feeling do the notes remind you of?
2. Once the class agrees on the emotion the motif reminds them of the most, you can try making the motif sound MORE like that emotion by attempting any or all of the following (but remember that a motif is SHORT; 1-4 seconds!):
 - a) playing pitches in a certain rhythm
 - b) repeating certain pitches
3. Notate and/or record your work, including the motif's name (i.e., "frustration", "lonely", "joy," etc.)
4. Repeat this process until you have built a library of motifs representing various emotions (minimum of 10 different motifs).



INSTRUMENT	PROS	CONS
Desk bells	VERY easy for students to play themselves Sets are available with all pitches (chromatic)	Sometimes the "Christmassy" sound of the instrument overrides the emotional impact of the motif
Resonator bells	Inexpensive and convenient Relatively easy for students to play by themselves (although not as easy as desk bells)	Same 'Christmassy' problem as desk bells The inexpensive sets have only 8 notes (diatonic)
Xylophone or metallophone (from which bars can be removed, leaving the 4 desired pitches)	Relatively easy for students to play by themselves (although not as easy as desk bells)	Are usually basically diatonic (having fewer notes). Children tend to play pitches primarily in ascending or descending order.
Piano or keyboard (write pitches on slips of paper; students select slips randomly)	The sound is more neutral and allows for a more accurate assessment of motif's emotional impact	Students often cannot play the motifs themselves; teacher must have basic knowledge of piano.

Music: Step 3

Setting Lyrics to Music

MELODY: The tune of the music - the way the lyrics are sung

WHAT: Students will create a melody for their lyrics.

HOW: There are many methods to create melodies, and different methods will be more successful with different classes.

Get the Chorus and Verse 1 lyrics from the writing teacher.

Make sure you understand where in the story the song happens, who is singing, and what the song is supposed to explain or illuminate.

PITFALL

Often, when it comes time to set the lyrics to music, students will get hung up on revising the words rather than actually composing a melody. Adopt a “no changing the lyrics in music class” policy to avoid this pitfall.

CREATING MELODY THROUGH SINGING

1. **Read through** the section of lyrics you wish to create a melody for (Chorus or Verse 1). Discuss meaning and mood of the lyrics. What will the *feeling* of the melody need to be in order to match the words?
2. **Sing the 1st line of the lyrics** in a number of different ways (work on only one line at a time - otherwise, it's too confusing). Have the students sing back to you, echoing each example.
3. **Experiment.** Have everyone in the class can put their fingers in their ears and try singing **only the first line** a number of different ways, trying to find the way that both sounds appealing and matches the mood of the lyrics.
4. **Share ideas.** Have students sing their ideas for the class. If students are too shy to sing alone, repeat #3 and walk around the room, listening for good ideas. When you hear one, sing it for the class and have them echo it. **Record your ideas** (see more on recording later).
5. **Choose** the idea the class likes the best, editing and improving it as desired. Repeat the process for the next line.

REMEMBER, WE WANT THE MELODY TO MATCH THE MOOD OF THE LYRICS!

CREATING MELODY THROUGH INSTRUMENTS

1. Review your Motif Library (See *Music: Step 2*). Are there any motifs that match the mood of your lyrics? If not, create some.
2. Use the motifs as a springboard to create a melody. Try to sing the lyrics to the tune of a motif. Feel free to combine motifs, or to add, repeat, shorten or elongate notes in the motif. Remember, the motif is there to inspire ideas, and can be altered as desired.

***** REMEMBER: The Chorus and Verse 1 will have DIFFERENT melodies. *****

RECORD YOUR MUSIC

Once you have finalized the melody for the Chorus and Verse 1, record them in two ways:



1. Sing the Chorus and Verse 1 with the lyrics
2. Hum the Verse 1 melody WITHOUT the lyrics

You can record your melodies on the computer (using GarageBand) or the tape recorder, or take a video on the camera. In a pinch, you can record them on your cell phone, but it's harder to share this with the writing teacher!

Send the Chorus and Verse 1 melody recordings to the writing teacher.

The writing teacher will use the Verse 1 melody to create lyrics for Verses 2 and 3.

This process will be explained in *Writing: Step 10*.

Vocal Accompaniment

Music: Step

4

ACCOMPANIMENT: The instrumental music that supports the singers in a song

WHAT: Students will create music to accompany the singers in their song.

HOW:

Get the Verse 2 and 3 lyrics from the Writing teacher.

1. **Review** where in the story the song happens, which characters are singing which parts of it, and its intended mood.
2. **Review and rehearse** the chorus and all three verses with the class. Make sure everyone knows the melody and is singing it the same way.
3. **Record** the class singing the entire song in order. A great number of songs use the following basic structure:



4. Use one or more of the following methods to create accompaniment. Make sure the lyrics can always be heard!

STUDENT-PLAYED INSTRUMENTS (including body percussion and “found sounds”)

1. **Consider your instrument choices.** This can include “real” instruments, as well as body percussion (clapping, stomping, etc.) and “found sounds” such as hitting garbage cans, jingling keys, etc.
2. **Choose 3-4 instruments.** Which sounds best fit the mood of the song?
3. **Decide when in the song each instrument should play.** Are there certain words, sections, or ideas that could be emphasized by a certain instrument? Remember, not all instruments need to play all the time - in fact, this would make your song a little boring.
4. **Decide how each instrument should play** (fast, slow, loud, quiet, etc) and in what rhythm. The rhythms will probably be different than the rhythm of the lyrics, since merely doubling the voices makes the words difficult to understand.
5. **Experiment.** Try out the plan you’ve made by playing along to the vocal recording, and then experiment to see if there are different choices you like better.

KEYBOARD - PRE-RECORDED “BEATS” and/or “ONE-FINGER ACCOMPANIMENT”

1. You may wish to utilize one of your keyboard’s pre-recorded “beats.” If so, the teacher should pre-select 2-4 possible “beats,” rather than going through 80 or 90 with the class. Remember, the music must match the mood of the song!
2. Add “One Finger Accompaniment” if desired. Usually, choosing the chords is a grown-up’s job, but students can learn to play the appropriate keys. Keys can be color-coded with pieces of masking tape for easier playing.

KEYBOARD OR GUITAR ACCOMPANIMENT

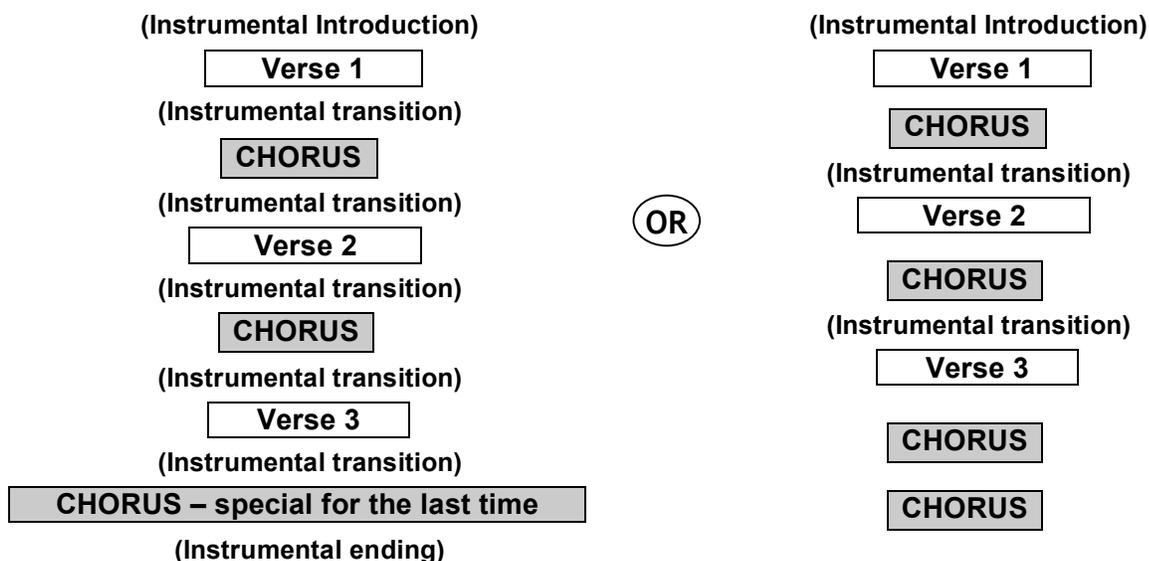
1. Usually, this is the music teacher’s job.
2. Although the teacher will probably select the appropriate chords, students can certainly provide input into how the accompaniment should go.

Finish your song: Once you have all the lyrics and have settled on some accompaniment ideas, make sure your song is finished!

Considerations:

1. Before Verse 1, between the verses and the choruses, and at the end, there may or may not be instrumental music. This must be planned.
2. Sometimes at the end, the chorus does something special, such as repeating, repeating just the last line, and/or stretching out the last line. Will yours change at the end, or remain the same?

Examples of completed song formats might be:



***** Don’t forget to RECORD your completed song! *****

Music: Step 5

Instrumental Composition

INSTRUMENTAL: using only instruments; no words

WHAT: Students will compose an instrumental piece reflecting the mood(s) of the MOVEMENT MOMENT. Eventually, the movement piece will be choreographed to this music.

HOW: To compose this music, students will decide how to combine various musical elements. All these elements will be based on the mood(s), of the movement moment.

1. IDENTIFY MOOD(S)

Review what is happening in the story at the point of your movement moment. Based on what the characters are feeling at this moment, identify either one or two important moods (emotions).

- If all characters are feeling the same way at this moment, you will have one mood in your movement piece.
- If characters are feeling differently at this moment, choose the two strongest moods for your movement piece.

2. CHOOSE TWO MELODIC MOTIFS

- If your movement moment has one mood, make two different motifs for that mood.
- If your movement moment has two moods, each mood gets its own motif.
- Check your class's melodic motif library to see if there are any motifs that match the mood(s).
- If not, students create new motifs that match the mood(s).
- Decide which motif will be used first in your composition and which will be used second.

3A. TEACHER MOMENT!

AT A TIME WHEN YOU ARE NOT WITH YOUR CLASS, on your electric piano keyboard, choose 2-3 different drum patterns ("beats") you think might match *one* of the moods.

3B. STUDENTS CHOOSE "BEAT"

- From the 2 or 3 "beats" pre-selected by the teacher, students choose the one they think matches the mood the best.
- Students choose the tempo for that beat they think matches the mood the best.

You are ready to try some composing! Here is a basic formula:

BEAT

+

1 MOTIF

+

**OTHER
PERCUSSION
INSTRUMENTS**

How does it fit in with the beat?
What instrument should it be
played on?

Hand them out and let
students improvise to find
appealing ideas.

Once you have some ideas you are happy with, record and/or write down your ideas to remember them for later.

Now, it's time to compose a **CONTRASTING SECTION**.

CONTRASTING SECTION - USING THE SECOND MOTIF

The point of a contrasting section is to make the music more interesting by changing it. Following are questions about ways the music could **change**.

In order to provide contrast, and to represent the mood, how will the music change?

1. **MOTIF:** Will the second motif be by itself, or will the first motif show up as well?
2. **BEAT:** Will the beat still be heard or not?
3. **DYNAMICS:** Will the music be louder or quieter, or stay the same? Will this change?
4. **TEMPO:** Will the music be faster or slower, or stay the same? Will this change?
5. **INSTRUMENTATION:** Will the instruments change? Will there be solos (one at a time) or duets (two at a time), or will all instruments play together?
6. **SILENCES:** Will there be any times where there are silences (rests, or breaks)?
7. **SURPRISES:** Will anything happen that is a surprise?

REMEMBER, WE WANT TO BE TRUE TO THE MOOD WE ARE TRYING TO PORTRAY!

Once you compose your contrasting section, record it and/or write it down to remember your ideas.

Now, we need to put our piece together!

1. Decide which section should come **first** - the original or the contrasting section.

2. **How long** will you play the first section before you need to change to the second?

3. How will you **transition** from the first section to the second?

4. Do you need any **introduction** music? If so, compose that.

5. How will the piece **end**?
NOTE - do NOT use a “fadeout” ending. This works well for CDs, but is not generally appropriate for choreography.

WHEN MAKING THESE DECISIONS, ALWAYS THINK ABOUT THE MOOD(S) YOU ARE TRYING TO REFLECT!

The final steps:

- NOTATE (write down) your music in some way (unconventional notation is fine) in order to remember your ideas.
- RECORD your music on the computer.
- BURN a CD of your composition.

Send the MOOD(S) and CD recording to the movement teacher.

The movement teacher will work with the students to create the movement piece to the music.

This process will be explained in *Movement: Steps 2 and 3*.

Warm-Up Routines

Drama: Step

1

WARM-UPS: used to increase and/or focus energy

- WHAT:**
- Before beginning creative work, it is important to increase and/or focus energy by warming up the body, the voice, and the brain.
 - A warm up should take 3-10 minutes, and should include exercises from different categories (check-in, concentration, physical, and vocal).
 - All or most of your warm-up should remain consistent. Establishing routine will help children “shift gears” into creative work. It is okay to have a specific time in your warm-up where a different activity is inserted each day, if this is desirable.
 - Although especially important in Drama class, the warm-up routine can be effective in any class in which students will be working creatively. All CIAE teachers should know, and utilize, their students’ warm-up routines.



TIP!

Some populations need a warm-up to help increase their energy, while others may require more assistance in using their (copious) energy in a more focused manner. Choose exercises accordingly.

- HOW:**
1. Review the Warm-Ups and Warm-Up Games in **Drama: Insert 1**. You may wish to try some or all of these with your students to see how they respond to them.
 2. Together with your fellow CIAE teachers, choose exercises to create a 3-10-minute warm-up you feel is appropriate for your students. Each class could have the same routine, or they could be different.
 3. Write your warm-up routine on chart paper and post it in the classrooms for future reference.
 4. As students become familiar with the routine, it can become a student-led activity.



Warm-ups and Warm-up Games

CHECK-IN EXERCISES

Rose and Thorn

Each person in the room says their “thorn” and their “rose” for the day.

- A “thorn” is something in their day that’s not going well
- A “rose” is something in their day that they are happy or feel good about

“Cross the Room”

1. Clear an area of open space.
2. Half the class lines up on one side of the space, facing the other half lined up on the other side.
3. The leader says statements such as, “Cross the room if you are wearing brown.” “Cross the room if you have a pet.” “Cross the room if you like chocolate ice cream better than strawberry.” “Cross the room if you have a sister.”
4. If a person from either side agrees with the statement, they walk across the room and stand on the other side.
5. Students can have turns asking the questions.

VARIATIONS: Rather than crossing the room, students could, for example

- step in to a circle
- raise their hands
- stand up

CONCENTRATION / FOCUS EXERCISES

Clap Together

1. The object of the game is for everyone to clap at the same time as the leader, by watching the leader very carefully.
2. The leader can change their tempo, or stop, whenever they wish.
3. The leader’s objective is not to trick the other players, but rather, to lead them by using clear body language.

CONCENTRATION / FOCUS EXERCISES (CONT.)

Concentration Circle

1. All participants stand in a circle. The leader looks at (makes eye contact with) the person next to them and says, "One."
2. That person (Player #2) then turns, makes eye contact with Player #3, and says "Two."
3. Player #3 turns, makes eye contact with Player #4, and says "Three."
4. Play continues around the circle until the number returns to the leader.

VARIATIONS:

- Add a second sequence; i.e., when play has reached the fifth or sixth person, that "pulse" continues around, but the leader begins a second "pulse" behind it, starting at "One" again.
- Use letters of the alphabet, days of the week, or months of the year instead of numbers, or have two different types of sequences going around
- VERY ADVANCED: Start a second sequence in the opposite direction; at some point they will cross and continue

Counted Breaths

1. While the leader counts to 4, everyone inhales through their noses.
2. While the leader counts to 8, everyone exhales through their mouths.

Pass the Beat

1. While sitting in a circle: Players put both palms down on the table or floor.
2. The leader slaps the table or floor with their right hand, then their left hand.
3. The person to the leader's left continues the beat with their right hand, then their left hand, and play continues around the circle.

VARIATIONS:

- Players cross their hands but keep the beat going in correct physical sequence, without skipping a hand.
- Players cross their left hand over their neighbor's right hand and keep the beat going in correct physical sequence, without skipping a hand.

CONCENTRATION / FOCUS EXERCISES (CONT.)

Passing the Object

While standing in a circle:

1. Pass an object around the circle, with no talking.
2. Make eye contact with your neighbor as you pass the object to them.
3. The entire group actively focuses on each person as they pass the object.

Clapbacks

1. The leader claps a 4-beat rhythm; the rest of the group echoes. Repeat with a new rhythm.
2. The leader can make the rhythms more complicated by adding different sounds, such as stomps, finger snaps, and slapping thighs.

PHYSICAL EXERCISES

4-Point Physical Warm-up (can be done standing or seated)

1. Stretch and yawn (2-4 times)
2. Shakedown
 - Sequence: R arm, L arm, R leg, L leg, whole body - start with 5 shakes each, then 4, then 3, 2, 1
 - Shout out the numbers while shaking the body parts
3. "Picking Apples"
 - Stretch up one hand, then the other (8X)
 - Pick an apple with one hand; chew and hum; toss apple and repeat with other hand
4. "Raisin and Banana"
 - Raisin: saying "raisin" in a small voice, make your body as small as possible
 - Banana: saying "banana" in a big voice, make your body as big as possible

PHYSICAL EXERCISES (CONT.)

Mirrors

1. Full Group: One person is the leader, and makes movements with their body (slower movements are easier to follow). The other players mirror their movements
2. In Pairs: Pairs face each other. One person is the leader; the other follows their movements. *Eye contact is maintained.* It's great if no one can tell who the leader is! Switch leaders after a while so that both partners have a turn.

Walk, Point, Jump

1. Participants follow instructions as they move around the room, **repeating each instruction as it is given.** Instructions and actions are listed below:
 - a) "point" → point to another person in the room
 - b) "walk" → walk silently in any direction around the room
 - c) "jump" → jump in the air
 - d) "hop" → go down on one knee
 - e) body part → touch named body part to that of another person
 - f) a number → get in groups of that number (optional: introduce yourselves)

VOCAL EXERCISES

4-Point Vocal Warm-up

1. Sirens on the word "woo," while swinging your arm in large circles
2. "Wee wah" - exaggeratedly, making big facial movements, starting slowly and getting faster
3. "Mamala pappala" - exaggeratedly, concentrating on good diction
4. "1 - 2 - 3 - 4 - 5" / "5 - 4 - 3 - 2 - 1" (SINGING)
 - 1 is the lowest pitch; 5 is the highest (1 2 3 4 5 = do re mi fa sol)
 - raise and lower your hands as the numbers go up and down

Soundball

1. Players stand in a circle. Player #1 throws an imaginary ball to someone across the circle, making a sound while throwing. *The thrower must make eye contact with the intended recipient!*
2. Player #2 "catches" the ball, making eye contact and repeating Player #1's sound.
3. Player #2 "throws" the ball to another player, making a new sound.

PHYSICAL / VOCAL EXERCISES

Sound and Movement

1. In a circle: one person makes a movement and a sound at the same time.
2. The other participants repeat the sound and movement.
3. Play continues around the circle, with each person getting a turn to make up their own sound and a movement.

Zip

In a circle: pass the energy around the circle, without letting it stop! Keep the energy high in your body and in your movement!

1. "Zip!"

- a) Movement: right hand held at head level, palm facing forward, comes down and across the body to the left as upper body turns to the left.
- b) Make eye contact with both the person who passes you the zip, and the person to whom you pass the zip.
- c) Zip only travels in the same direction, i.e, if someone zips you from your right, you must zip the person on your left; you can't zip back to the person on your right (that would change the direction of the energy).
- d) Zip can also be started in reverse direction; exchange "left" and "right" in the movement directions.

2. "Bop!"

- a) Movement: body turned toward the person you are bopping, both hands up, palms facing forward
- b) Bop **reverses** the direction of the zip. If you zip someone and they bop you, the energy bounces back to you and you must zip it away in the opposite direction.
- c) If you are bopped, you can't bop back. You can only bop a zip!

3. "Zap!"

- a) Movement: hands with palms together; step into circle while pointing both hands toward the intended "zap" recipient
- b) Zap sends the energy across the circle to another person. If someone zaps you, you can zip to your left or to your right, or you can zap a different person across the circle.
- c) If you are zapped, you can't bop back. You can only bop a zip!

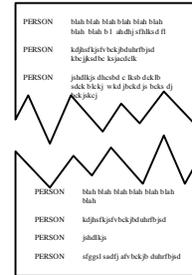
***** If someone makes a mistake, KEEP ON GOING! DO NOT TALK except to say "zip," "bop," or "zap!" Don't stop! *****

VARIATIONS:

- Send more than one "pulse" around the circle. If you receive two pulses at once, you must send both of them along in some manner!
- Try playing silently, using only movement.

Memorization Tips

1. **Small Chunks:** Divide the script into small sections, and work on one section at a time.



MON	TUE	WED	THU	FRI
✓	✓	✓	✓	✓

2. **Daily Reading:** Do a little bit each day. This is MUCH, MUCH more effective than “cramming” at the end.

3. **Get Rid of the Script:** After rehearsing a few lines (small chunks, remember?), put the scripts away and try again.



4. **Use a Prompter:**

- If an actor forgets a line during a rehearsal, s/he says “Line.”
- The prompter (who is not onstage) then reads that actor’s line from the script. The actor repeats the line and rehearsal continues.

***** The prompter MUST wait for the actor to say “Line,” before prompting.*****

5. **Record the Lines:** You or the students can record the lines on tape or on the computer. Students who wish to practice their lines can practice them along with the recording. They may also be able to take a recording home with them to practice.



6. **Set an “Off Book” Deadline:** Set a date after which scripts will no longer be used.

Drama: Step 2

Using the Stage

STAGE ETIQUETTE

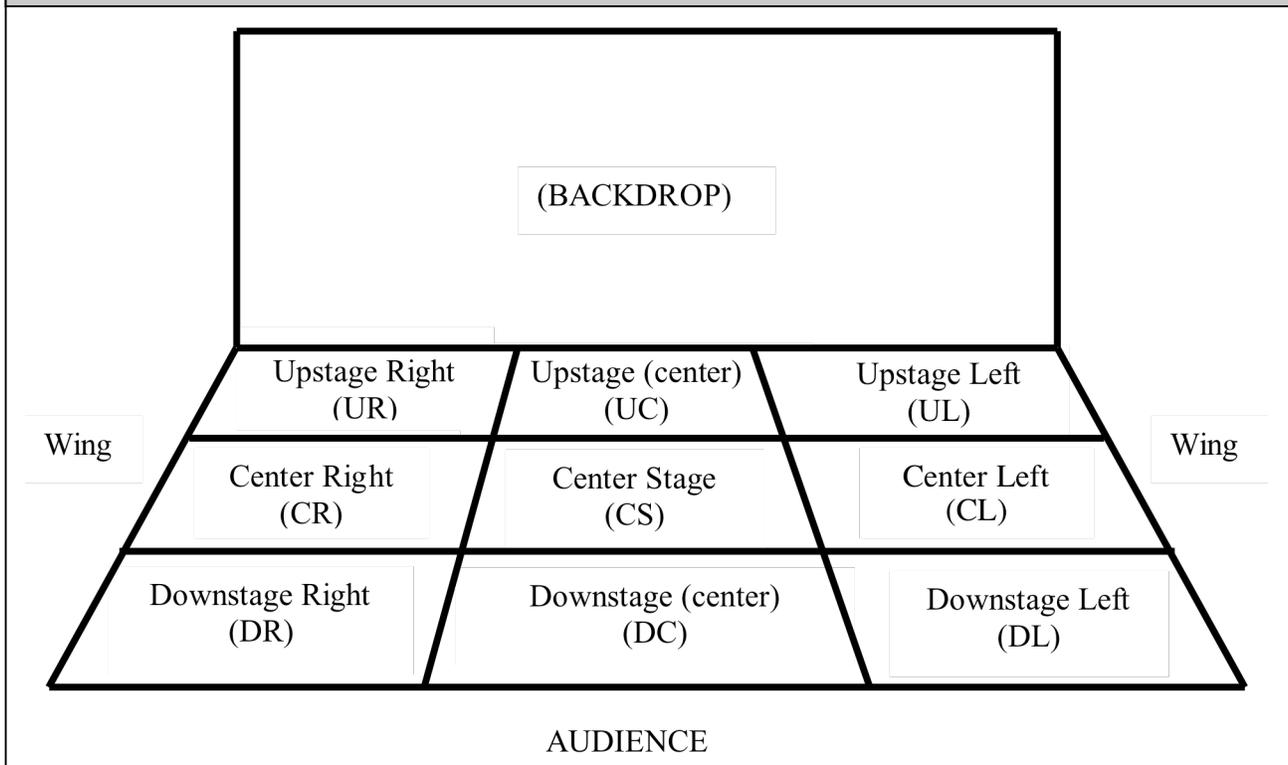
1. The Stage

- During rehearsals and performances, the stage is for the show and nothing else. Respect it. It's a "magic zone." Use the stage for working only (and not for fooling around!).
- Tour the performance space before beginning work in it, to see where everything is and to identify working spaces.
- If the stage is elevated, use the stairs to get on and off.
- Walk, don't run, in the performance space - for safety and for respect.

2. Backstage

- No one talks during rehearsals and performances (this includes grown-ups!), because
 - any talking can be heard by the audience
 - it's distracting -- people need to listen to what's happening on stage so they don't miss their cues
 - it is disrespectful to the actors and the work you're creating
- No peeking around curtains! If you can see the audience, they can see you.
- Everyone has a spot where they are supposed to be at all times. Be in your spot.

PARTS OF THE STAGE

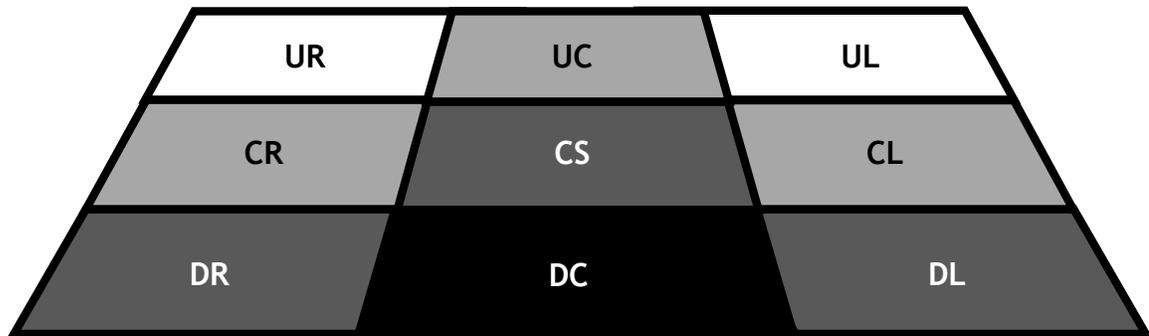


USING THE STAGE FOR MAXIMUM EFFECT:

Different parts of the stage have different levels of dramatic power and focus. A good director uses the parts of the stage strategically to tell the story effectively.

- Action downstage commands more focus than action upstage.
- Action in the center commands more focus than action on the sides.

The following chart roughly indicates the relative power of different parts of the stage. The darker the area, the more dramatic power and focus it commands.



“PARTS OF THE STAGE” EXERCISE:

Play this game on the stage to help students learn the parts of the stage. Give instructions such as:

- “Sneak to center stage”
- “Slide to upstage left”
- “Everyone wearing sneakers, jump to downstage right; everyone else, hop to stage left”

Rehearsal Protocols and Techniques

WHAT: Effective rehearsals require good routines, protocols and techniques.

SETTING UP THE REHEARSAL SPACE

Whether rehearsing in your classroom or in the auditorium or other performance space, the same routines should be followed.

1. **REHEARSAL IN PROGRESS - PLEASE DO NOT ENTER:** Make a sign (or signs) to put on the rehearsal room door(s), so that students can work without interruptions and distractions. Discuss ahead of time with administrators and colleagues, so that your educational goals can be understood and respected.

2. **Who should be in the room?** -- The people involved in the production.
Who should not be in the room? -- Anyone else!

3. **Who should be talking during rehearsal?** -- No one.

When people are rehearsing, no other conversations should be taking place. This applies to both students *and* adults! As the grown-ups, teachers and paraprofessionals must set a good example.

***** TALKING DURING REHEARSAL IS DISRESPECTFUL TO YOUR STUDENTS
AND DEVALUES THEIR WORK. *****

4. **Rehearse in the performance space:** The more time spent rehearsing in the actual performance space, the better.

BEGINNING A REHEARSAL

1. **Warm-ups:** Always begin with your warm-up to help create routine, energy and focus. When they know the routine well, students can take turns leading the warm-up.

2. **“Places”:** “Places” means where every person is supposed to be at the beginning of the show. This may be a location onstage, backstage, in the house (audience), or in another room. After the warm-up, the director (teacher) will generally ask everyone to go to “places.”

DIFFERENT TYPES OF REHEARSALS

1. Working Rehearsal: STOP AND GO

- In a working rehearsal, the director (teacher) will stop the action when things need fixing, work on the problematic spot, and then restart the action.
- Remember to work ALL parts of the show - don't always start a working rehearsal at the beginning!

2. No Stops Run-Through: "THE SHOW MUST GO ON!"

- Actors must keep going no matter what! Students need to practice what to do if and when everything falls apart unexpectedly.
- **Notes:** instead of interrupting the run-throughs, directors will often make notes about things they wish to fix and rehearse. After the run-through, the director "gives notes" -- this can be just verbal reminders or instructions, but is usually more effective if the small, problematic bits are rehearsed immediately.

Be sure to tell students which type of rehearsal (Working or No Stops Run-Through) you are doing before starting - and then stick with it! If you say it's a no stops run-through, DON'T STOP THEM!

3. COMPLETE No Stops Run-Through: It is *essential* to do several COMPLETE run-throughs before your performance. This rehearsal should include:

- Warm-up
- "Places"
- Introduction (see *Documentation/P.R.: Step 5*)
- Performance
- Sets
- Props
- Costumes
- Bows (see *Drama: Step 5*)
- Post-performance "Places"

Blocking and Staging

ENTRANCE: when an actor comes onto the stage

EXIT: when an actor leaves the stage

CROSS: when an actor moves from one part of the stage to another

BLOCKING: *where* actors go on the stage; entrances, exits, and crosses; like traffic patterns

STAGING: *how* actors do things on stage; the emotional context; physical gestures

CHEAT OUT: to stand on stage with your body facing (or at a *slight* angle to) the audience

WHAT: In order to get a show “on its feet,” you need a plan for *where* and *how* the actors move on stage.

HOW: Establish blocking and staging in the following three steps.

1. Seated Read-Through

- a) Choose a SMALL SEGMENT of the script to work on.
- b) Actors sit in front of the rest of the class and read through the script. (Children with reading difficulties may require assistance.)
- c) Make sure everyone understands what’s going on in this part of the story!

2. First Walk-Through: Blocking

For blocking, we are only concerned with basic movements such as entrances, exits, and crosses - “where their feet are.”



TIP#1

The director should always enter the first blocking/staging rehearsal with some blocking ideas already in mind. These ideas can change based on inspiration and student input, but it is essential to know the script, and its blocking needs, well before beginning work with the actors.



TIP#2

Blocking relies heavily on set pieces and their placement on the stage. Therefore, good communication between the director and the visual arts teacher is essential. Neither dictates to the other; rather, they collaborate together to determine optimal utilization of set pieces.

- a) The teacher/director prompts and asks questions of actors and other classmates to determine character motivations (what each character wants) at this point in the story.
- b) To determine blocking, we want to think about the following questions:

BLOCKING: QUESTIONS TO ASK

1. THE NEEDS OF THE SCRIPT:

- What entrances, exits, and crosses are mentioned or implied in the script?
- Does the blocking help show what each character wants?

2. THE “STAGE PICTURE” (like a snapshot of the actors onstage):

- Can we see everyone - is anyone blocking the audience’s sightline to another actor?
- Are all the actors facing and/or cheating out to the audience? (Most of the time, this will be desirable.)
- Are the actors close together or far apart?
Are they in groups or by themselves?
Which options would help tell the story the best?



- c) TAKE NOTES! The director’s copy of the script should have all the blocking written into it. You should have at least three copies of the script with the blocking in it, in case one is lost, or the main director is absent.

3. Second Walk-Through: Staging

While blocking is simply *where* actors go onstage, staging is *how* they express their characters’ motivations and emotions through physical movement and gestures.

- a) Review characters’ motivations and emotions in this script segment.
- b) Walk through the script segment again, reading the lines and using the blocking.
- c) With assistance and prompting from the director (and from classmates), actors will find ways of moving and speaking that will reveal their characters’ emotional intention.



Rather than *tell* students what to do (“Your character is angry - Shake your fist!”), we want to *elicit* their actions and gestures through questions. Ask questions about how the character would do things if they felt a certain way. For example, “Your character is angry! How would they enter the stage if they are angry? What would they do with their body? How would they say their words in an angry way?”

Bows

Drama: Step 5

WHAT: We bow to thank the audience for their support. Bows must be rehearsed!

- HOW:**
1. **Plan it out.** Who comes on first, second, third? Where is everyone coming to the stage from? Who stands next to whom?
 2. **Jog, don't walk (and arrange for those with physical disabilities to get onto the stage as quickly as possible).** When coming onto the stage for bows, it is important to move QUICKLY -- both to show energy, and also so that the clapping does not stop before everyone is in place.
 3. **Wait for everyone!** Don't start a group bow until all "bowers" are on the stage!
 4. **Bow are taken together, in a row, holding hands.** With small groups such as ours, children generally bow together rather than individually.
 5. **Bow together, on a cue from the teacher.** Everybody thinks:
 - "Hands up, 1-2-3"
 - "Bow down, 1-2-3" (feet together, look at your feet!)
 - "Stand up, 1-2-3"
 - "Let go, 1-2-3"
 - move quickly and quietly to post-performance "places"
 6. **SMILE!** Make your audience know that you loved your show, and they should love it too!

* ALL CIAE students participate in bows, even if they don' have an on-stage role. *

Pre-Performance Ritual / Protocol

Ideas for focusing energy and building team spirit

After doing your regular warm-up routine with ALL students (not just those with on-stage roles), try a calming, focusing activity. This must be rehearsed and must become routine!

1. Pre-rehearsal/performance “huddle,” where everyone gets together to encourage one another
2. Each person says their favorite line from the show, and everyone repeats it
3. Each person says one thing to remember during the rehearsal/performance, and everyone repeats it

At the conclusion of our routine, everyone can say together, “Have a good show!” After “Have a good show,” everyone proceeds silently to “places,” and waits for the rehearsal / performance to begin.

Movement: Step

1

Movement Introduction

CHOREOGRAPH: to make up your own movements

WHAT: You don't have to be a professional dancer to know that different kinds of movement can imply different meanings.

HOW: 1. Sometimes we forget all the different body parts that we can move!



With the class, brainstorm all the different body parts you can think of that we can move. Write your results on a piece of chart paper, and save the paper for documentation.

Sample body parts

Head
Hips
Toes
Shoulders

2. Brainstorm a list of **emotions**. Write the emotions on slips of paper and place them in a hat, bowl, or bag.
3. Choose an emotion from the hat. Imagine a scenario in which someone could feel that emotion, and then give that scenario a title - something a person might say in that situation.

Sample titles for ANGER	Sample titles for JOY
"Get Away from Me"	"Wow-ee!"
"I Feel Like Screaming"	"This Is Unbelievable!"
"Why Does this Always Have to Happen?"	"You Are So Amazing"

4. Using your title as a guide, think about what kinds of movements a person could make if they were feeling that emotion. Choose one of those movements to work with.

Use the Movement Worksheet to "tweak" your movement, i.e., to make it more exaggerated and expressive. Really go for it! As the group considers each question, try out the basic movement in different ways to explore what it looks and feels like to change it around.

5. When the group is satisfied with the movement, practice it together, making sure everyone is doing it the same way, and then video record it.

6. Repeat with different emotions!



Movement Worksheet

- For __(*title*)__, should the movement be **FAST, SLOW** or **MEDIUM**? Should the speed change or stay the same?

- For __(*title*)__, should the movement be **LARGE, SMALL** or **MEDIUM**? Should it change or stay the same?

- For __(*title*)__, should the movement be **MORE FLOWING** or **MORE JERKY**? Should it change or stay the same?

- For __(*title*)__, should the movement be at a **HIGH, LOW, or MEDIUM** level? Should the level change or stay the same?

Movement: Step 2

Creating Gestures

GESTURES: brief movements with emotional meaning

WHAT: We will create gestures that have emotional meaning. You can use these motifs later to help create a choreographed movement piece.

HOW: We will create at least two gestures that reflect the mood(s) of the movement moment.

Get the CD of the instrumental music from the music teacher.

Get the mood (or moods) of the movement moment from the music teacher.

Make sure you understand where in the story the movement moment happens, which characters are involved, and how each of them feels at this point in the story.

Before creating gestures, play the CD of the instrumental music for the students.

CREATING GESTURES

1. In your story, what happens to cause the movement moment?
With this in mind, your mood a title - something a person might say in that situation. The title may be taken directly from the dialogue, if appropriate.
2. Using your title as a guide, think about what kinds of movements (gestures) a person could make if they were feeling that emotion. Choose one of those gestures.
3. If desired, "tweak" your gesture using the Movement Worksheet.
4. Video record your gesture so you can remember it.

Create new gestures by repeating Nos. 1-3.

Use your second mood, if you have one.

If your moment has only one mood, create a different gesture for that mood.

TIP!

Often, the more different gestures you create, the easier it is to choreograph your movement piece. You need a minimum of two gestures, but you may wish to create as many as four or five.

Movement: Step 3

Creating Choreography

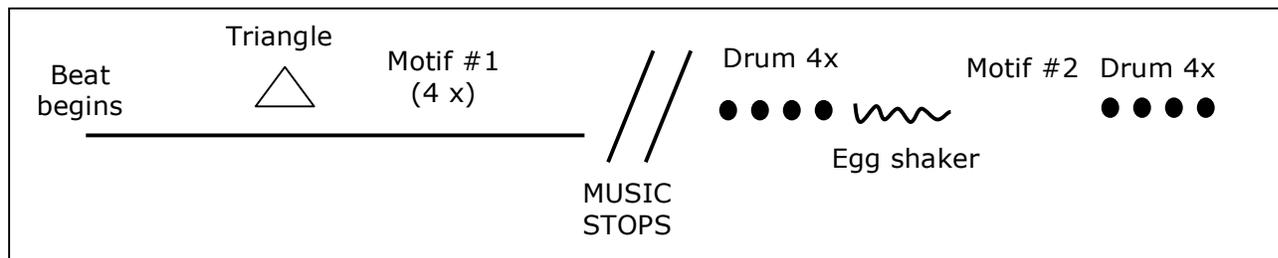
WHAT: We will create choreography for our story's movement moment, using the original instrumental music composed in music class.

HOW: We will choreograph using this basic formula:



1. **Review** the movement moment in your story. What is going on? What mood or moods are being expressed? Which characters will be moving in this piece?
2. **Review** the gestures created in *Movement: Step 2*.
3. **Listen** to the recording of the instrumental music more than once. Come up with a way to chart important events in the music to help you remember its sequence.

For example:



There are no rules about the “correct” way to notate your music, as long as it makes sense to you and your students.

4. **Fit gestures to the music.** For each gesture, decide on a general place in the music where it fits the best.
 - It usually works best to have students on their feet, experimenting with the gestures while the music plays.
 - Use the titles of the gestures (or abbreviated titles) to keep from getting them confused.

5. **CHOREOGRAPH.** Once you know, in general, where in the music you want to use a gesture, you can begin to choreograph. Following are some questions to ask the students to help make decisions:

CHOREOGRAPHY: QUESTIONS TO ASK

1. MOVEMENT:

- Does the gesture repeat or change in any way?
- If so, how?

2. NUMBER OF PEOPLE:

- How many people are moving?
- Is everyone moving in the same way, or differently?
- Is everyone moving at the same time, or at different times?
- Is everyone using the same gesture, or different gestures? Who is using which gesture?

3. SPACING:

- Where are people on the stage?
- Are they close together or far apart?
- Are they in groups or by themselves?
- Do they stay in one place, or move across the stage?



6. Video record your ideas to help you remember.
7. Repeat #5 and #6 for each gesture.
8. Once all gestures are choreographed, figure out ways to connect the sections, to make the piece flow smoothly. Always video-record your work.

Movement: Step

4

Block Vocal Song

WHAT: We will block our story's vocal song, using the vocal music composed in writing and music class.

HOW: 1. Have the students read through the lyrics of the song. Make sure everyone knows the answers to the questions in the box.

Things to know about your song:

- Who is on stage during the song?
- What is the song about?
- Which characters are singing in each section?
- How do the characters feel during the song?

2. Sing through the lyrics, preferably with the recording that includes accompaniment and transitional instrumental sections.

3. Create your **blocking** (see *Drama: Step 4* for definition).

BLOCKING WALK-THROUGH

1. Determine any entrances, exits, or crosses that should happen during the song.
2. As you work through the lyrics, think about the "stage picture" (like a snapshot of the actors on the stage):
 - Are the actors close together or far apart? Are they in groups or by themselves? Which options would help tell the story the best?
 - Does the blocking help show what each character wants?

4. Add **staging** (see *Drama: Step 4* for definition).

STAGING WALK-THROUGH

1. Consider every character's emotional experience during the song.
2. Based on these emotions, *how* would each character move? Would their gestures/moves be the same as or different than other characters'?



5. After the blocking and staging have been established, rehearse and **video record** the entire sequence.

6. Write the blocking in the director's script, then make multiple copies.

Visual Arts: Design “Tool Kit”

DESIGN “TOOL KIT”: a set of visual elements, based on emotions, which can be incorporated into design work

LINE (connects two points)

COLOR

SHAPE (a line that connects to itself; has an inside and an outside)

WHAT: In theatrical design, sometimes a tree is not just a tree! We can create design elements that reflect different emotions, and use them to visually express the moods of the story.

HOW: 1. Have your students consider the emotion of **ANGER**. Through experimentation (have students show, not tell), create a design “Tool Kit” for **ANGER** by using the *Design Tool Kit Worksheet*. Record this information on chart paper, and keep all papers for documentation.



TIP! The first time you try this exercise with your class, we strongly recommend using the emotion of **ANGER**, as it is one of the easiest emotions to grasp for this type of work.



2. Using the information from your Design Tool Kit Worksheet, draw/color/paint/create a common object - for example, a tree - that reflects this particular emotion.

- Use only the main color and the accent color(s) as your palette.
- Find ways to use your line and shape for parts of the representation.



3. Using your **ANGER** Tool Kit design elements, create different objects (no people or animals!).

Sample **ANGRY** objects

angry shoe
angry car
angry table



4. Create Design Tool Kits for different emotions, and use them to create new objects.

Sample objects w/different emotions

joyful tree
shy shoe
lonely table

5. The job of theatrical design is to communicate the story's emotions to the audience. Reflect on how each object you have created could belong in a different story.

Because the Design Tool Kit is fairly abstract, you may wish to modify it to a level appropriate to your students. Please note possible modifications below.

Levels

CHALLENGING: Color(s), line, and shape

MODERATE: Color(s), line

EASIEST: Color(s) only

Visual Arts: Design Tool Kit Worksheet

1. Color

- If __(*emotion*)__ had a color, what color would it be and why? (Be specific with the shade.)
- Are there any other colors (**accent colors**) that help the main color express __(*emotion*)__ (maximum of 2)? Why?

2. Line

- A **line** connects two points.
- If __(*emotion*)__ had a line, what would it look like and why? (Draw)

3. Shape

- A **shape** is a line that connects to itself. It has an inside and an outside.
- If __(*emotion*)__ had a shape, what would it look like and why? (Draw)

NOTE: The **line** and the **shape** may be similar or dissimilar.

Visual Arts: Step 2

Set Design Sketches

SET: The scenery and furniture on the stage in a show

WHAT: We can create set design sketches by using a Design Tool Kit based on the mood of our story.

HOW: 1. Review your setting and your story. Brainstorm words that could describe the mood of your story. Choose the word you feel strongest about.

2. Create a Design Tool Kit for the **MOOD** of your story (see *Visual Arts: Step 1*).



DESIGN TOOL KIT (based on the MOOD)

1. COLOR(S) (1 main, 1-2 accent)
2. LINE
3. SHAPE

Sample set pieces:

Shrub	Park bench
Couch	Desk
Table	Trash can

3. Consider what you will need in order to show your setting, including what could be on the **backdrop** (large picture toward the back of the stage) and **set pieces** (any other items on stage).

NOTE: Every show should have a backdrop.

4. CREATE SET DESIGN SKETCHES!



Using your Design Tool Kit (based on the story's mood), create colored drawings and/or three-dimensional models of your set. This can be done collaboratively as a class, or each student can make his or her own.

TIP!

Remember: the first idea is not always the one you want to use! Create different ideas and discuss their strengths and weaknesses. Use the ones you like, and/or combine appealing aspects of different designs.

PITFALL

Do not start building your actual sets until the script is completed!

Right now, we are just creating sketches, or ideas. Remember that as the script develops, there may be changes to the setting.

Visual Arts: Step 3

Prop Design

PROP: an object that the actors need to use in the story

WHAT: We will design props that are appropriate to our story and setting.

HOW: In prop design, the script is your guide.

1. Read through the script and list all objects mentioned (or implied).
2. For each prop, describe it as specifically as possible. Make sure it fits into your setting's place, time, and mood. Consider its color and style.
3. After planning your props, draw pictures, in color, of the objects.

PITFALL

It can be tempting to add unnecessary items to your prop list. Please avoid this! Only list what the story truly requires.

Too many props will create confusion!

Costume Design

COSTUME: what the actors wear on stage, appropriate to their characters.

WHAT: We will design costumes that are appropriate to our story, setting, and characters.

HOW: In costume design, the script is your guide.

*At this point, characters have still not been assigned genders.
Create costume design options for both genders.*

1. Using the script as a guide, answer the questions listed on the *Costume Design Worksheet*.
2. Choose a gender for your first design. Using the information from your *Costume Design Worksheet*, plan your costume.
Draw a picture, in color, of the character wearing the costume. Don't forget the shoes and possible accessories (glasses, earrings?).
3. Plan a costume for the same character using the opposite gender. Draw your design in color.



TIP! Under most circumstances, each character should wear only one costume in the show. Costume changes (particularly in a show this short) add unnecessary levels of logistical complication...

Costume Design Worksheet

CHARACTER _____

SETTING - where _____

SETTING - when _____

1. How old is the character? _____

2. What are they doing in the story (are they a student, or a tourist, for example)?

3. Where would they get their clothes? _____

4. Are they trying for a specific look or style? If so, what style? _____

5. Does the script say anything specific about the character's costume? _____

6. What color(s) would this character like to wear (up to three)? _____

7. Is there an item of clothing that would be really important to this character
(may be different for a male or a female character)?

Visual Arts: Step 5

Set Building

BACKDROP: a large picture at the back of the stage

*Before constructing sets, be sure to read the FINAL draft of the script.
Make sure the final set design accurately reflects the setting.*

WHAT: We will take our design ideas and create full-sized sets from them.

BACKDROP CONSTRUCTION OPTIONS:

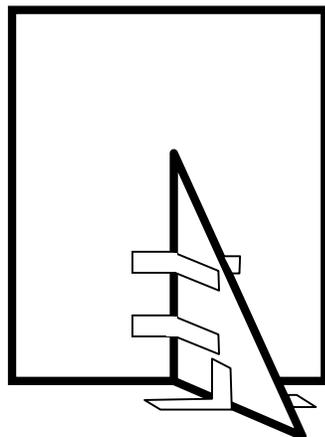
1. Large roll paper attached to the back wall of the stage
2. Large, movable, flat panels made from wood, or room dividers, that can be painted or covered with roll paper
3. Foam core
 - a) It works best to do the design and painting on paper, then to glue the paper to the foam core.

PITFALL

If you paint directly onto the foam core, it will bend. Also, it is harder to correct mistakes on the foam core than on paper. If you do decide to paint directly on the foam core (which we don't recommend), paint the other side as well, as this will minimize bending.

- b) You can cut out foam core triangles to use as jacks (like on the back of a picture frame). Attach the triangle to the back of the foam core, then tape it to the floor.

This method also works if you wish to make set pieces out of foam core.



ACTUALIZING YOUR DESIGN

1. Get your backdrop dimensions

Once you have planned your backdrop construction method, figure out the dimensions of your backdrop. Is it 8 feet high by 16 feet wide? Is it two 6 foot by 8 foot panels?

2. Complete your backdrop design

- a) Create a piece of paper with the same proportions as your backdrop, but **scaled down**.

For example, a 6 foot by 8 foot panel could be drawn on a 6 inch by 8 inch (or 9 inch by 12 inch, or 12 inch by 16 inch) paper.

- b) Using your set design sketches from *Visual Arts: Step 2*, draw and color your final backdrop design on the proportional paper.

3. Scale up your backdrop design

We want to take our scaled-down backdrop design and reproduce it, full-sized, on our actual backdrop materials.

- a) Project your scaled-down design onto the actual backdrop (full-sized). (See projection options below.)
- b) Trace your design onto the backdrop.
- c) Paint the design on the backdrop.

PROJECTION METHODS

1. Opaque Projector

If your school has one, this is the easiest method - just project the scaled-down set design directly onto the actual backdrop.

2. Overhead Projector

To use this method, you first need to replicate your set design on a transparency sheet. You can do so by:

- tracing your design onto a transparency sheet, using Sharpies
- photocopying your design onto a transparency sheet
- putting your design into the computer by digitally photographing or scanning it, then printing it onto a transparency sheet

3. LCD Projector Connected to Computer

Digitally photograph or scan your scaled-down set design, then project it, using a LCD projector, directly from the computer onto the actual backdrop.

Visual Arts: Step 6

Prop and Costume Building

WHAT: We will take our design ideas and create costumes and props from them.

PROPS

1. **Review** your prop designs from *Visual Arts: Step 3*. These designs can now be **finalized**. Review the final draft of the script to make sure you have all the details.
2. **Build and/or assemble** the props you have designed.
Remember, this is theater, not television - there is no need for props to be completely realistic (remember our “angry trees”); constructing your own props is a fine option!
 - a) Construct props from any materials you have or can find or can buy.
 - b) Borrow items from students or others. **KEEP A LIST OF WHICH ITEMS WERE BORROWED FROM WHOM**, and add their names to the Thank-You List.

COSTUMES

1. **Review** your costume designs from *Visual Arts: Step 4*. These designs can now be **finalized**, including the characters’ genders. Review the final draft of the script to make sure you have all the details.
2. Make a list of each actor’s clothing **sizes** (shirt, pants, shoes, etc.).
3. **Assemble** the costumes you have designed.
Remember, you may not be able to find *exactly* the items you wanted, but make sure any substitutions still fit the character’s personality! Options include the following:
 - a) Borrow clothing from students or others. **KEEP A LIST OF WHICH ITEMS WERE BORROWED FROM WHOM**, and add their names to the Thank-You List.
 - b) Shop in a thrift store or clothing store.
 - c) Construct costumes from any materials you have or can find.
4. Each actor must **try on** the costume. If it doesn’t fit, make alterations or replacements.

Set, Prop, and Costume Protocol

WHAT: It is important to establish protocols for sets, props and costumes, so that they are used appropriately and do not get lost or damaged.



TIP! Begin using your actual sets, props and costumes as soon as possible, and as often as possible. This allows the actors to get comfortable with them, and also allows everyone the opportunity to practice the following protocols.

SET PROTOCOL

1. **NO ONE TOUCHES OR MOVES ANY BACKDROPS OR SET PIECES UNLESS INSTRUCTED TO DO SO.**
2. **Storage** -- Make sure you have a safe place to store your set pieces and backdrops, especially if they cannot stay in the performance space.
3. **Assign** one person to be in charge of making sure set pieces and backdrops get to and from the performance space safely.

PROP PROTOCOL

1. **NO ONE TOUCHES OR MOVES ANY PROPS UNLESS INSTRUCTED TO DO SO.**
2. **Storage** -- Make sure you have a safe place to store your props, especially if they cannot stay in the performance space.
3. **Prop Table** -- Make and rehearse with a prop table, that is set up backstage:
 - Cover a table with paper and tape it down securely.
 - Place each prop on the table.
 - Trace around each prop, drawing its shape on the paper. Write the name of each prop in or near its shape (eg. “umbrella,” “newspaper,” etc).
4. **Assign** one person to be in charge all the props. This person is called the prop master. The prop master must do the following:
 - Make sure ALL props get to and from the performance space safely.
 - Put props on prop table.
 - Keep track of whether props need to be repaired or replaced.

COSTUME PROTOCOL

1. NO ONE TOUCHES OR MOVES ANY COSTUME ITEMS UNLESS INSTRUCTED TO DO SO.

2. Storage

- Make sure you have a safe place to store your costumes.
- Each character's costume should be in its own bag with the character's name clearly labeled on it.

3. Changing

- Make sure you have a safe place for actors to change in and out of their costumes.
- When actors are in costume, they should put all their "street clothes" into their character's costume bag.

4. Assign one person to be in charge of all the costumes. This person must do the following:

- Make sure ALL costume items get to and from the changing space safely.
- Keep actors' "street clothes" safe during rehearsal.
- Keep track of whether costumes need to be repaired or replaced.