

Educational
Support to
Children of
Underserved
Populations
(ESCUP)



USAID
FROM THE AMERICAN PEOPLE



Module: Setting up Theatre Clubs



ESCUP partners include:

American Institutes for Research (AIR)

World Education, Inc.

Kampuchean Action for Primary Education (KAPE)

CARE

MODULE: Setting Up Theater Clubs

1. Rationale

This module has been developed to assist primary and lower secondary schools to organize expanded opportunities for students to learn about theater. Research has shown that incorporating drama/theater into education has a positive impact on a student's physical, emotional, social, and cognitive development. These expanded learning opportunities will also make learning more interesting and attractive in keeping with the general philosophy of Child Friendly Schools. In order to provide such experiences, it is suggested that schools organize informal groupings of students into Theater Clubs under the direction of one or more teachers. Membership in these groupings should be voluntary. The purpose of these clubs will be to organize structured activities in which students are actively engaged in theater activities. Such activities may include drama games (e.g. pantomime, sound effects, playing with props), costume design, character development, or working together to create and perform their very own theater production.

2. Objectives

- Students have additional opportunities to explore personal interests as related to the arts.
- Teachers can use this module to help students organize structured activities that enable them to build their self confidence while developing critical thinking and communication skills.

3. Materials and Facilities

- A large space to rehearse in.
- Stationery, pens for costume/ make up sketches.
- Materials for making sets, props, costumes.
- Makeup
- Budget for miscellaneous performance needs/ club activities

4. Implementation Procedure

4.1 Basic Organizational Principles

Setting up a Theater Club among students should be governed by several important principles. These are explained below:

Volunteerism: Participation in a Theater Club is not for everyone and it should be understood by all school facilitators that students should not be forced to participate in a club. Students may have other interests and these should be accommodated accordingly, in keeping with a child friendly school philosophy. For example, organizing a Theater Club may be done at the same time that other clubs are being formed. That is, there may be other teachers who are establishing clubs in other subjects such as history or writing. Students should be allowed to make their own choices about what sort of subject matter they want to study in more depth and whether they have the time and interest to participate in a club.

Similarly, teachers should not be forced to organize Theater Clubs. The enthusiasm and interest of teachers in theater will be crucial to a club's success. Such enthusiasm would be difficult to ensure if teachers are forced to do the activity. Volunteer teachers may also have to spend

some of their own time in planning activities with students, attending special meetings outside of school hours, and directing the students' performances.

Scope: A Theater Club is easiest to administer in one school where all the students and teachers are located in the same place. In some instances, several schools in a target area may want to participate in a student Theater Club. In such cases, there may be several teachers involved as well as 5 to 10 students from each school. If there should be several schools implementing a Theater Club the project managers must decide whether each school should receive its own budget or whether the activity would be implemented jointly across all schools. Joint implementation may have some benefits with respect to avoiding duplication of activities, especially in the case of field trips. It would be more difficult, however, to coordinate the activity over several schools. The project should review the level of interest in Theater Clubs across several schools, the distance between schools, and the reliability/enthusiasm of the responsible teachers when deciding whether to organize Theater Clubs jointly or through individual schools. In the event of joint implementation, it may be necessary to set aside some funds for travel to facilitate cluster-wide meetings as part of the budgeting process.

Target Grades: Participating in a Theater Club is an activity that should best be restricted to more mature students, at least initially. As schools gain more experience in setting up such clubs, teachers may experiment in organizing age-appropriate activities for younger children. As a first step, however, it is recommended that Theater Clubs initially target students in Grades 8 or 9 depending on the availability of a teacher who is interested in working with students.

Assessment of Student Interest and the Use of Orientations: A student's decision to join a club should be based on an informed decision. In assessing the interest of students to join a club, teachers should first provide some introductory information about what the club is about. This may be done through a verbal explanation to a class or a written explanation that is posted in a public place or both. Some of the points mentioned in any introduction should include the following points:

- *Goal:* To create a performing arts group.
- *Activities:* Theater games, costume, set and prop design, staging, script development, performance, and club bulletin board.
- *Evaluation:* There will be no formal evaluation or grading. Students are invited to do activities because they want to, not because they are forced to.
- *Participation:* Membership of the club is voluntary.
- *Meetings:* There will be regular meetings (perhaps once every 2 weeks) to discuss planned activities. These will occur after class or on days when schools are not in session. Meetings will most likely occur more often in the form of rehearsals once students are focused on creating a performance production.

Following this introduction, ask students if they might be interested in participating in joining a Theater Club by indicating their level of interest. In assessing student interest, use the Statement of Interest Form shown in Attachment 1. This form is useful because it will prevent students from feeling pressured to say yes or no, especially when an expression of disinterest may be seen as disrespectful to the teacher. Give students about 10 or 15 minutes to discuss their decision among themselves before completing the form and returning it to the teacher.

Setting a Division of Labor: At the first meeting of the club, the responsible teacher may want to have all the members choose some key officers who will perform certain functions. The selection of officers may be done by voting or by acclamation. The positions are not fixed but may include (i) chairperson, (ii) vice chairperson, and (iii) treasurer. If there are many students in the club (e.g., 15 or more), it may be necessary to have one group leader for every 3 to 4 students

as well. Suggested responsibilities for each position are shown in Attachment 2. These responsibilities should be shown to all club members and explained by the responsible teacher. During the early phases of the club, the responsible teacher may have to have a great deal of involvement in helping club officers to fulfill their functions. The teacher, however, should make a concerted effort to pass more and more responsibility over to students as they become more experienced in doing various tasks during the year.

Scheduling: One of the first things that a club should do is to make a schedule of what they propose to do over the term. A schedule form that would help a club match activities to the week of each month is shown in Attachment 3. Before making the schedule, the responsible teacher should try to review some possible activities and set one or two projects that the club will do during the term. Some examples are provided in a later section below. For example, a club may want to create a show to perform for their peers at school. Before beginning to develop a show, however, the teacher may want to help the students to develop not only their acting abilities but their self-confidence by practicing with theater games. This may include physical acting games, and/ or vocal acting games. The responsible teacher may need to serve as a facilitator for the activities until the students are familiar with them and can lead their own games. A collection of theater games are provided in Attachment 5 of this module. When ready, the club may want to set up a time and place to perform for other students who are not club members. They may also want to create a bulletin board of their activities to share with other students in the library, or a subject classroom. All of these activities should be written up in the schedule. An example is provided in the table below:

Table 1: Sample Club Schedule (1st Term)

Activity	November				December				January			
	1	2	3	4	1	2	3	4	1	2	3	4
1. <u>Meeting 1:</u> Elections, and Theater Games	x											
2. <u>Meeting 2:</u> Theater Games		x										
3. <u>Meeting 3:</u> Theater Games			x									
4. Selecting a script, Casting, and Read-through.				x								
5. Read-through, Costume, Set and Prop Design.					x							
6. Read-through and Staging.						x						
7. Rehearsal.							x	x	x	x	x	
8. Perform.												x

Resourcing: For a club to work effectively, it will need resources. These resources may include facilities such as a meeting place (e.g., the library, a free classroom, or a field), access to classroom resources such as scissors or glue for costume/prop/set design, access to a copy machine for making copies of the selected script for all club members, or budgetary resources. Budgetary resources will be required for specific activities such as the following:

- Paper for note taking or writing a reports (for all groups)
- Poster paper for costume/set/prop design
- Marker pens for costume/set/prop design
- Disposable camera for taking pictures
- Miscellaneous funds for special purposes (e.g. makeup)
- Etc.

Budgetary provisions should be planned by the Local Cluster School Committee as part of the annual planning process that occurs at the beginning of each year. An illustrative budget is provided in Attachment 4.

4.2 Suggested Activities

There are many activities that clubs can organize that can prove to be interesting and stimulating exercises for children. The activities provided below are examples only. Teachers and club members may have their own ideas about what they would like to do to exercise their creativity through drama.

4.2.1 Theater Games

For students to be able to put on their own performance for their peers is a great accomplishment, but not just anyone is capable of doing this. Great actors spend a lifetime mastering the art of truly encapsulating the character they have chosen to play. To be a good actor takes a lot of practice and self-confidence and theater games are a fun way to build students' self-confidence through practice.

- Physical Acting: Pantomime activities are a great way for students to become more comfortable with expressing themselves through their body language. Examples of activities can be found in Attachment 5.
- Vocal Acting. A “stage whisper” is when a performer whispers loudly enough for people far away to hear them. Similarly, anytime an actor speaks they must do so loudly and clearly in order to be understood by all audience members. Vocal acting activities have been designed to help students practice annunciating and speaking from their diaphragms. Examples of such activities can be found in Attachment 6.

4.2.2 Developing a Performance

Developing their very own show is a wonderful way for students to not only learn about all of the different elements of performance but it also gives them the opportunity to delve further into their own personal interests in the arts. Some students, for example, may love the theater but are too shy to perform. They may find that set design, directing, or makeup is something that they excel at, enjoy, and feel confident doing. Others may find that they excel at song and dance hence would like to incorporate that into a show.

- Choosing a Script: Sample scripts can be found in Attachment 7. Alternatively, if the students show an interest they may want to try their hand at developing their own script. Transcribing local myths or tales can be a great cultural endeavor. Examples of local Cambodian stories from the Gatiloke can be found in Attachment 11.
- Character Role Selection: As mentioned earlier, acting is not everyone's forte or interest. Some students will feel shy about volunteering for roles with speaking parts, and will be more interested in focusing their efforts on the backstage elements of the performance. That said, for the first production at least it is very important to encourage all students to be on stage at some point during the performance. Because many of them will realize it is not nearly as scary as they thought it would be, and will be better prepared to take on a larger role in their next performance. So, while volunteerism is a must when allowing students to choose their roles make sure that there are also characters in the performance with no lines so that all students are involved. One student may choose to play a tree in a scene. Another

may be a rock. They may be still and/ or silent but they will still serve an integral part of the show. Begin by reading through the play a couple times as a group to ensure understanding of the events and familiarity with the characters before asking students to volunteer for the roles they would like to play.

- Staging: Staging is the process of selecting, designing, adapting to, or modifying the performance space for a given purpose. This includes the use or absence of stagecraft elements as well as the structure of the stage and its components. By staging we have in mind the spectacle a play presents in performance, its visual detail. This includes such things as positions of actors onstage (often referred to as blocking), their nonverbal gestures and movements, the scenic background, the use of props and costumes, lighting, and sound effects. Besides costume, any physical object that appears in a play has the potential to become an important dramatic symbol. Stage Tips and a Stage map can be found in Attachment 8.
- Makeup Design: Makeup is not a necessary material for students to put on a performance. Many shows are performed without costume or makeup, but it can be a fun way for students to feel more like the character they have chosen to play.

Good theatrical makeup is sometimes overlooked and under appreciated because it works so well in conjunction with the mood and stage setting and compliments the actor's performance. However, theatrical makeup is an important element of any production. Here is some information and ideas to help you successfully create your own looks for the theatre and stage.

Make sure your theatrical makeup kit contains the necessities. A makeup kit should contain the following basic items: foundation or makeup base, rouge, eye makeup, eyebrow pencil, mascara, lipstick, applicator sponge, cleansing cream and tissues. See Attachment 9 for Makeup Session Plan.

- Costume Design: As aforementioned, it is not necessary to create costumes for their performance but some students may find that they enjoy the design and creation process of costuming. Making costumes can also be a good way to involve other students in the club's activities. For example, if the club's school also has vocational sewing classes the sewing students may want to lend a hand in creating costumes for the actors. See Attachment 10 for Costume Design Session.
- Set/ Prop Design: Sets and props can be perceived as an extension of each character involved in the play. The set for a play is the scenery or background. Often a single performance will have several different sets. Students will have to not only design and create the sets for their show but also plan how they will incorporate set changes into their performance.

A "theatrical property" (or prop) is any object held or used on stage by an actor for use in furthering the plot or story line of a theatrical production. Smaller props are referred to as "hand props". Larger "props" may also be set decoration, such as a chair or table. The difference between a set decoration and a prop is use. If the item is not touched by a performer for any reason it is simply a set decoration. If it is touched by the actor in accordance to script requirements or as deemed by the director, it is a prop. Students may need to use items from the school, bring things from home, or construct their own props. Or students may have to decide if the prop is important enough to the performance to use a

part of their budget towards purchasing it.

- Performance: A performance, in performing arts, generally comprises an event in which one group of people (the performer or performers) behaves in a particular way for another group of people (the audience). Theater club members may choose to put on a show that includes acting, dancing, and singing. A performance is a time consuming project so make sure that you allow plenty of time for costume, set, and prop design, as well as rehearsals. The best performances are those that are well prepared!

4.2.3 Library and Classroom Bulletin Board

A great way for the Theater Club to keep other students informed of their activities is to create a bulletin board in the library or in a classroom.

- Our club: Students can post self-portraits of themselves in a costume of their design and their role in the club (e.g. Makeup Artist, Dance Extraordinaire, Treasurer, etc.)
- Performance Advertisement: Students can design a poster advertising their upcoming performance, time and place. They may also want to share the cast members (e.g. “Coming soon! The Wizard of Oz starring Sokha as the wizard, Sopheap as Dorothy,” etc.)
- Recruitment: Students can create fliers to post to recruit other students to help with performance needs such as building a set or creating costumes.

4.2.4 Inviting Guest Speakers

Through creating a Theater club and participating in one, students may come to learn that there are performers living in their own community. If students discover that they have any friends or relatives that once studied theater, or performed in a group they can invite them to their school to speak with the other club members about their experiences.

4.3 Linking Clubs with the Learning of Other Students

Although not all students may be members of a club, it is important for the club to try to share its experiences with other students. Some of the activities described above provide some direct opportunities to share theater with other students such as through a club bulletin board and a performance. It may also be possible for other students in a class who are not Theater Club members to contribute to putting on a performance. Members of the Theater Club may be used to lead different groups in facilitating different activities described earlier.

ATTACHMENT 1: Statement of Interest

Introduction

Joining a Theater Club is an opportunity to do interesting and fun activities relating to the performing arts. Here are some things you should know before you decide whether to join a Theater Club:

- *Goal:* To create a performing arts group.
- *Activities:* Theater games, costume, set and prop design, staging, script development, performance, and club bulletin board.
- *Evaluation:* There will be no formal evaluation or grading. Students are invited to do activities because they want to, not because they are forced to.
- *Participation:* Membership of the club is voluntary.
- *Meetings:* There will be regular meetings (perhaps once every 2 weeks) to discuss planned activities. These will occur after class or on days when schools are not in session. Meetings will most likely occur more often in the form of rehearsals once students are focused on creating a performance production.

Questionnaire

State your level of interest in joining a Theater Club by checking one of the boxes below:

- I am not at all interested in joining a Theater Club.
- I might be interested in joining a Theater Club but am not sure that I would have the time to participate.
- I would be very interested in joining a Theater Club and am sure that I would have time to participate.

ATTACHMENT 2: Duties of Selected Club Officers

(1) Chairperson:

- Call meetings of the club.
- Coordinate the setting of an agenda for each meeting.
- Facilitate meetings.
- Ensure that meeting places are available by coordinating with the school director.
- Liaise between the club and the Local Cluster School Committee.
- Monitor the implementation of term plans.
- Report problems to the responsible teacher when they occur.

(2) Vice Chairperson:

- Fulfill the functions of the Chairperson when the latter is not available.
- Assist in facilitating meetings
- Take meeting minutes

(3) Treasurer:

- Be responsible for any funds provided by the responsible teacher for various activities including purchasing things for exhibits, field trips, etc.
- Maintain a record of all funds received from the responsible teacher.
- Make purchases or payments as indicated by the responsible teacher.

(4) Group Leader

1. Provide leadership in a group.
2. Make reports on behalf of the group to the chairperson or responsible teacher.
3. Convey messages or information received from the chairperson or responsible teacher to other members of the group.

Responsible Teacher:

- Provide general guidance to the club in doing schedules, running meetings, choosing club officers so that eventually, club officers can do many of these things by themselves.
- Provide technical support in matters relating to theater (facilitating physical and vocal activities, coordinating performance logistics, etc.)
- Represent the club to the Secondary School Committee during the budgeting process.
- Facilitate such activities as the planning and production of performances.
- Facilitate communication between the club and the school administration for various purposes such as using the library for meetings, etc.
- Oversee the use of budgetary resources by the club

ATTACHMENT 3: Theater Club Schedule

1st Term:

Activity	November				December				January			
	1	2	3	4	1	2	3	4	1	2	3	4
1.												
2.												
3.												
4.												
5.												
6.												
7.												
8.												
9.												
10.												
11.												
12.												
13.												
14.												
15.												

2nd Term:

Activity	November				December				January			
	1	2	3	4	1	2	3	4	1	2	3	4
1.												
2.												
3.												
4.												
5.												
6.												
7.												
8.												
9.												
10.												
11.												
12.												
13.												
14.												
15.												

ATTACHMENT 4: Illustrative Budget for a Theater Club

Expenditure	Formula	Amount
1. Poster Paper	1 kg x \$2/kg	\$2.00
2. Marker Pens	2 boxes x \$2.50/bx	\$5.00
3. Colored Paper	2 reams x \$4/ream	\$8.00
4. Theater Club Props, etc.	--	\$10.00
Miscellaneous funds for producing a performance.		\$125 - 175
TOTAL		\$150 - 200

ATTACHMENT 5: Physical Acting Activities

Activity 1: DYNAMITE

- Objective:** This is a warm up exercise and because it involves a lot of energy it should only be done two or three times so as not to wear the students out.
- Materials:** A large space for students to make a circle in.
- Time:** 5 minutes
- Procedure:** The students stand in a big circle and begin to count down from 10 (“ten, nine, eight, seven, six, five, four, three, two, one.”) As they are counting they make their bodies smaller and smaller until they are crouched into little balls by the time they say “one.” Then everyone starts ticking in a whisper (“tick, tick, tick”). The ticking gets louder until the leader motions and everyone shouts “boom!” and makes their body as big as possible to represent exploding. After they’ve exploded, they fall to the floor and remain there for a minute regulating their breathing before starting again with the countdown.

Activity 2: PANTOMIME GAMES

Pantomime or mime is acting without using your voice. This is a very good way for students to learn to exaggerate their body movements. Here are some tips on how your students can make their pantomiming the best it can be.

PANTOMIME BALL

- Objective:** The point of this exercise is to have students practice pantomime skills. Someone watching the game should be able to know where the imaginary ball is at all times.
- Materials:** None.
- Time:** 10-15 minutes.
- Procedure:** Have everyone stand in a circle. Hold your hands as if you are holding a ball. Tell students that you have a ball and you will throw the ball. Explain to them that when you throw the ball to someone you should make eye contact first, so they know you will throw it to them. Toss the ball around the circle making sure every person gets the ball once. Next, change to a big ball. Tell the students they must catch the ball in the same shape and size it is thrown to them. You can play a couple more rounds with a small ball, heavy ball, and light ball. In the last round, tell students it is a magic ball and they can change it. They have to catch it the way it is thrown to them, but then they can change it any way they want to.

Activity 3: EMOTION WHEEL

- Objective:** The purpose of this exercise is to have students think about how our bodies can express emotions. After the activity, ask them what they learned that they can use in their acting.
- Materials:** A large space.
- Time:** 30 minutes.
- Procedure:** Have students partner up. Have the students form two circles- one inner and one outer. They should be facing their partner. Tell students that the person in the inner circle is the clay and the person in the outer circle is the sculptor. The sculptors will mold the clay to look like a specified emotion. Demonstrate sculpting the human clay. Once they understand tell them an emotion. Emotions can include: happy, sad, angry, surprised, scared, tired, etc. After the sculptors are satisfied with what they designed, have the clay hold the pose. The outer circle should walk around and look at everyone in the inner circle. Have students pick the best one. Discuss why that one is the best. Then have the inner and outer circles switch and do another round. Continue switching positions.

Activity 4: MIRRORING

- Objective:** This exercise is a great way to experiment with different actions and expressions.
- Materials:** None.
- Time:** 30 minutes
- Procedure:** Pair students and have them stand directly across from one another. Next, have students decide whether they or their partner will be the mirror. As the mirror, the student watches their partner do the actions and then they copy their partner's actions. Next, have students switch who will be the mirror, and who will copy the actions. Now comes the tricky part, students have to do exactly what their partner does at the same time they do it. To do this they must be able to sense your partner's next move. (It helps if the actions are slow and purposeful.)

Here are some mirroring actions to try (large movements are easy to mirror):

- move your hands in large circles
- move your body from side to side and up and down.
- knocking on a door
- combing your hair
- climbing a ladder
- dancing
- walking a tightrope
- brushing your teeth



It is also fun to try expressions! Using only your face show:

- happiness
- sadness
- worry
- fear
- anger
- surprise
- hurt
- anxiousness
- mischievousness
- weariness

Activity 5: EXAGGERATION

- Objective:** For students to practice taking a small gesture and enlarging it (exaggerating it) for dramatic or comic effect.
- Materials:** None.
- Time:** 30 minutes
- Procedure:** Have your students stand in a circle to play. The leader starts with a small action (scratching their nose, or sneezing). The next person in the circle must do the same action but make it just a little bit bigger. With each person the action must be slightly more exaggerated until it reaches the last person and is ridiculously larger than life. Then the leader does a new action and passes it the other way around the circle. Be sure to alter who begins actions so that it's not always the same students at the ending with the larger actions. You will have to keep reminding the students to make it even bigger and bigger, they can't be shy or embarrassed of looking silly while playing the game! It may also be good to demonstrate how big you expect the final action to become (they will think they are doing something as large as possible, but it can always get bigger!)

Activity 6: CHARADES

- Objective:** The purpose of this exercise is to have students think about how our bodies can express the ideas of others. After the activity, ask them what they learned by watching others and by playing personally that they can use in their acting.
- Materials:** Small scraps of paper and pencils.
A watch/ clock to measure time.
- Time:** 60 minutes
- Procedure:** To play this game divide the students into two teams with two or more people on each team. Each team needs to write an object, a profession, famous person, song, and/or movie on slips of paper. They then take one of the other teams' slips of paper and act out what is written on it without speaking or making sound.

They then have three minutes to try and get their team to say what is written on the piece of paper. They write down the time that their team guessed correctly. In the end add all the teams' times together. The team with the lowest time wins.



ATTACHMENT 6: Vocal Acting Activities

Activity 1: ZOOM

- Objective: To warm the students and their vocal chords up.
Materials: A large space.
Time: 5 minutes
Procedure: Have your students sit in a circle and push an imaginary car across the floor to students across the circle from them. When a student catches the car they make the noise 'errrrr!' like the car is stopping. Then when they send it to the next person they make the noise 'zoom!'

Activity 2: ZIP, ZAP, ZOP

- Objective: To practice concentration, enunciation and projection.
Materials: None
Time: 30 minutes
Procedure: Have the students stand in a circle (or two smaller circles if the group is large) Explain that they will take turns saying "zip, zap, zop" and they will pass the words around by pointing and making eye contact with the person they want to pass to. One person starts by saying "zip" loudly and clearly, and points to someone else in the circle. That person then says "zop" and points to the next person. If a student isn't paying attention, hesitates, says the wrong word, or goes out of turn, then they are out and must sit down until the game is finished. Eventually there will only be a couple of players left. The leader should encourage them to go faster and faster until there is only one player left. Make sure to remind the students to speak up, make eye contact, and focus wholly on the game.



Activity 3: ANIMAL NOISES

- Objective: A fun and often funny way to warm up vocal chords and imaginations.
Materials: None.
Time: 5 – 10 minutes
Procedure: Have students sit or stand in a circle. One student shouts out an animal's name and all the other students make the sound of that animal.

Activity 4: MAKING SOUND EFFECTS

- Objective:** This is a great activity for students to use their imaginations and to experiment with sounds by using normal, everyday objects and/ or their bodies.
- Materials:** A box of normal classroom/ household objects (e.g. notebook, ruler, cup, fork, etc.)
- Time:** 60 minutes
- Procedure:** Have a box of normal classroom/ household objects. Each student takes one object and practices making an animal noise with that object. What animal sound can you make? Try other types of sounds, for example: river, rain, instruments, eating noises, sleeping, phones, toilets, etc. Brainstorm then try to create them with the objects provided and their bodies.

Activity 5: NOISE CHARADES

- Objective:** This activity is great for students to practice conveying ideas through sound only.
- Materials:** Small pieces of paper with kinds of noises written on them.
- Time:** 45 – 60 minutes
- Procedure:** Write about 20 kinds of noises on small pieces of paper (e.g. a train, a river, a duck) and place them into a bag. Divide the students into two teams and have one student at a time choose a paper. The student must make the noise on the paper, and the other students on their team must guess what they are. If they guess correctly, they get a point. Then the other team goes. The team with the most points wins.

Activity 6: STRETCH COMMUNICATION

- Objective:** The purpose of this activity is to have students practice their projection skills. Before starting the game, remind students to breathe from their diaphragm and to use their diaphragm muscles to project sound.
- Materials:** Sentences on paper, pencils, and paper (enough for each student).
A field or other large outdoor area.
- Time:** 45 – 60 minutes
- Procedure:** Have students partner up. Give each student in the pair a different sentence on a piece of paper and tell them to hide it from their partner. Have them stand 5 meters apart from each other and tell their partner the first word of the sentence. They should write this down on their paper. They each have to practice speaking loud and listening as they each have a sentence to convey. After the first word have them step back another 2 meters and say the second word. Continue stepping back 2 meters for each word. The sentences should have about 10 words in them, so the students end up far apart and have to speak very loudly.

Activity 7: STAGE VOICE

- Objective:** To develop a stage voice.
- Materials:** A very large space (e.g. an auditorium or a field)
- Time:** 30 minutes

Procedure: Explain to students that when they are performing in front of an audience they have to change the way they speak. If they were to speak in their normal tone of voice people in the back of their audience, people further away from them, would not be able to hear them. So they must use a stage voice.

For them to practice speaking more loudly go outside or to a very large auditorium. One person chooses a sentence out of a hat and goes to the other side of the room or field. They speak VERY loudly and the rest of the students repeat what they heard. Did you speak loudly enough for them to hear you? Did they understand what you were saying and repeat it correctly? If so, you have found your stage voice. If not keep practicing and you will get better at speaking very LOUDLY.

Activity 8: SIRENS



Objective: This is a warm up exercise to not only warm up the students vocal chords but to increase their range.

Materials: A large space (away from other student activities as it is LOUD)

Time: 5 – 10 minutes

Procedure: Have students trace a large circle in the air with their finger. As their finger goes up, their voice should raise to a higher pitch. As their finger goes towards the ground, their voice should go to a lower pitch. Tell them to try and get as high as they can and as low as they can. Do many circles in a row. This should give the impression of a siren going off.

ATTACHMENT 7: Sample Scripts

Note: Words in parentheses () and/ or *italics* are to be done not spoken.

1. Cinderella

Chorus: Once upon a time.

Narrator A: There lived a girl named Cinderella

Narrator B: She had a very evil Stepmother

Narrator C: and two ugly stepsisters

Stepsister 1: The prince is having a ball!

Stepsister 2: I'm so excited!!!

Stepmother: He will pick his bride tonight!

Cinderella: May I come too?

Stepmother: Only if you finish your chores (*holds up a very long list of chores*)

(Stepmother and stepsisters leave. Cinderella collapses on the floor in tears)

Fairy Godmother: Don't cry, Cinderella

Cinderella: Who are you?

Fairy Godmother: I'm your Fairy Godmother and you are going to the ball.

Cinderella: But how?

Fairy Godmother: your chores are now done (*claps and tears the list*) You have dress (*claps and girls bring on a beautiful dress and help Cinderella put it on*) and you have a ride (*claps and boys enter carrying a chair (carriage)*) Just be home by midnight, or else!

(Dancers enter, bow and curtsy and then begin dancing. The Prince enters, bored. Cinderella enters and the Prince approaches her and bows. She curtsies and they dance.)

Chorus: dong! Dong! (12X)

Cinderella: I must go!

Prince: But I don't even know your name! Wait!

(She leaves and loses her slipper on the way out. The Princes picks it up and gazes after her)

Narrator A: The Prince went through town

Narrator B: Trying the slipper on every foot

Narrator C: Searching for his true love

(He tries it on both stepsisters, but neither can fit the shoe)

Prince: Are there no more ladies here?

Stepmother: none!

(He begins to leave and spots Cinderella. He tries the shoe on and it fits)

Prince: Will you marry me?

Cinderella: Yes!

Chorus: And they lived happily ever after. **THE END!**

2. Snow White and the 7 Dwarves

Narrator: Once upon a time there was a beautiful girl named Snow White with black, black hair and white, white skin. She was the most beautiful woman in the land and lived with her evil Stepmother, the Queen.

Queen: Mirror, mirror, on the wall, who is the most beautiful one of all?

Mirror: Snow White is the most beautiful

Queen: Impossible! I must get rid of her... Hunter! Take Snow White into the forest and kill her!

Hunter: Yes, my Queen.

(The Hunter and Snow White set off. He tries several times to shoot her, but cannot)

Hunter: I cannot kill you like the Queen ordered me to. Go, Hide! *(He returns to the Queen)* The girl is dead.

Queen: Now I am the most beautiful, ha ha ha!

(Snow White had been wandering the forest and she comes to a small house)

Snow White: What a funny little house!

(She enters and falls asleep. The Dwarves enter singing)

7 Dwarves: Someone is in our house! Who are you?

Snow White: I am Snow White. I am hiding from my Stepmother who wants to kill me.

7 Swarves: Ok, you can stay here with us.

Snow White: oh thank you!

Queen: Mirror, mirror, on the wall. Who is the most beautiful one of all?

Mirror: Snow White is still the most beautiful

Queen: But she is dead!

Mirror: No, she lives with 7 little men in the forest.

Queen: I will find her and kill her myself with poisoned lummy, ha ha ha!

7 Dwarves: we must go to work. Don't talk to strangers, we will be back soon.

(they leave singing. The Queen enters and knocks on the door)

Queen: Dearie, it's the lummy lady.

Snow White: Sorry, I mustn't come out.

Queen: But I've got beautiful lummy, here taste just one.

Snow White: Thank you.

(She eats it and falls to the floor. The Queen exits, laughing. The Dwarves enter)

7 Dwarves: Oh no! Snow White is dead! Wait, no, she is only sleeping. We will protect her until she wakes.

(The Prince enters and sees her sleeping)

Prince: Who is this beautiful woman? I must kiss her. *(He kisses her hand and she wakes)*

Snow White: You have saved me, who are you?

Prince: I am a Prince, marry me and come away with me.

Narrator: The Prince & Snow White married & they lived happily ever after. **THE END.**

3. The Wizard of OZ

(Opens on the farm; Auntie Em and Uncle Henry are doing farm-work)

Dorothy: Auntie Em! Uncle Henry! I want to tell you about...

Auntie Em: Not now Dorothy! We are busy!

Uncle Henry: Please go away. We must finish our work!

(Dorothy walks offstage sadly. Tornado enters and carries Auntie Em and Uncle Henry away. Dorothy Enters alarmed)

Dorothy: Auntie Em, Uncle Henry! Where are you?

(Dorothy gets hit on the head and falls asleep. When she wakes she is surrounded by flowers)

Dorothy: Where I am?

Good Witch: You are in OZ

Dorothy: But how do I get home?

Good Witch: You must go see the great Wizard of OZ. He is that way.

Dorothy: Ok. Thank you, Goodbye!

(Dorothy walks into a cornfield)

Scarecrow: Where are you going?

Dorothy: To see the great Wizard of OZ because I want to go home.

Scarecrow: I want a brain, can I come too?

Dorothy: Sure, come on.

(Dorothy and Scarecrow walk until they enter a forest)

Tin-man: Where are you going?

Dorothy: We are going to see the great Wizard of OZ because I want to go home

Scarecrow: And I want a brain.

Tin-man: I want a heart, can I come too?

Dorothy and Scarecrow: Sure, come on!

(They walk until they enter a jungle)

Lion: Where are you going?

Dorothy: We are going to see the great Wizard of OZ because I want to go home

Scarecrow: And I want a brain.

Tin-man: And I want a heart

Lion: I want courage. Can I come too?

Dorothy, Scarecrow and Tin-man: Sure, come on!

(They all exit the stage and enter in the Wizard's hall in the castle)

Wizard: Why have you come?

Lion: I want Courage

Tin-man: I want a heart

Scarecrow: I want a brain

Dorothy: And I want to go home, can you help us?

Wizard: I have something for you Lion, for you Tin-man, and for you Scarecrow, but nothing to give to you, Dorothy. You must close your eyes and say "There is no place like home, there is no place like home"

Dorothy: There is no place like home, there is no place like home...

(The others exit while Dorothy clicks her heels. When she opens her eyes, Auntie Em and Uncle Henry are there)

Dorothy: Auntie Em, Uncle Henry! I'm so glad to be home!

Auntie Em: You bumped your head pretty hard there!

Uncle Henry: We're glad you came back to us too!

THE END

4. The Three Little Pigs

Narrator: Once there were three little pigs. One day they wanted to build a new house.

Pig 1: I think we should build our new house out of bricks.

Pig 2: No, that will take too long, we should use straw

Pig 1: No, no, no! Bricks!

Pig 2: Straw!

Pig 3 Let's compromise and build it out of sticks.

Pig 1: Uh! I'm going to build my own house out of bricks.

Pig 2: Fine! I'll build my own house out of straw.

Pig 3: and I guess I'll build my own house out sticks.

Narrator: The three little Pigs built their own houses, their own ways. Then one day a hungry wolf walked by.

Wolf: *(smelling the air)* I think I smell pig! *(looks around)* My lucky day! Three whole pigs *(Walks to the house of sticks)* Little pig, little pig, let me come in!

Pig 3: Oh no! Not by the hair on my chinny, chin, chin.

Wolf: Then I'll huff and I'll puff, and I'll blow your house in!

(The Wolf blows and the house falls down. He chases the pig to the house of straw)

Wolf: Little pigs, little pigs, let me come in!

Pig 2 & 3: Oh no! Not by the hair on our chinny, chin, chins

Wolf: Then I'll huff and I'll puff, and I'll blow your house in!

(The Wolf blows and the house falls down. He chases the pigs to the house of bricks)

Wolf: Little pigs, little pigs, let me come in!

Pig 1, 2, & 3: Oh no! Not by the hair on our chinny, chin, chins.

Wolf: Then I'll huff and I'll puff, and I'll blow your house in!

(The Wolf blows and the house doesn't fall down)

Wolf: It won't fall down! I know, I'll climb on the roof and go down the chimney.

(The Wolf starts to climb)

Pig 2: Your house is very strong!

Pig 3: What is that noise?

Pig 1: The Wolf is on the roof!

Pig 2: Quick! Let's build a fire. The Wolf will climb right in.

Wolf: *(landing in the fire)* AHHHHHHH!!!! *(runs out fanning his fanny)*

Pig 1, 2, & 3: We got rid of the big bad wolf!!!!!!

THE END

ATTACHMENT 8: Staging

STAGE TIPS

Open out to the audience. For example, when two people have a real conversation, they face each other. However, on stage, you turn your body to face the audience.

Try to keep your hair out of your eyes unless the part requires it.

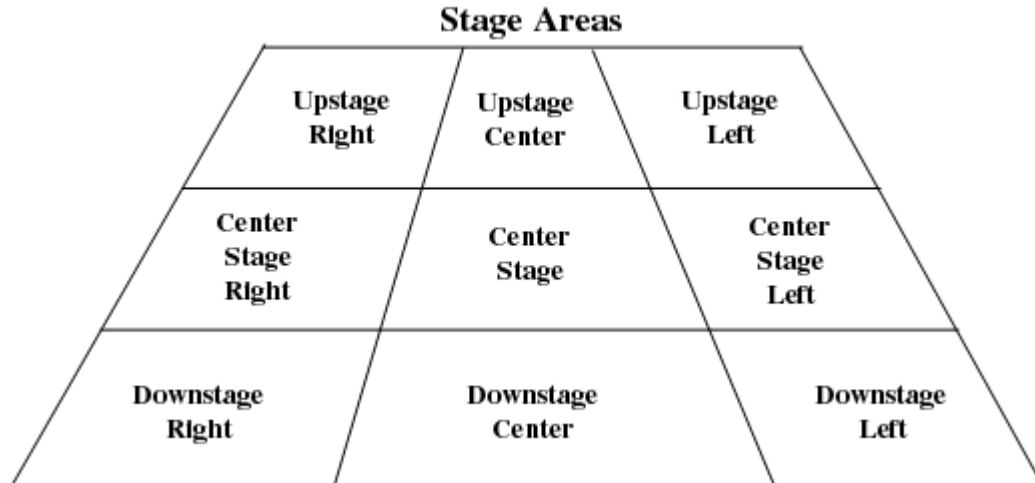
When you make gestures, try to keep your arms and legs farthest from the audience or upstage.

Always turn so you face the audience during a turn.

Keep the energy in the imaginary happenings occurring on stage. Remember even if you are not speaking the audience can still see you!

If two or more cast members walk across the stage, the person closest to the audience should follow the one that is furthest from the audience.

See the stage areas below:



ATTACHMENT 9: Make Up Session Plan

MAKE-UP PRACTICE SESSION

Teachers will demonstrate the design and application of plain (not character) stage make-up. The students will be reminded that it is stage make-up and not “pretty” make-up or daily make-up. Stage makeup should be darker and heavier than normal makeup so that it can be seen from further away.

Teachers will also discuss with students the concept of character make-up: types and techniques which are as follows:

Go for the dramatic. Makeup designed for stage use is heavier than everyday makeup. An audience viewing a performance from a distance will not see makeup that is too subtle, so a heavier application, brighter colors, and applications like false eyelashes can be necessary. Heavier foundation gives the appearance of flawless skin. Choose a color that will be appropriate for the character’s complexion by considering elements of the character like age and race. Add darker shades, including blush, to create contours in desired areas, and lighter shades to create highlights. Blend your makeup to avoid sharp contrasts. To make lips look bigger, simply use a lip liner to draw them in the desired size and shape and color them in. Eyes will look bigger if you extend the line on the upper lid past the corner of the eye and do not connect it with the lower line. Finish the look with powder to keep makeup from running under the hot lights.

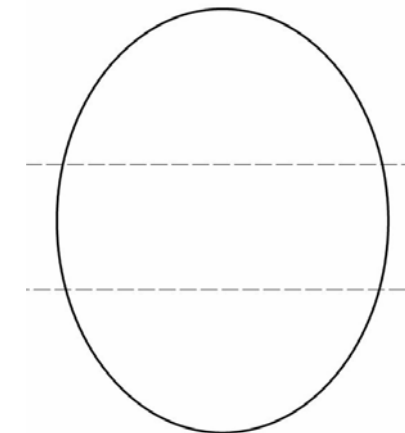
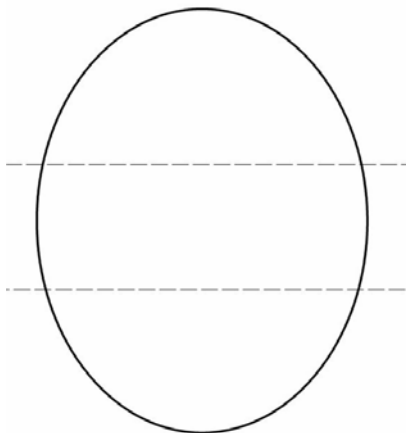
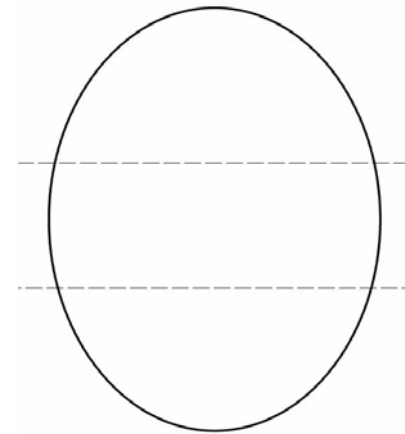
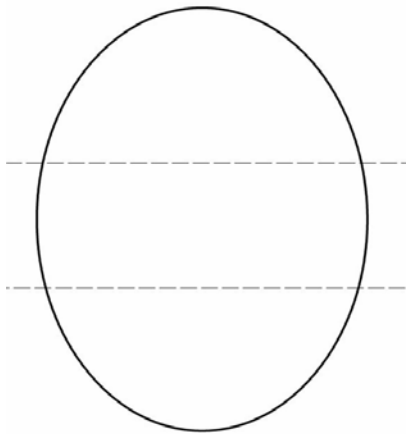
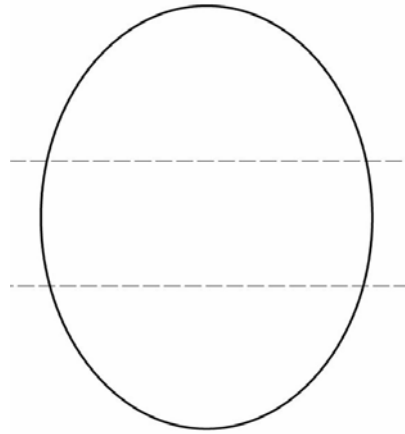
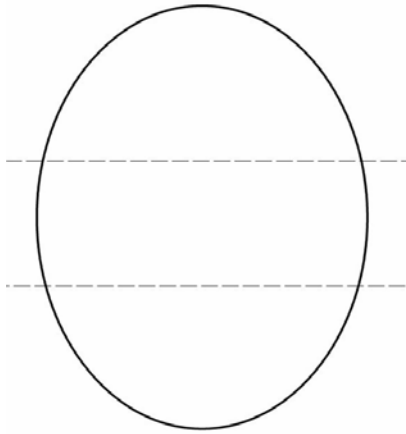
Skin can be given the appearance of wrinkles through shadows and highlights. And hair can be given the appearance of being grey by sprinkling some baby powder in it.

Practice for students:

Students will be given paper with six different faces (See next page.). They will be responsible for designing make-up for six different characters of their choice. One face must be the character they play in their performance.

Students will pair up and help each other apply character make-up. If a student is performing he/she must have the make-up of their character. If the student is not performing he/she may choose any character style make-up for him/herself.

Students will have time to examine their friends’ make-up and think about their characters.



ATTACHMENT 10: Costume Design

COSTUME DESIGN WORKSHOP

The students will break up into small groups. Each group will choose a character from out of a hat. (Character examples: nurse, prince, elephant, etc.) Alternatively if the students have already selected a script to perform the characters should be taken directly from the script. Each student draws a character/costume sketch, their own personal design.

The students share their drawings with their group. They discuss what aspects of each others sketches they like. They use each others sketches to form a new character sketch for the group.

Each group is given 30 sheets of white paper (or newspaper, scrap paper, etc.), a pack of crayons, and a roll of tape. With this they construct a costume on one member of their group.

The model of each group will walk down the cat walk in order to present their group's work. The audience will try to guess what they are supposed to be. Then the audience will vote on whose group's costume is the best.

ATTACHMENT 11: Examples of Cambodian Folktales

These tales are from *Cambodian Folk Stories from the Gatiloke* retold by Muriel Paskin Carrison from a translation by The Venerable Kong Chhean.

The Bee and the Frog

Once there was a yellow bee who loved to slip from one flower to another sipping sweet nectar and gathering soft pollen. One day she met a fat frog sitting under a flower. "Hello Frog," she buzzed. "Why are you just sitting there?"

"Oh," the frog boasted, "I am on my way to the Himalaya Mountains."

The yellow bee turned up her nose. "Fiddlesticks," she sneered. "How can you go to the Himalayas? Your legs are too short. I myself am on my way to the Himalayas. Can't you see how beautifully I fly?"

"Humph!" the frog retorted. "And I suppose you can fly there with your little wings?"

"My dear Frog," the yellow bee snapped back. "I can fly around the Himalayas seven times in one day!"

The frog puffed himself up. "That's nothing!" he blustered. "I can go to the Himalayas in the morning and return home in the evening of the same day. Besides," he croaked, "what kind of useless animal would waste his time just flying around the Himalayas seven times in one day?"

"Well, indeed!" the bee bristled. "And I would like to know what kind of useless animal would waste his time just hopping to the Himalayas and back again in one day!"

Then the yellow bee stiffened her body and, leaning down close to the frog's ear, slowly hissed, "Anyway, my fine friend, when I was flying around the Himalayas all day yesterday, I did not see you there!"

The fat frog said nothing more, and the yellow bee flew away.

Note: Modesty and humility are Buddhist virtues. Cambodian monks used this talke to teach the people that self-conceit should always be avoided.

The King and the Poor Boy

In a small village near the edge of the forest, there once lived a buffalo boy who had no mother or father. His uncle, who was the chief cook for the king, pitied the poor boy. So he invited the boy to stay with him in the palace. The grateful boy worked hard to help his uncle. He washed the plates, polished the cups, cleaned the dining room tables, and mopped the floors. At the end of each month, his uncle gave him six sen as his wages.

Now the king frequently inspected the palace quarters. He often noticed the hardworking boy mopping the floors or polishing the cups, cheerfully and in good humor. One day the king asked the boy, "Do you receive wages for your hard work?"

The boy bowed and said, "Yes, I do, Your Majesty. I earn six sen every month."

Then the king asked, "Do you think you are rich or do you think you are poor?"

"Your Majesty," the boy replied, "I think that I am as rich as a king."

The king was taken by surprise. "Why is this poor boy talking such nonsense?" he mused to himself.

Once more, the king spoke to the boy, "I am a king and I have all the power and riches of this country. You earn only six sen a month. Why do you say you are as rich as I am?"

The boy laid down his broom and slowly replied to the king, "Your Majesty, I may receive only six sen each month, but I eat from one plate and you also eat from one plate. I sleep for

one night and you also sleep for one night. We eat and sleep the same. There is no difference. Now, Your Majesty, do you understand why I say that I am as rich as a king?"

The king understood and was satisfied.

Note: The Buddha preached about the equality of all human beings. In this story, a vain king, too proud of his wealth, is taught by his lowly servant that in the most important things of life, all men are equal brothers.

The Polecat and the Rooster

Once there was a hungry polecat who decided to leave the forest to find food in a nearby village. He soundlessly padded his slender body through the fields, carefully sniffing the air for the smell of food. Through the evening darkness, he soon caught a delicious whiff of some tasty bird. The polecat looked up and there, perched upon a limb of a tree, sat a rooster sleeping with his head tucked into his ruffled feathers.

Now, the polecat wanted to eat the rooster, but he could not climb the tree. So he decided to try to trick the rooster into coming down. The polecat crouched his body close to the tree trunk and gently called up to the rooster, "Hey, dear friend, wake up! I bring you a special message from our Supreme Lord. Our Lord says that from now on, all animals who have hated each other must become friends and never fight again. We must all live happily together in peace and harmony. So let us both begin our friendship now. Come down from your perch so that you and I can embrace each other just like peaceful, loving brothers."

When the rooster heard the polecat's voice, he woke up quickly. He looked sharply down upon his cunning old enemy whose slinky body crouched against the tree trunk. Now, the rooster had always been a sensible bird, and he just did not trust that old polecat. He thought awhile and then he slowly replied, "My dear brother Polecat, your message from our Lord is very beautiful. Yes, we should love each other and live in peace and friendship. I want to come down and make peace with you. But could you wait a few minutes, please? My friend, the dog, lives together with me here. He went out to the forest to find some food. Let us wait for him to return. Then I will come down from the tree and the three of us can celebrate our new friendship together."

Then the rooster stretched his body and opened his wings. He turned to the north and called loudly into the forest, "Hello-o, dear Dog, hello-o! Come home now! Our friend the polecat is waiting for you here!"

When there was no answer from the forest, the rooster called still more loudly, "Hello, hello-o, Dog! Can you hear me? Please come right now. Our friend the polecat is waiting."

The wary polecat thought he heard the dog coming. He was fearful because the dog was his old enemy. So he began to slip his soft body away from the tree.

The rooster pouted. "Oh, dear Polecat, don't go," he said. "Please wait. Our friend the dog will be here soon."

But the polecat fidgeted and cringed. "No, I cannot wait any longer. I must bring the message of the Supreme Lord to all the other animals."

And with that, the polecat scurried back into the forest. The rooster watched him go and then, settling his feathers, went back to sleep again.

Note: In Buddhist traditions, people were often reborn as animals. Therefore, animals often talked and behaved just like ordinary people. Cambodian Buddhist monks used this story as an example of how clever reasoning can outwit scoundrels.