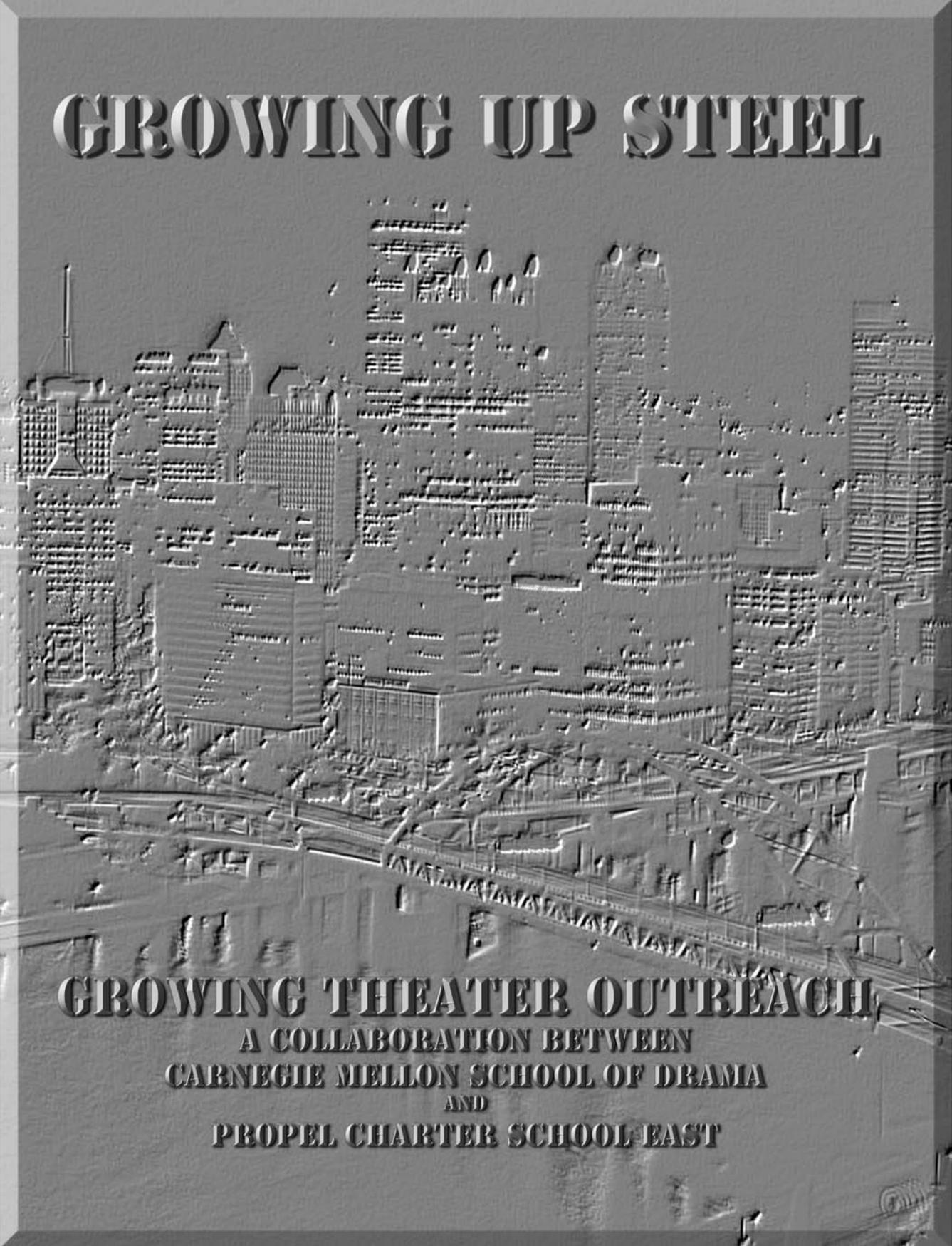


GROWING UP STEEL



GROWING THEATER OUTREACH

A COLLABORATION BETWEEN
CARNEGIE MELLON SCHOOL OF DRAMA
AND
PROPEL CHARTER SCHOOL EAST

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

**Workbook created by
Anne Mundell**

2010/2011

Growing Theater Table of Contents

General Program Information	
Table of Contents	1
Growing Theater Calendar	3
Directions to Propel	4
Growing Theater Mission	5
Propel Student Goals and Priorities	6
Carnegie Mellon Goals and Priorities	7
Pledge to Our Play	8
Growing Theater Grading Policy for Propel Students	9
Carnegie Mellon Student Grading Policy	10
Carnegie Mellon School of Drama Grading Policy	11
Mentor Prep	
September 3 rd Mentor Guidelines	12
Pre-Program Mentor Survey	14
Excerpt from <i>Infants and Children</i>	16
Cognitive Development of 10, 11 and 12 Year Olds	17
Why are you participating in Growing Theater Worksheet	18
Intro Day-First Day at Propel	
September 10 th Propel Guidelines	20
Pre-Program Mentee Survey	21
September 10 th Mentor Guidelines	23
Storytelling	
September 17 th Propel Guidelines	25
Play and Story Components	26
Comedy	27
Tragedy	28
<i>The Emperor's New Suit</i>	29
<i>Revenge of the Paper Chase</i>	32
September 18 th Propel Homework Sheet	40
September 18 th Mentor Guidelines	41
Idea Building	
September 24 th Propel Guidelines	43
September 24 th Propel Homework Sheet	44

September 24 th Mentor Guidelines	45
Story Building	
October 1 st Propel Student Guidelines	47
October 1 st Propel Homework Sheet	48
October 1 st Mentor Guidelines	49
Continue Story Building	
October 8 th Propel Student Guidelines	51
October 8 th Propel Homework Sheet	52
October 8 th Mentor Guidelines	53
Building Plays from Stories	
October 22 nd Propel Student Guidelines	55
October 22 nd Propel Homework Sheet	56
Play Components Review	57
October 22 nd Mentor Guidelines	58
More Building Plays from Stories	
November 5 th Propel Student Guidelines	60
November 5 th Propel Homework Sheet	61
November 5 th Mentor Guidelines	62
Continue Building Plays from Stories	
November 12 th Propel Student Guidelines	64
November 12 th Propel Homework Sheet	65
November 12 th Mentor Guidelines	66
The World of the Play	
November 19 th Propel Student Guidelines	68
Elements of a Theatrical World	69
November 19 th Propel Homework Sheet	70
November 19 th Mentor Guidelines	71
Draw Our World	
December 3 rd Propel Student Guidelines	73
December 3 rd Propel Homework Sheet	74
Mid-Program Mentee Survey	75
December 3 rd Mentor Guidelines	77
Mid-Program Mentor Survey	79
Theatre Sports Appendix	81

August-10						
S	M	T	W	T	F	S
1	2	3	4	5	X	7
8	9	10	11	12	X	14
15	16	17	18	19	X	21
22	23	24	25	26	X	28
29	30	31				

September-10						
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October-10						
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31						

November-10						
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21	X	C	C	25	X	27
28	29	30				

December-10						
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19	20	21	22	23	X	25
26	27	28	29	30	X	

January-11						
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30	31					

February-11						
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27	28					

March-11						
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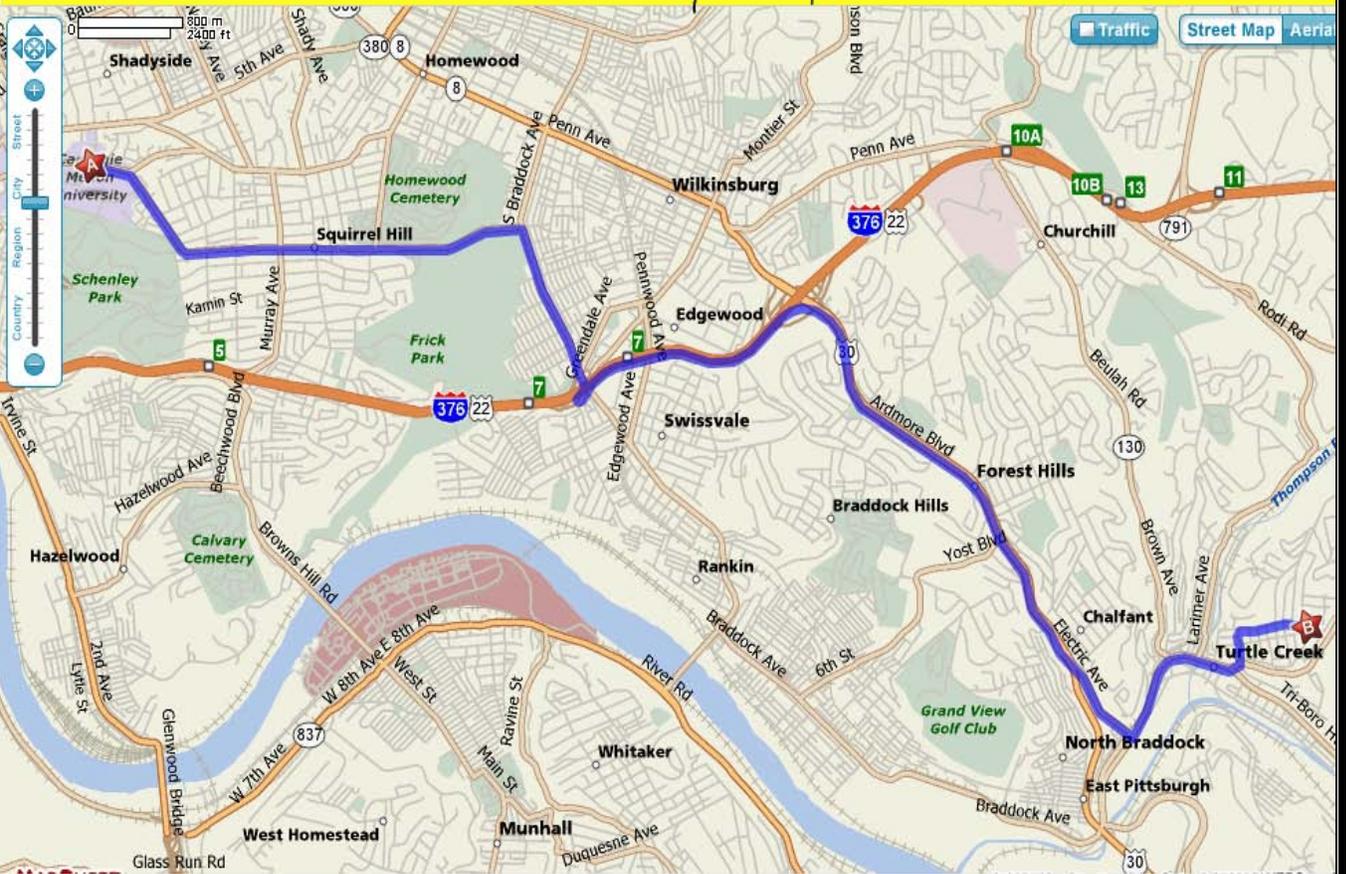
April-11						
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24	25	X	27	28	29	30

May-11						
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8	9	10	11	12	X	14
15	16	17	18	19	X	21
22	23	24	25	26	X	28
29	30	31				

June-11						
S	M	T	W	T	F	S
			1	2	X	4
5	6	7	8	9	X	11
12	13	14	15	16	X	18
19	20	21	22	23	X	25
26	27	28	29	30		

Growing Theater At CMU
 No Growing Theater
 Growing Theater At Propel
 GT Performance at CMU

Directions to Propel from CMU



A 5000 Forbes Ave
Pittsburgh, PA 15213-3815

CMU

▼ Directions from A to B:

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

B 1611 Monroeville Ave
Turtle Creek, PA 15145-1652

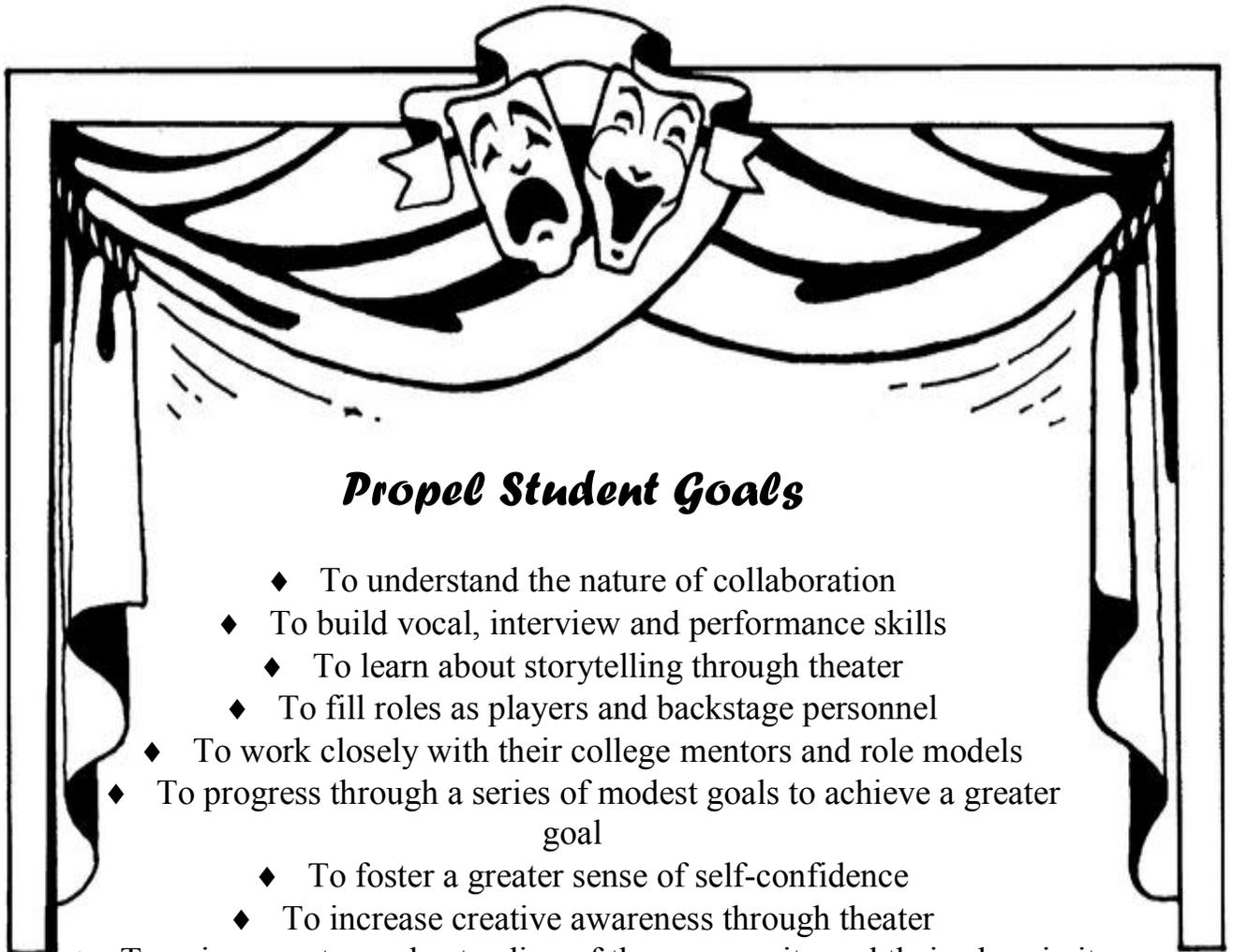
Propel

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



Growing Theater engages students and mentors in the development of a collaborative theater experience.

Through Mentor Role Modeling, Growing Theater uses drama as a medium to expose students to a supportive learning environment that is shared, creative, confident, patient and respectful. Growing Theater Mentors will broaden elementary and middle school students' personal and professional outlooks by guiding through them this theatrical process.

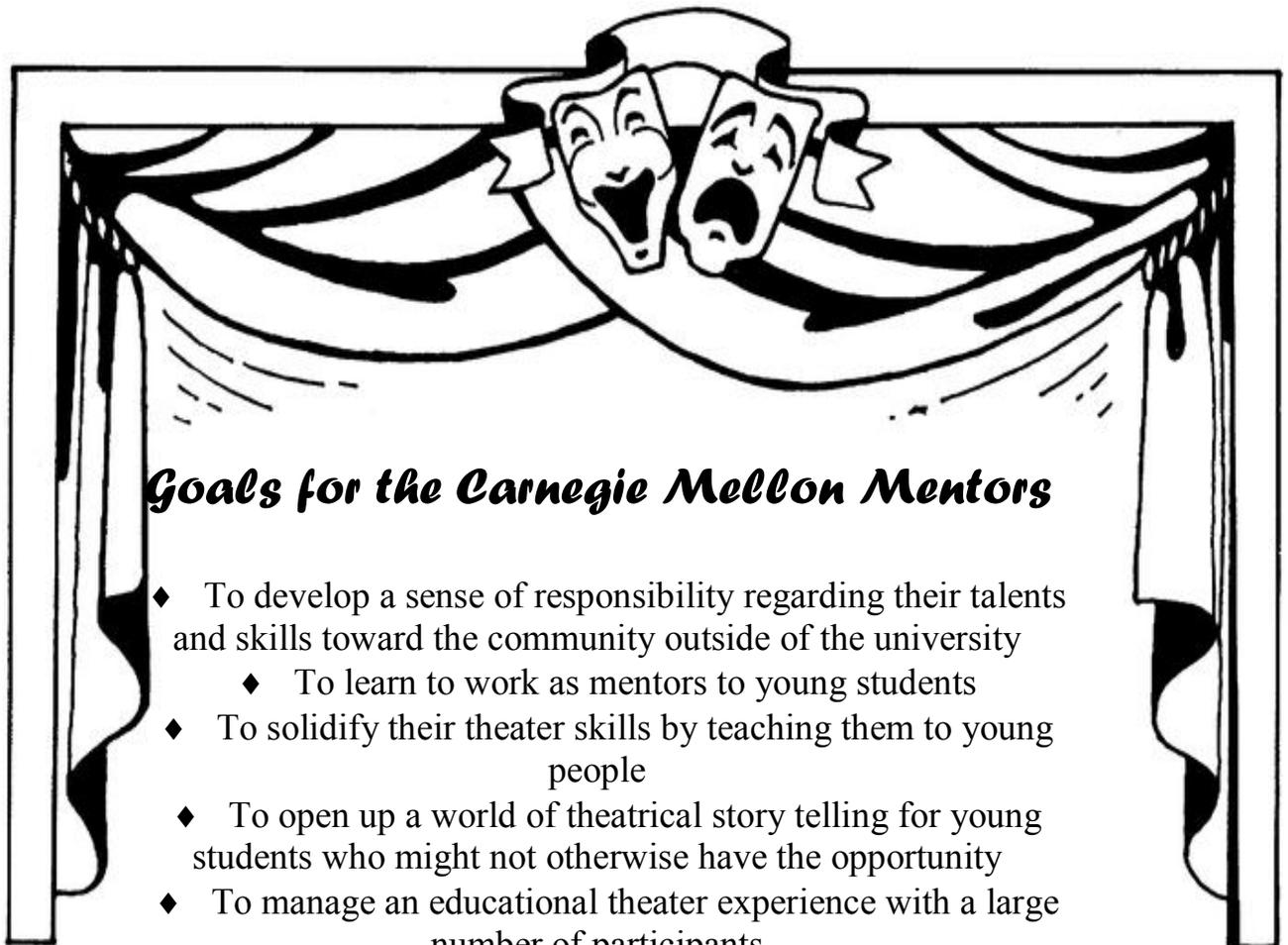


Propel Student Goals

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

Propel Student Priorities

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



Goals for the Carnegie Mellon Mentors

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

Priorities for the Carnegie Mellon Mentors

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



Growing Theater Pledge to Our Play

I will try my best and do my part.
I'll respect my peers and do my art.
I will play it safe and have a good time.
If you share your ideas, I'll share mine.
Then, we'll all work together today
So that we can create the greatest play!

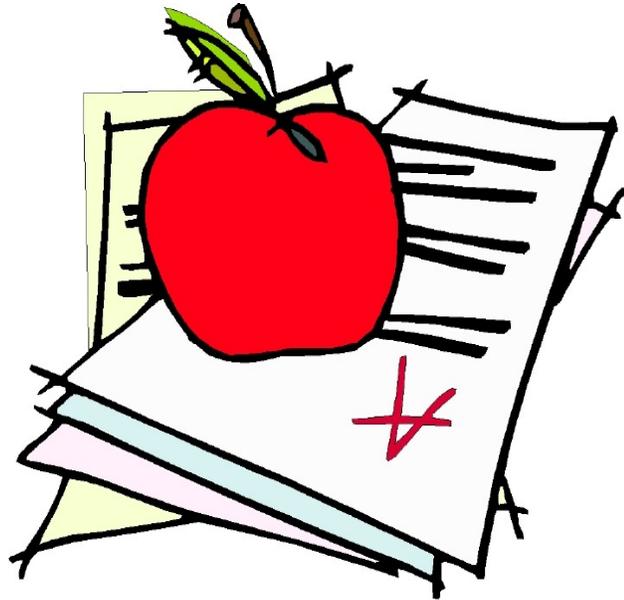


Growing Theater Grading Policy

Propel Charter School-Homestead Students

Here's how your mentors and Propel teacher will figure out your grade:

- ◆ 80% Participation during the Growing Theater Sessions
- ◆ 20% Workbook Assignments.



Grading System

Here's how we will assign the grade for the written homework:

- ◆ We will grade on a 4 Point Scale
 - ✓ 4-Went above and beyond the parameters of the task or assignment
 - ✓ 3-Understood the assignment and followed instructions; met goals of assignment
 - ✓ 2-Completely legible, minimal grammatical and spelling errors but didn't quite meet the goals of the assignment
 - ✓ 1-Handed in incomplete or poorly done
 - ✓ 0-Not handed in

Carnegie Mellon Students Grading Policy

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

Carnegie Mellon School of Drama Grading Policy

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

School of Drama Attendance Policy:

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

The School of Drama fully supports the attendance and punctuality policies listed in all faculty and staff course syllabi. Students should know and conform to the policies stated in their course syllabi. While serious illness or injury may excuse a student from a session, excessive absences or lateness will call attention to the students' ability to keep pace with the training. If, in the opinion of a faculty member or members, a student has recorded excessive absences, the faculty and staff of the student's option

Growing Theater Attendance Policy

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

Mentor Guidelines

September 3rd

Goals

- **To introduce the Growing Theater Program to the Carnegie Mellon Mentors**
- **Working with Kids Workshop**

Strategy

- **Welcome**
- **Surveys**
- **Overview of the Program**
- **Mentors talk about why they have chosen to be part of the program**
- **Mentors who have been part of the program talk about their experiences**
- **Andrea Shockling, Growing Theater and CMU alum and former Arts Teacher at Propel Charter Schools will run a workshop for us**
- **Learn about Developmental Stage(s) of fifth grade kids**
 - **Educational**
 - **Social**
 - **Intellectual**
 - **Emotional**
- **Learn about Educational Priorities for fifth graders**
- **Discussion about how to effectively mentor nine to eleven year olds**
- **Format of Days at Propel**
- **Introduce some theater games to mentors**
- **Discussion of Ride Sharing**
- **Questions**

Agenda

- **Introduce ourselves and have bagels**
- **Zip-Zap-Zop game**
- **Raise the Roof game**
- **Program Overview**
- **Working with Kids Workshop**

- **Dead Fish! game**
- **Introduce Pledge to the Play**
- **Ride Sharing**
- **Contact Information**
- **Hunter/Hunted game**

Growing Theater Pre-Program Survey (For Mentors)
Please circle your answers.

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

1 2 3 4 5

2. How strong do you feel your dedication is to a given task on a scale of 1 to 5? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

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

1 2 3 4 5

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

1 2 3 4 5

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

1 2 3 4 5

6. Do you consider yourself to be a patient person? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

7. Do you consider yourself to be a strong leader? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

8. Do you normally have a lot of respect and trust towards others? (1 being “not much” and 5 being “a tremendous amount”)

1 2 3 4 5

9. Do you consider yourself to be a collaborative person? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

10. Do you consider yourself to be a creative person? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

11. Do you tend to have a lot of confidence in yourself and the results of your endeavors? (1 being “not confident” and 5 being “very confident”)

1 2 3 4 5

Thank you very much for your input!

Excerpt from: *Infants and Children: Prenatal through Middle Childhood*, Laura E. Berk

Ethnic minority subcultures often foster unique language skills that do not match the expectations of most classroom and testing situations. Shirley Brice Heath (1982, 1989), an anthropologist who has spent many hours observing in low-income black homes in a southeast American city, found that black adults asked children very different kinds of questions than are typical in white middle-SES families. From an early age, white parents ask knowledge-training questions, such as “What color is it?” and “What’s this story about?” that resemble the questioning style of tests and classrooms. In contrast, the black parents asked only “real” questions – ones they themselves could not answer. Often these were analogy questions (“What’s that like?”) or story-starter questions (“Didja hear Miss Sally this morning?”) that called for elaborate responses about personal experiences and no single right answer.

Heath and other researchers report that these experiences lead low-income black children to develop complex verbal skills at home, such as storytelling and exchanging quick-witted remarks. But their language differs from that of white middle-SES children in emphasizing emotional and social topics rather than facts about the world (Blake, 1994). Not surprisingly, black children may be confused by “objective” questions they encounter in classrooms and withdraw into silence.

The impact of culture on language styles is apparent in children’s narratives. Most school-age children’s narratives follow a topic-focused formula; they build to a high point, describe a critical event, and resolve it. African-American children, however, often tell topic-associating stories, which blend several similar experiences. One 9-year-old, for example, related having a tooth pulled, then described seeing her sister’s tooth pulled, next told how she removed one of her baby teeth, and concluded with her offer to take out her cousin’s baby tooth: “So I told him, ‘I’m a pullin’ teeth expert...call me, and I’ll be over’” (McCabe, 1998). And it is not assessed in verbal items on intelligence tests.

Berk, Laura E. *Infants and Children: Prenatal through Middle Childhood*. Allyn and Bacon: Boston, 2002.

Things everyone should know about the cognitive development of ten, eleven, and twelve-year olds

From Andrea Shockling

1. Their thought process is logical, flexible, and organized in its application to concrete information. They can give clear directions for how to get from one place to another. However, they have difficulty with abstract ideas – ones not apparent in the real world.

How will this challenge us to assist the students creatively in Growing Theater classes this year?

2. Intermediate students use a variety of memory strategies to store and retain information. They're able to rely on *rehearsal*, or the repetition of information over and over again, and *organization* of related items, but are still working on *elaboration*, or creating a shared meaning or relationship between two or more members of information that are not members of the same category.

How will this challenge us to help students develop and elaborate upon ideas in Growing Theater this year?

3. They are not yet good at cognitive self-regulation, or the process of continuously monitoring progress toward a goal, checking outcomes, and redirecting unsuccessful efforts.

How will this challenge us to keep students moving progressively forward in the process of writing and rehearsing their play?

Growing Theater

September 10th

Welcome and Introduction to Growing Theater

- ❖ Introduction to Growing Theater
- ❖ Meet the Mentors!
- ❖ Participate in a Survey
- ❖ Have some fun playing theater games!



Propel Growing Theater Survey #1

Please circle one answer.

1. Are you looking forward to participating in Growing Theater?
 - A. Yes
 - B. No
 - C. I am not sure

2. How much did you know about storytelling before being in this program?
 - A. A lot
 - B. A little
 - C. None

3. When you are not sure of how to approach a problem, do you ask a grown-up to help?
 - A. Yes, always
 - B. No, never
 - C. Yes, sometimes

4. How much interest do you have in learning about the theater?
 - A. Really interested
 - B. A little interested
 - C. Not interested
 - D. I am not sure

5. Do you feel like you are confident in working with other people?
 - A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

6. Do you feel like you are comfortable in speaking in front of people?
 - A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

7. Are you good at writing stories?
 - A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

8. Are you good at drawing?
 - A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

9. Did you trust and respect your classmates when you are working together?
 - A. Yes, always
 - B. No, never
 - C. Yes, Sometimes
 - D. I am not sure

10. Do you want to learn more about a career in the theater?
 - A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

Thanks for taking the survey!!!

Mentor Guidelines

September 10th

Goal

- **To introduce the Growing Theater Program and the Carnegie Mellon Mentors to the students at Propel Charter School-Homestead**

Strategy

- **Our first visit to the School**
- **Assignment of Mentors to Mentees**
- **Introduction of the Program to the Mentees**
- **Mentee surveys**
- **Play some theater games for fun!**

Agenda

- **Introduce ourselves (lead by Anne)**
- **Zip-Zap-Zop (lead by _____) (mentors demo)**
- **Raise the Roof game (lead by _____) (mentors demo)**
- **Divide into Mentor/Mentee teams to get to know each other**
 - Good questions with which to start:
 - What is your favorite/least favorite thing to do?
 - What is the best/worst thing about you?
 - Have you ever seen a play?
- **Complete mentee surveys**
- **Motivation Game (lead by _____) (mentors demo)**
 - Once Upon a Time
 - Large Group gets in a circle.
 - First Person says “Once Upon a Time”
 - Second Person says “there was a large horsefly”.
 - A third person might say: “with wings the size of those on a 747”
 - Etc...until we get around the circle and the story must end.
- **Talk about the program and short and long term goals (lead by _____)**
- **Introduce Pledge to the Play (lead by _____)**
- **Discuss our goals (particularly end of semester/year presentations)**
- **Circle Tag (lead by _____) (mentors demo)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?

- What did you discover in smaller groups?

Materials needed for the session

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

Growing Theater
September 17th

Storytelling

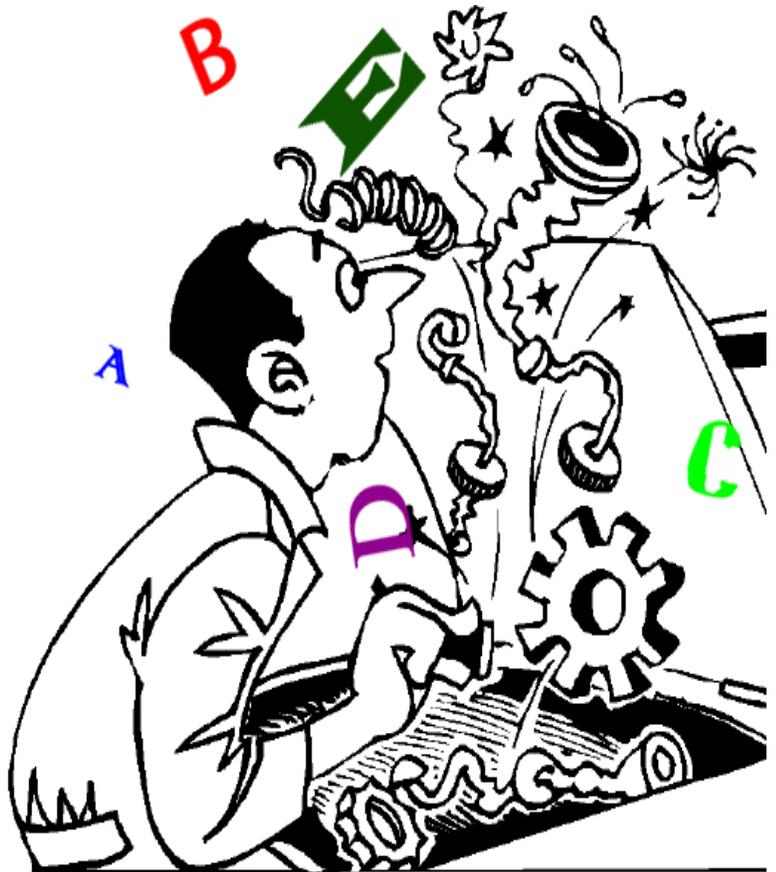
- ❖ Today we will explore how to create a story.
- ❖ We will begin think about how to make our story: *Growing Up Steel*



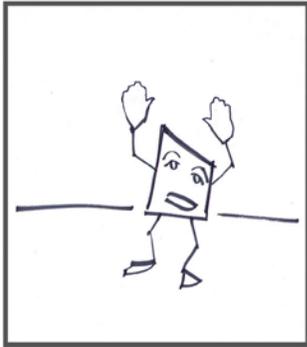
Play and Story Components

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

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



comedy



OPENING BEAT



BACKSTORY



ATTACK



DISCOVERY



REVERSAL

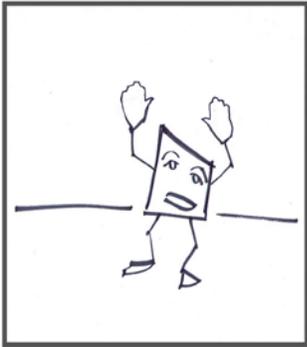


CLIMAX

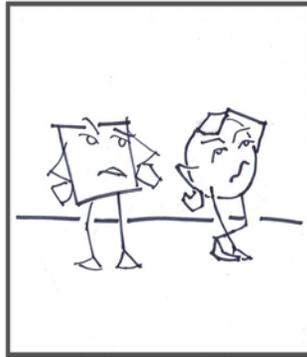


CLOSING BEAT

tragedy



OPENING BEAT



BACKSTORY



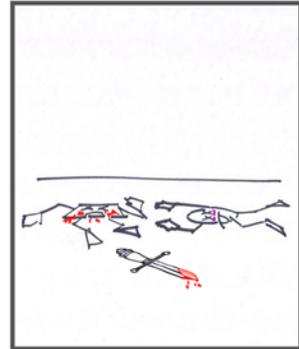
ATTACK



DISCOVERY



REVERSAL



CLIMAX



CLOSING BEAT

The Emperor's New Suit

by Hans Christian Andersen

English Translation: H. P. Paull

Many, many years ago lived an emperor, who thought so much of new clothes that he spent all his money in order to obtain them; his only ambition was to be always well dressed. He did not care for his soldiers, and the theatre did not amuse him; the only thing, in fact, he thought anything of was to drive out and show a new suit of clothes. He had a coat for every hour of the day; and as one would say of a king "He is in his cabinet," so one could say of him, "The emperor is in his dressing-room."

The great city where he resided was very gay; every day many strangers from all parts of the globe arrived. One day two swindlers came to this city; they made people believe that they were weavers, and declared they could manufacture the finest cloth to be imagined. Their colors and patterns, they said, were not only exceptionally beautiful, but the clothes made of their material possessed the wonderful quality of being invisible to any man who was unfit for his office or unpardonably stupid.



"That must be wonderful cloth," thought the emperor. "If I were to be dressed in a suit made of this cloth I should be able to find out which men in my empire were unfit for their places, and I could distinguish the clever from the stupid. I must have this cloth woven for me without delay." And he gave a large sum of money to the swindlers, in advance, that they should set to work without any loss of time. They set up two looms, and pretended to be very hard at work, but they did nothing whatever on the looms. They asked for the finest silk and the most precious gold-cloth; all they got they did away with, and worked at the empty looms till late at night.

"I should very much like to know how they are getting on with the cloth," thought the emperor. But he felt rather uneasy when he remembered that he who was not fit for his office could not see it. Personally, he was of opinion that he had nothing to fear, yet he thought it advisable to send somebody else first to see how matters stood. Everybody in the town knew what a remarkable quality the stuff possessed, and all were anxious to see how bad or stupid their neighbors were.

"I shall send my honest old minister to the weavers," thought the emperor. "He can judge best how the stuff looks, for he is intelligent, and nobody understands his office better than he."

The good old minister went into the room where the swindlers sat before the empty looms. "Heaven preserve us!" he thought, and opened his eyes wide, "I cannot see anything at all," but he did not say so. Both swindlers requested him to come near, and asked him if he did not admire the exquisite pattern and the beautiful colors, pointing to the empty looms. The poor old minister tried his very best, but he could see nothing, for there was nothing to be seen. "Oh dear," he thought, "can I be so stupid? I should never have thought so, and nobody must know it! Is it possible that I am not fit for my office? No, no, I cannot say that I was unable to see the cloth."

“Now, have you got nothing to say?” said one of the swindlers, while he pretended to be busily weaving.

“Oh, it is very pretty, exceedingly beautiful,” replied the old minister looking through his glasses. “What a beautiful pattern, what brilliant colors! I shall tell the emperor that I like the cloth very much.”

“We are pleased to hear that,” said the two weavers, and described to him the colors and explained the curious pattern. The old minister listened attentively, that he might relate to the emperor what they said; and so he did.

Now the swindlers asked for more money, silk and gold-cloth, which they required for weaving. They kept everything for themselves, and not a thread came near the loom, but they continued, as hitherto, to work at the empty looms.

Soon afterwards the emperor sent another honest courtier to the weavers to see how they were getting on, and if the cloth was nearly finished. Like the old minister, he looked and looked but could see nothing, as there was nothing to be seen.

“Is it not a beautiful piece of cloth?” asked the two swindlers, showing and explaining the magnificent pattern, which, however, did not exist.

“I am not stupid,” said the man. “It is therefore my good appointment for which I am not fit. It is very strange, but I must not let anyone know it;” and he praised the cloth, which he did not see, and expressed his joy at the beautiful colors and the fine pattern. “It is very excellent,” he said to the emperor.

Everybody in the whole town talked about the precious cloth. At last the emperor wished to see it himself, while it was still on the loom. With a number of courtiers, including the two who had already been there, he went to the two clever swindlers, who now worked as hard as they could, but without using any thread.

“Is it not magnificent?” said the two old statesmen who had been there before. “Your Majesty must admire the colors and the pattern.” And then they pointed to the empty looms, for they imagined the others could see the cloth.

“What is this?” thought the emperor, “I do not see anything at all. That is terrible! Am I stupid? Am I unfit to be emperor? That would indeed be the most dreadful thing that could happen to me.”

“Really,” he said, turning to the weavers, “your cloth has our most gracious approval;” and nodding contentedly he looked at the empty loom, for he did not like to say that he saw nothing. All his attendants, who were with him, looked and looked, and although they could not see anything more than the others, they said, like the emperor, “It is very beautiful.” And all advised him to wear the new magnificent clothes at a great procession which was soon to take place. “It is magnificent, beautiful, excellent,” one heard them say; everybody seemed to be delighted, and the emperor appointed the two swindlers “Imperial Court weavers.”

The whole night previous to the day on which the procession was to take place, the swindlers pretended to work, and burned more than sixteen candles. People should see that they were busy to finish the emperor’s new suit. They pretended to take the cloth from the loom, and worked about in the air with big scissors, and sewed with needles without thread, and said at last: “The emperor’s new suit is ready now.”

The emperor and all his barons then came to the hall; the swindlers held their arms up as if they held something in their hands and said: “These are the trousers!” “This is the coat!” and “Here is the cloak!” and so on. “They are all as light as a cobweb, and one must feel as if one had nothing at all upon the body; but that is just the beauty of them.”

“Indeed!” said all the courtiers; but they could not see anything, for there was nothing to be seen.

“Does it please your Majesty now to graciously undress,” said the swindlers, “that we may assist your Majesty in putting on the new suit before the large looking-glass?”

The emperor undressed, and the swindlers pretended to put the new suit upon him, one piece after another; and the emperor looked at himself in the glass from every side.

“How well they look! How well they fit!” said all. “What a beautiful pattern! What fine colors! That is a magnificent suit of clothes!”

The master of the ceremonies announced that the bearers of the canopy, which was to be carried in the procession, were ready.

“I am ready,” said the emperor. “Does not my suit fit me marvelously?” Then he turned once more to the looking-glass, that people should think he admired his garments.

The chamberlains, who were to carry the train, stretched their hands to the ground as if they lifted up a train, and pretended to hold something in their hands; they did not like people to know that they could not see anything.

The emperor marched in the procession under the beautiful canopy, and all who saw him in the street and out of the windows exclaimed: “Indeed, the emperor’s new suit is incomparable! What a long train he has! How well it fits him!” Nobody wished to let others know he saw nothing, for then he would have been unfit for his office or too stupid. Never emperor’s clothes were more admired.

“But he has nothing on at all,” said a little child at last. “Good heavens! Listen to the voice of an innocent child,” said the father, and one whispered to the other what the child had said. “But he has nothing on at all,” cried at last the whole people. That made a deep impression upon the emperor, for it seemed to him that they were right; but he thought to himself, “Now I must bear up to the end.” And the chamberlains walked with still greater dignity, as if they carried the train which did not exist.



REVENGE OF THE PAPER CHASE

Title

By

Author

MICHAEL MARK CHEMERS

Fancy way of saying
"Characters"

DRAMATIS PERSONAE

PROFESSOR, male, mid-forties. Wears a cheap-looking jacket and tie. Imposing.

STUDENT, male, late teens. Wears popular but dirty clothes. Meek.

The characters are described by gender, age, and a general appearance. This is to help the casting.

TIME

The present day.

Notes on the **SETTING** (time and place) of the piece help the company envision the world of the play.

PLACE

The professor's office

NOTES

Under no circumstances is this to be played as a comedy.

This is a place where you can put any observations you have that you think are important.

SCENE: *A professor's office, books on the walls, a large desk center. The desk has a big, black chair behind it, and a very small wooden chair in front of it. A PROFESSOR is sitting in the black chair, grading papers. A STUDENT enters.*

STUDENT

You asked to see me, Dr. Bloodsucker?

The DIALOGUE of the play begins here. All DIALOGUE is indented. The speaker of the line is indented to the center and is in all caps.

This line is called a "BULLET." It gives the company information about the scene they need to get started. Note how the character names are in ALL CAPS. This makes them easy to find.

PROFESSOR

Ah yes, Cringey. Just wait there by the door.
(pause)

No, further outside. I can't stand the smell of you.
(he returns to writing)

Stage directions are indented further and printed in italics. If they occur within someone's line, set them off in parentheses and give them their own line.

STUDENT

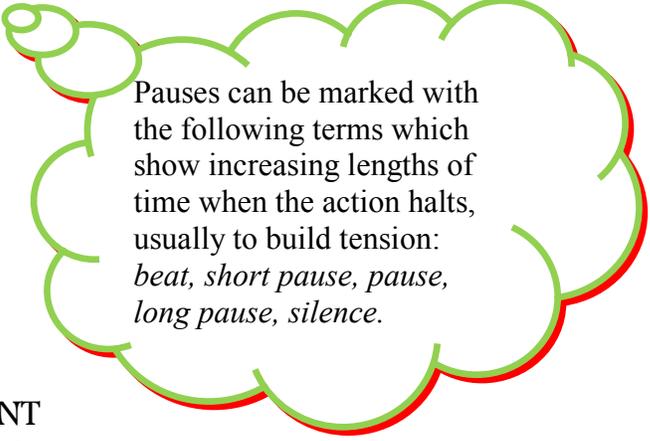
Is this about--

This dash indicates that the next line "steps on" this one, or is spoken over it. If a character trails off, use an ellipsis...

PROFESSOR

QUIET!

(he returns to writing. Pause.)



Pauses can be marked with the following terms which show increasing lengths of time when the action halts, usually to build tension:
beat, short pause, pause, long pause, silence.

STUDENT

Because I can explain about that.

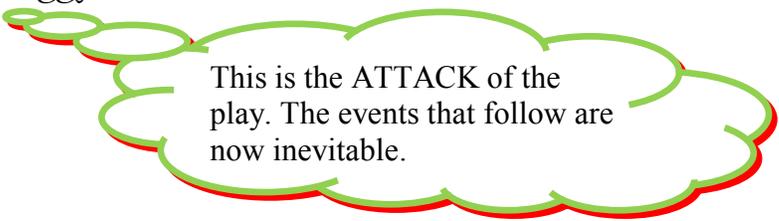
PROFESSOR

I said SHUT UP!

(he returns to writing. He finishes looks at his work)

PROFESSOR

There, Mr. Wilks, let's see you try to keep that scholarship now! All right, Cringey, come in. Come in. Come on! Come on, doggy. Come on! SIT!



This is the ATTACK of the play. The events that follow are now inevitable.

(the STUDENT comes in at the command and sits in front of the desk)

Cringey, you know when you applied to this university there was some opposition.

STUDENT

Was the faculty divided on the idea?

PROFESSOR

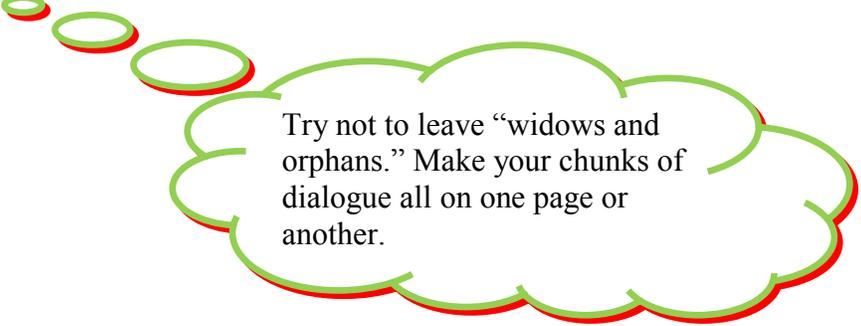
You could say that. Everybody but me was against you.

STUDENT

I appreciate that, sir.

PROFESSOR

Don't interrupt! This is serious. Professor Snothanky threatened to resign. Professor Yakamoto actually committed ritual suicide just at the very notion that we might tarnish our hallowed halls with a student of your... caliber.



Try not to leave "widows and orphans." Make your chunks of dialogue all on one page or another.

STUDENT

Well, you can't really blame ME for --

PROFESSOR

QUIET! We had to fudge admissions standards left and right. Do you know I killed Dean Rocknroll WITH MY BARE HANDS!

STUDENT

Yes, sir. Thank you, sir.

PROFESSOR

Don't thank me. I myself am appalled at you.

STUDENT

Why, sir?

PROFESSOR

You are educationally unreachable. You are the intellectual equivalent of a cantaloupe on a warm day. You are personally awkward and frankly, smelly. Your hygiene leaves a lot to be desired, and you have the face of a saint... Bernard.

STUDENT

I'm just as God made me, sir.

PROFESSOR

Don't you try to blame the Almighty for this! I myself would not even bother to step over you dying in the gutter except that you're my wealthy second cousin twice removed's child.

STUDENT

This is about my paper, isn't it?

PROFESSOR

Argh! I was trying to avoid this but I guess there's nowhere left to hide!

STUDENT

I can explain.

PROFESSOR

You really think you can explain this?
(he holds up a manilla envelope)

STUDENT

Surely it wasn't ALL bad.

PROFESSOR

Bad? No no no no no. This paper is EVIL.

STUDENT

Evil?

PROFESSOR

Evil.

STUDENT

Look, I admit that some of my arguments may have needed a little work.

PROFESSOR

Your arguments were abysmal.

STUDENT

Perhaps my transitions could have been—

PROFESSOR

Your transitions were the pinnacle of putrescence.

STUDENT

But you have to admit my conclusions were —

PROFESSOR

Button it up, scumbag. I've seen better paper at the bottom of a year-old beach latrine.

STUDENT

All right, it may be bad, but evil? You can't seriously be accusing my paper of actively wanting to hurt people?

PROFESSOR

(ranting and fuming around the room)

Oh no? My wife only read the cover page and she's in intensive care! I got to page five and I blacked out. I woke up on the freeway halfway to Jersey with a bottle of vodka in one hand and a tickle-me-Elmo doll in the other. After that I don't know what happened. I think I may have hurt someone!

STUDENT

Professor, what are you saying? A paper can't make you actually go out and do violence to anyone.

PROFESSOR

Oh, you're right, I'm sure you're right. But then, how do you explain THIS!

(he produces a severed human arm from his jacket and throws it on the desk)

STUDENT

Gaaaaaaahhhhhh!

PROFESSOR

(out of breath, leaning over the desk, as if in a trance)

Evil. Evil. Evil. Evil. Evil.

There is a long pause.

STUDENT

So, you want me to rewrite it?

PROFESSOR

No! I want you to DESTROY it!

STUDENT

What?

PROFESSOR

(forcing the manilla envelope into the STUDENT's hands)

Take it! Burn it! Melt it down in the fires from whence it was forged!
Stop it before it kills again!

STUDENT

I will! I will!
(he looks in the envelope)
It's not here.

PROFESSOR

What?

STUDENT

It's not in the envelope.

PROFESSOR

It's ESCAPED!

STUDENT

Gaaaaahhhh!

PROFESSOR

Get out there! Find it!

STUDENT

What am I supposed to do?

PROFESSOR

You're its creator! Only you know what it wants! How it thinks! Now
get out there and save humanity!

STUDENT

(running out the door)
Gaaaaaaaaahhhhhhhh!

Beat.

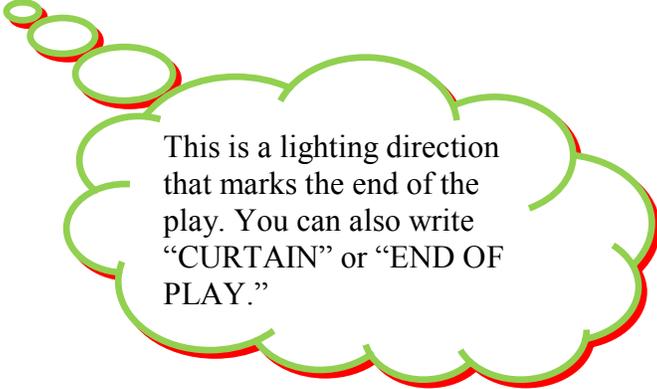
PROFESSOR

Ah ha ha ha hah ha ha ha ha ha haaaaa! That oughta teach the
little squirt to leave his cell phone on in MY class.
*(he returns to the desk to continue grading, chuckling. He
turns
over a paper, and is horrified at what he sees. He starts backing
away from the desk)*

PROFESSOR (continued)

Oh, no. It's you! But, but, but I thought I got rid of you... no, no!
Don't come any closer! Maybe we can make a deal! I know some
publishers.... NO! Get away! Get away!
AAAAAAAAAAAAAAAAAAAAHHHHHHHH!

BLACKOUT.



This is a lighting direction that marks the end of the play. You can also write "CURTAIN" or "END OF PLAY."

Growing Theater

Homework

Name _____



If you could tell someone one thing that you thought was important about growing up as a fifth-grader in Pittsburgh, what would it be?

Who is the Pittsburgher that you most admire and why? This can be anyone, alive or dead, someone famous or someone in your family, for example.

What do you want to be when you grow up?

Mentor Comments:

Grade:

Mentor Guidelines

September 17th

Goal

- Introduce story and play components
- Discuss Themes and Ideas for *Growing Up Steel*

Strategy

- Introduce Story Components
- Read *The Emperor's New Suit* and look at the Story Components in Context
- Read *Revenge of the Paper Chase* and look at the Play Components in Context
- Discuss Themes and Ideas for *Growing Up Steel*, in context of the discussion on story and play components

Agenda

- Motivation Game
 - Zip-Zap-Zop (lead by _____)
- Pledge to the Play (lead by _____)
- Read *Emperor's New Suit* aloud.
 - Assign Mentors and students to take turns reading paragraphs, perhaps go around circle.
- Discussion of Story Components. Use *ENS* as an example. (lead by _____)
 - Story Components
 - Idea
 - Theme(s)
 - Research
 - Title
 - Character List
 - Play Body
 - Beats
 - Fixed
 - Closing Beat
 - Climax
 - Attack
 - Opening Beat
 - Floating
 - Back-story
 - Discovery
 - Reversal
 - Maguffin

- Dialogue
 - Action
 - Stage Directions
 - Characters
 - Conflict
 - Antagonist(s)
 - Protagonist(s)
- **Read *Revenge of the Paper Chase* (two mentors: _____ and _____)**
- **Discussion of Story Components. Use *Revenge of the Paper Chase* as an example. (lead by _____)**
- **Play Components**
- Character List
 - Dialogue
 - Stage Directions
 - Format of written play
- **Small Groups: Discuss themes and ideas that would be a way to think about the homework assignment.**
- **Hunter/Hunted (lead by _____) (mentors demo)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- Did they seem to understand story components and how they apply to *The Emperor's New Suit*?
- How were their answers from the homework? Were they able to extrapolate them into themes and ideas?
- What can we use? How do we go forward in guiding them to start to put ideas together?

Materials needed for the session

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

Growing Theater
September 24th

Idea Building!

- ❖ Today we will begin building our ideas for *Growing Up Steel*.



Mentor Guidelines

September 24th

Goal

- To distribute themes and build ideas for *Growing Up Steel*.
- To explore methods of story building
- To begin building stories

Strategy

- Distribute themes to groups
- Do some improv around the themes
- Start to build some stories

Agenda

- **Motivation Game**
 - Improv Game (lead by _____) (mentors demo)
- **Pledge to the Play (lead by _____)**
- **Large Group Discussion**
 - What's in at title? Discuss "Growing Up Steel".
 - Hand out story themes:
 - Group One
 - Teachers
 - Holidays
 - Pets
 - Group Two
 - Summer
 - Friends
 - Standardized tests
 - Group Three
 - Siblings
 - Liars/cheaters
 - Field trips
 - Group Four
 - Neighborhood
 - Bullies
 - Parents
 - Discuss ideas of Story boxes, based on the comedy/tragedy cartoons.
- **Small Group Discussion**
 - Do some improv around one of the team's themes.
 - Notate major story points on newsprint pads.
 - What themes and ideas emerge?

- Is there any kind of story that is implied by the improv?
- Build a story based on the improv and your themes and the story boxes
- **Wake-up Game: Atootitah (lead by _____)**
- **Large Group Discussion**
 - Each group presents the stories created in the smaller groups to the larger group.
 - What kinds of suggestions can the larger group offer?
- **Hunter/Hunted (lead by _____) (mentors demo)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- Did they catch on to the idea of building idea and theme?
- Does this thing feel like it might coalesce, eventually?

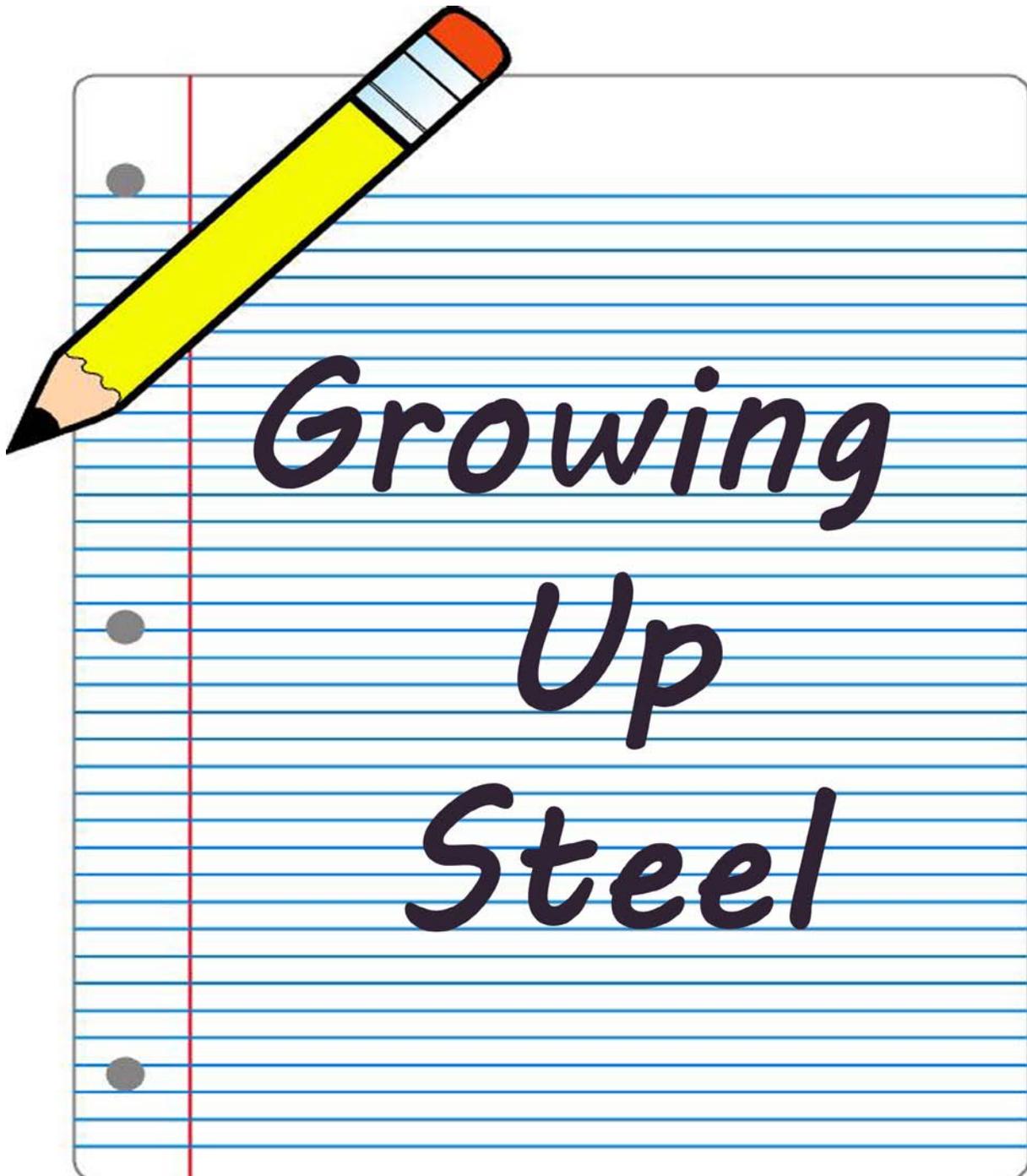
Materials needed for the session

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

Growing Theater
October 1st

Continue Story Building

- ❖ Today we will continue working on our stories for *Growing Up Steel*.



Mentor Guidelines

October 1st

Goal

- To continue to build ideas for *Growing Up Steel*.
- To continue to explore methods of story building
- To continue to build stories

Strategy

- Continue to improv around the themes
- Build stories based on the second themes

Agenda

- **Motivation Game: Machine Game (Working together on Stories) (lead by _____) (mentors demo)**
 - Divide into smaller groups.
 - Each Group is assigned a machine to build
 - Bug maker
 - Sock ironer
 - Paper airplane maker
 - Nose blower
 - Fried egg cooker
 - Light bulb replacer
 - Practice and then demo machine to group
 - What can this game tell us about storytelling?
- **Pledge to the Play (lead by _____)**
- **Small Group Discussion**
 - Do some improv around one of the team's themes.
 - Notate major story points on newsprint pads.
 - What themes and ideas emerge?
 - Is there any kind of story that is implied by the improv?
 - Build at story based on the improve and your themes and the story boxes
- **Wake-up Game: Atootitah (lead by _____)**
- **Large Group Discussion**
 - Each group presents the stories created in the smaller groups to the larger group.
 - What kinds of suggestions can the larger group offer?
- **Zip Zap Zop (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- Are they starting to figure out how to structure stories?

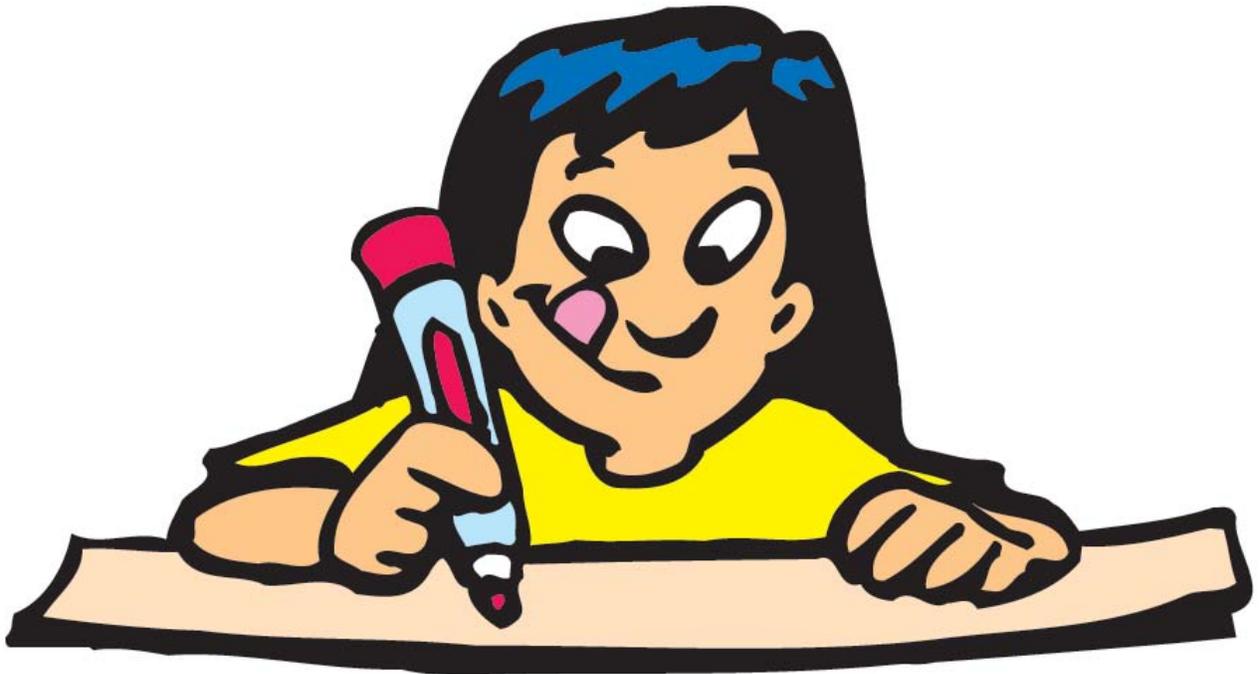
Materials needed for the session

- newsprint pads
- sets of colored markers
- masking tape
- Way to show video
- whiteboard

Growing Theater
October 8th

Continue Story Building

- ❖ Today we will continue working on our stories for *Growing Up Steel*.



Mentor Guidelines

October 8th

Goal

- To continue to build ideas for *Growing Up Steel*.
- To continue to explore methods of story building
- To continue to build stories

Strategy

- Continue to improv around the themes
- Build stories based on the second themes

Agenda

- **Motivation Game: Story Circle (lead by _____) (mentors demo)**
 - Everyone forms a circle
 - Goal is that first person says “Once Upon a Time” and by the time we get around the circle once, we have a complete story.
- **Pledge to the Play (lead by _____)**
- **Small Group Discussion**
 - Do some improv around one of the team’s themes.
 - Notate major story points on newsprint pads.
 - What themes and ideas emerge?
 - Is there any kind of story that is implied by the improv?
 - Build at story based on the improve and your themes and the story boxes
- **Wake-up Game: Atootitah (lead by _____)**
- **Large Group Discussion**
 - Each group presents the stories created in the smaller groups to the larger group.
 - What kinds of suggestions can the larger group offer?
- **Gargoyles (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- Are they starting to figure out how to structure stories?

Materials needed for the session

- newsprint pads

- sets of colored markers
- masking tape
- Way to show video
- whiteboard

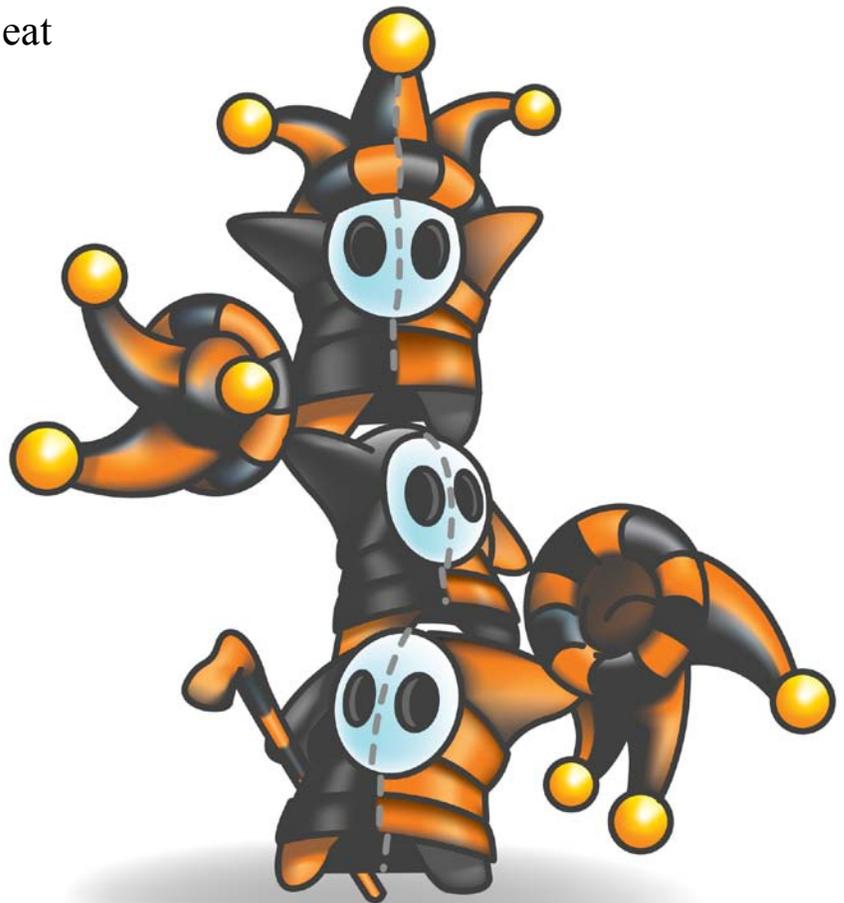
Building Plays from Stories

- How do we turn our stories into plays?
- What are the components of a play? Review.
- How are plays and stories the same and how are they different?



Play Components: Review

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



Mentor Guidelines

October 22nd

Goal

- To begin to make our stories into plays.

Strategy

- Using the Play components list and the stories that we have constructed, we will start turning our stories into plays.
- Write and perform one play.

Agenda

- **Motivation Games**
 - **Which Way Stage Direction Game (lead by _____)**
 - Divide floor into 9 squares. Designate one as upstage right, etc...
 - Three students at a time. Someone calls a stage direction and the students run to that square.
 - Add “in” (squatting) and “out” jumping when they get comfortable with the game .
 - **Stage Direction Game (lead by _____)**
 - Two people with rest of crowd watching as “audience”. One person performs an action. The other person turns that action into verbal stage direction. “John walks across the room and then collapses in the corner”
- **David Ives *Sure Thing* (lead by _____, actors _____, _____)**
- **Pledge to the Play (lead by _____)**
- **Small Group Work**
 - Meet with your mentees and restructure the stories into plays
- **Atootitah (lead by _____)**
- **Large Group Work**
 - Each group performs their first play.
- **Hunter Hunted (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- Do we need to change our approach in any way?
- Are there overlaps or holes that we can spot right off in our lists of questions?
- Formalize list of questions.
- Make lists of which students will ask which questions and which students will hold the camera.

Materials needed for the session

- newsprint pads
- sets of colored markers
- masking tape
- white board

Growing Theater
November 5th

More Building Plays from Stories

- We will continue making plays from our stories this week.



Mentor Guidelines

November 5th

Goal

- To continue to make our stories into plays.

Strategy

- Using the Play components list and the stories that we have constructed, we will work on turning our stories into plays.
- Write and perform our second play.

Agenda

- **Motivation Games**
 - **Action Game (lead by _____)**
 - Students get into small groups
 - Each group must act out a fairy-tale in 30 seconds or less.
 - The stories will then be performed for the group.
 - Cinderella
 - Beauty and the Beast
 - Snow White
 - Hansel and Gretel
 - Little Red Riding Hood
 - Three Little Pigs
 - Goldilocks and the Three Bears
 - The Princess and the Pea
 - Jack and the Beanstalk
 - The Three Bears
- **Pledge to the Play (lead by _____)**
- **Small Group Work**
 - Meet with your mentees and restructure their second stories into plays
- **Large Group Work**
 - Each group performs their second play.
- **Palm Trees, Angels, Elvis (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?

- Do we need to change our approach in any way?
- Are there overlaps or holes that we can spot right off in our lists of questions?
- Formalize list of questions.
- Make lists of which students will ask which questions and which students will hold the camera.

Materials needed for the session

- newsprint pads
- sets of colored markers
- masking tape
- white board

Growing Theater
November 12th

Continue Building Plays from Stories

- We will continue making plays from our stories this week.



Mentor Guidelines

November 12th

Goal

- To continue to make our stories into plays.

Strategy

- Using the Play components list and the stories that we have constructed, we will continue to work on turning our stories into plays.
- Write and perform our third play.

Agenda

- **Motivation Games**
 - **Silent Telephone (lead by _____)**
 - Students and mentors break into four groups (This game is done sitting down.)
 - The first person in the group chooses an object, such as a toaster
 - They then mime the action of toasting bread to the person next to them.
 - The rest of the group may not watch and the game must be done silently.
 - When the second person thinks they know what the object is, they nod and pass along the action to the third person in line and so on until we reach the end.
 - The last person then says what they think the object is, with the goal being that it's what the first person started out with.
- **Pledge to the Play (lead by _____)**
- **Small Group Work**
 - Meet with your mentees and restructure their third stories into plays.
- **Large Group Work**
 - Each group performs their third play.
- **Zip-Zap-Zop (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?

- Do we need to change our approach in any way?
- Are there overlaps or holes that we can spot right off in our lists of questions?
- Formalize list of questions.
- Make lists of which students will ask which questions and which students will hold the camera.

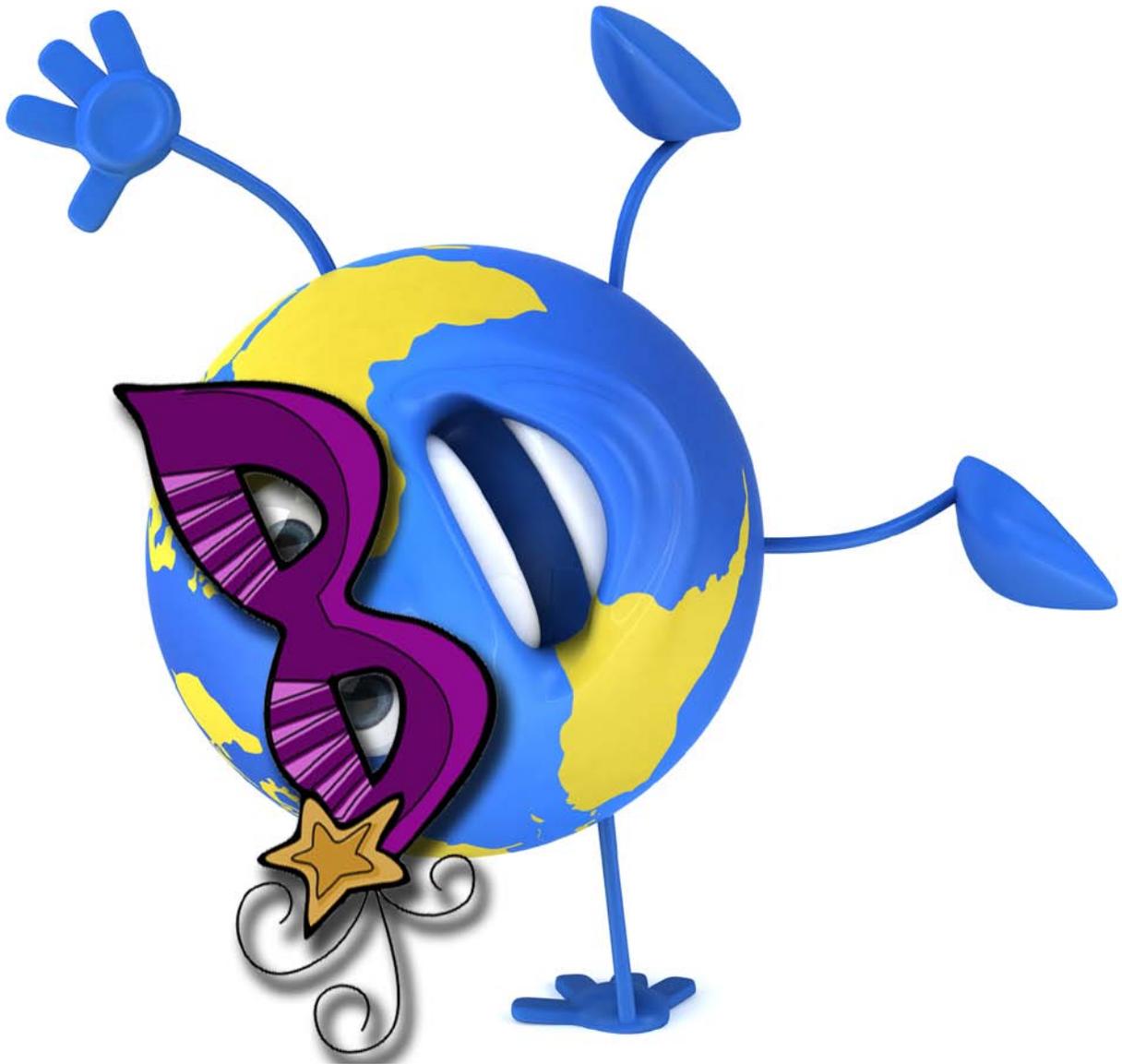
Materials needed for the session

- newsprint pads
- sets of colored markers
- masking tape
- white board

Growing Theater
November 19th

The World of the Play

- Today we will start thinking about the world in which our plays live!



Elements of a Theatrical World

Scenery

Props

- Hand Props
- Large Props

Costumes

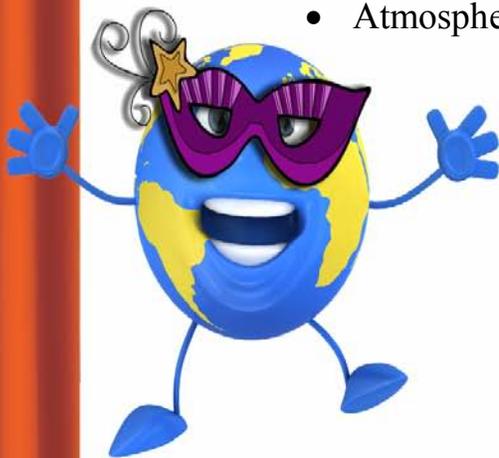
- Clothes
- Shoes
- Hats
- Wigs

Lighting

- For mood
- To direct our eye and attention

Sound

- Sound Effects
- Music
- Atmosphere



Mentor Guidelines

November 19th

Goal

- We will start imagining the world of our plays.

Strategy

- We will discuss the components of the theatrical worlds.
- Make lists of what our worlds need.

Agenda

- **Motivation Game**
 - This is a..... (lead by _____)
 - Everyone stands in a circle.
 - We have a large piece of fabric that we will pass around the room.
 - Each person imagines and “performs” that the cloth is something else, a tent, a river, a skirt, etc...
 - Go all the way around the circle.
- **Pledge to the Play (lead by _____)**
- **Large Group**
 - General Discussion of what things to consider when thinking about the world of the play.
 - Scenery
 - Props
 - Costumes
 - Lighting
 - Sound
 - How much do we have to show the audience for them to understand where and who we are and in order to get a sense of atmosphere? Reference Motivation Game.
 - Mentors bring a costume, a light, a prop a sound, some music to demo.
- **Atootitah (lead by _____)**
- **Small Group**
 - Make lists of what kinds of things we need in each of our plays.
- **Hunter/Hunted (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- How did the taping go?
- Do we have any good material?
- Is the material that we have relevant to our ideas and themes that we've established earlier?
- What kinds of ideas do we want to push next week when we try to start bringing this thing together?

Materials needed for the session

- newsprint pads
- sets of colored markers
- masking tape
- white board
- Mentors bring a costume, a light, a prop a sound, some music to demo.

Growing Theater
December 3rd

Draw our Worlds!

- Today we will draw the worlds for each of our pieces. In our drawings we will think about scenic objects, props, light, costumes and we will talk about sound.



Growing Theater

Homework

Name _____

Have a great holiday! Think about our project over the break and bring back some ideas for the Worlds of your plays!



Propel Growing Theater Survey #2

Please circle one answer.

1. Are you enjoying participating in Growing Theater?
 - A. Yes
 - B. No
 - C. I am not sure

2. How much more do you know about storytelling than before being in this program?
 - A. A lot
 - B. A little
 - C. None

3. When you are not sure of how to approach a problem, do you ask a grown-up to help?
 - A. Yes, always
 - B. No, never
 - C. Yes, sometimes

4. How much interest do you have in learning about the theater?
 - A. Really interested
 - B. A little interested
 - C. Not interested
 - D. I am not sure

5. Do you feel like you are confident in working with other people?
 - A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

6. Do you feel like you are comfortable in speaking in front of people?

- A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure
7. Are you good at writing stories?
- A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure
8. Are you good at drawing?
- A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure
9. Did you trust and respect your classmates when you are working together?
- A. Yes, always
 - B. No, never
 - C. Yes, Sometimes
 - D. I am not sure
10. Do you want to learn more about a career in the theater?
- A. Yes
 - B. No
 - C. Maybe/Somewhat
 - D. I am not sure

Thanks for taking the survey!!!

Mentor Guidelines

December 3rd

Goal

- Draw worlds for the plays.

Strategy

- Draw worlds for the plays.
- Get ideas for what those drawings will turn into
- Complete the end of semester surveys.

Agenda

- **Motivation Game**
 - **Emotion Party (lead by _____)**
 - One person is chosen as the host for the party. Everyone else will be guests. The first guest “knocks on the door”. When that guest enters, he/she is in a highly emotionally charged state. The host takes on the state of the guest. The next guest knocks, in a different emotional state. The first guest and the host adopt that state. This continues until all of the guests are in the room.
- **Pledge to the Play (lead by _____)**
- **Complete Surveys**
- **Large Group**
 - **Mentors will demonstrate drawing worlds of the play and brainstorming on paper. (lead by _____) Ideas:**
 - What color is scary?
 - What kind of music is happy?
 - What do you see when it’s dark?
 - What would a frog wear to a costume party?
 - What sort of hat does a moose wear in the rain?
 - What sorts of sounds do you hear at school?
 - What are the differences between the way your school building looks from how your house looks?
- **Small Group**
 - **Draw all of our story worlds, as many elements as we have time for.**
- **Large Group**
 - **Idea Gallery: Everyone will walk around the room so see what kinds of ideas other groups are developing.**

- **Zip-Zap-Zop (lead by _____)**

Mentor Evaluation

From Mentor observation during the class period

- Were kids engaged and energized?
- Does it seem like we can come up with a cohesive, engaging and relevant piece?
- What do we have to do before we meet with the kids, next?

Materials needed for the session

- newsprint pads
- sets of colored markers
- masking tape
- white board

Growing Theater Post-Program Survey (For Mentors)

Please circle your answers.

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

1 2 3 4 5

2. How strong do you feel your dedication is to a given task on a scale of 1 to 5? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

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

1 2 3 4 5

4. Do you feel like the skills emphasized in Growing Theater have been solidified by helping to teach them to your mentees? (1 being “no” and 5 being “extensively”)

1 2 3 4 5

5. Would you choose to continue to share your knowledge of and experience in the world of theatrical story telling with non theater related people? (1 being “never” and 5 being “as often as possible”)

1 2 3 4 5

6. Do you consider yourself to be a patient person? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

7. Do you consider yourself to be a strong leader? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

8. Do you normally have a lot of respect and trust towards others? (1 being “not much” and 5 being “a tremendous amount”)

1 2 3 4 5

9. Do you consider yourself to be a collaborative person? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

10. Do you consider yourself to be a creative person? (1 being “not at all” and 5 being “extremely”)

1 2 3 4 5

11. Do you tend to have a lot of confidence in yourself and the results of your endeavors? (1 being “not confident” and 5 being “very confident”)

1 2 3 4 5

Thank you very much for your input!

THEATRE SPORTS

A mentor director stands off to the side with a bell, gives the directors, and ends the action when it stops being productive/funny/interesting, with a hit of the bell. Always end after a big laugh. The students should be coached to play their parts with as much intensity, energy, and sincerity as possible.

- **LIVING SCULPTURE.** One student is the sculptor, the other a piece of clay. Start with some warm-ups teaching clay how to hold its shape, and sculptors how to be gentle and respectful. After getting comfortable, the sculptor molds the clay into a statue according to the title given by the mentor: Winged Victory, Sports Triumph, The Workers, The Biggest Sorrow, Holiness, and such. Play stirring music in the background – I first did this with Guillermo Gomez-Pena, so for preference, nonvocal salsa/pop fusion.
- **ULTIMATE MASHUP DJ.** This exercise has one student DJ directing the output of sounds of a group of students (5 or 6) who act as his moog sampler. Each student in the “orchestra” comes up with a sound which is like a sample of music; a percussive rhythm, a short melody, a series of weird sounds, a choral ode, a rhymed couplet, whatever, but enough for the DJ to work with. Then the DJ “activates” each student, setting intervals and rhythms, to create a mash-up. The students must obey the DJ’s commands, using all or part of their samples as directed in terms of pitch, rhythm, and timing, but the DJ must use the samples as thought up by the students.
- **DON’T LAUGH!** One student gets two minutes to get members of the group to laugh without saying anything.
- **SOUND FX.** Two students are given a complex action to play, like “Going to Work,” “Having Lunch” or “Launching a Rocket.” One student silently mimes going through the actions while the other stands off to the side making sound effects. The fx producer must match the sounds to the mime’s actions, and the mime is responsible for making the sound effects make sense. Play until it stops being funny. Other ideas: “Robbing a Bank,” “Walking a Bunch of Dogs,” “Delivering the Mail,” “Cooking a Lobster,” “Hunting a Snark.”
- **ONE-LINERS: PROPS.** The mentors bring in some props – the larger and stranger the better. The students pair up and take turns coming up with a one-liner. For instance – a large hoop and a stick can become a huge magnifying glass (“Elementary, my dear Watson”) or an oversized, netless butterfly hunter’s net (“Boy, that was one hungry butterfly!”).
- **ONE-LINERS: ADS.** Mentors write slogans down on cards. These are popular political slogans, ads, what have you, like: Must See TV, Yes We Can, Jacob or Edward, You’re in Good Hands, A Diamond is Forever, Finger-Lickin’ Good, Why Is This Man Smiling?, First the Bad News, Melts in Your Mouth Not in Your Hand, etc. Mentors hand cards out to pairs of students who have to make a scene in which that slogan is the only spoken line.
- **SCENES FROM A HAT.** The mentors write funny situations down on slips of paper. These could be: “Things you can say to a pet you can’t say to your parents,” “Bad times to fall asleep/break into song/belch,” “Too much information,” “How the dinosaurs ACTUALLY died,” “Things you don’t want to hear from your barber/doctor/teacher/airline pilot,” “Bad

ideas for parade floats,” “When cartoon characters go on dates,” “First drafts of famous movie lines,” “World’s Worst Doctor/Lawyer/ Politician/Quarterback/Person to be stuck with at a party,” “Trivial Reasons to hold news conferences,” “Sports Commentators on their day off,” “Presidential Slogans that will not get you elected,” “Losing Science Fair projects,” “Celebrity Endorsements Doomed to Fail,” “Rejected Scenes from the movie *Twilight*,” “Inappropriate Introductions,” “Bad Motivational Speeches from your parents,” “Transformers Robots Go to School,” “Things you don’t expect to hear from a seashell,” “Times You Wish You Could Get ‘Beamed Up,’” The mentor calls them out randomly, and groups of students in ones, twos, or threes take turns presenting their interpretations. Keep it short!

- **NEWS CONFERENCE.** A student leaves the room. A group of three other students then decides the subject of a news conference that the first student will be giving. Then the student comes back in and begins holding the conference, but he or she doesn’t know what the conference is about. The students then ask him questions about the subject of the conference. When the first student can guess the subject of the conference, the game ends.
- **ASK THE EXPERT.** One student is an expert, the other students are questioners at a seminar. The student is not told what his or her expertise is in until the game begins. Samples: Running an Elephant Washing Business, Riding in an Alien Spaceship, Real Estate for Pets, Superhero Career Counseling, etc. Since the student is an “expert,” he or she can say whatever about it and the other students have to accept it as the gospel truth.
- **LIAR’S CORNER.** Here a student is handed a random object; an eggbeater, a corkscrew, a stitch holder, knitting needles, colander, yo-yo, etc. The student has to think of a use for the object that is not the real use, and then explain it convincingly to the group.
- **FAIRY TALE TALK SHOW.** Here two or three students play characters from a well-known fairy tale or nursery rhyme are on a “Jerry Springer” style talk show. The host takes questions from the audience about their motivations, backgrounds, and how they feel in the aftermath of the stories. The more belligerent and accusatory the questions, the better.
- **GOLDBERG STREET.** David Mamet’s book *Goldberg Street* is a collection of “contentless scenes,” which are a few minutes of dialogue that do not contain referents to anything in particular. Put the students in groups of two or three and give them a scene. They have to act out the scene, establishing the content through their actions. Here is a short contentless scene from *King Lear*:

A
No.

B
Yes.

A
No, I say.

B
I say, yea.

A
No, no, they would not.

B
Yes, they have.

- **SILENT MOVIES.** The mentors find a scene from a movie and play it in class with the sound off. Students are assigned the roles on the screen and have to come up with the missing dialogue on the spot.
- **MISSION IMPROBABLE.** The students come up with a simple task, like “going grocery shopping,” “taking a test,” “finding your socks,” or “getting ready for school.” Two students improvise a scene based on this activity as if it were as dangerous and exciting as an action scene from a spy movie. When the scene begins, the mentors play background music, as from the score of a James Bond film or *The Incredibles*.
- **QUESTIONS ONLY.** This is for four students. Two students have to do a scene in which they can only ask questions. Anyone who repeats a question, stalls, or makes a statement is belled out and replaced with another student, and the scene continues. Scene ideas include Escaping from Prison, Putting Out a Fire, Alien Invasion, Earthquake, Averting a Plane Crash, Scenes from Ancient Rome. Failing is funnier than succeeding in this game.
- **WORLD’S WORST SUPERHEROES.** Four students line up to play superheroes having to deal with some major horrible global crisis appearing on the World Crisis Monitor at the Super Headquarters. Before the scene begins, the mentors give the first student the crisis and the name of the first superhero, like “Seriously Forgetful Man” or “Jellogirl” or “Captain Interpretive Dance.” The superhero acts out how he or she would respond to the crisis. After a moment or two, the next student runs in and says “I came as soon as I heard.” The first student responds by making up a new identity for the new player and says “Thank heavens you’re here, Has Too Many Cavities Man,” or whatever. They play the scene forward. Then the third student runs in as per the second, and the second student gives the new identity “Thank heavens you’re here, Major States-The-Obvious.” Repeat with the fourth, “Thank heavens you’re here, Thinks-Everybody-Is-On-Fire Man.” The superheroes deal with the crisis (or not) quickly, then the fourth student gives an exit line and leaves. Repeat with third, then second, and then the first student closes the scene with a final line.
- **WORLD’S WORST DATING VIDEOS.** Here the students need a box of costume accessories that change the face or upper body; hats, ties, masks, fake noses and moustaches. They have to come up with a persona to fit that who is trying to get a date, or if that’s too uncomfortable, a job.
- **BREAKING NEWS.** On a video screen, the mentors play footage of something as weird as possible. Two students play news anchors who can see the video, and the third plays a field reporter on the scene, who can’t. The anchors ask the reporter questions about the scene and the reporter answers without ever turning around and looking at the screen. At the end of the game, the reporter has to guess what was on the screen.

- **QUIRKED NEWS.** This is for four students. They are the crew of a nightly news program. The first student is the “straight” anchor. The other three students play the co-anchor, the weatherman or woman, and the sports anchor. The first student as to stand outside while each of the other three is given a strange quirk to play, like “Malfunctioning Robot,” “Tarzan,” “Cookie Monster,” “Elmo,” “Compulsive Liar,” “Angry Teacher,” “Fashion Designer on Too Much Caffeine,” “Woman who is standing on a cliff edge in a high wind,” “Man who is turning into a Penguin,” “A bunch of chickens.” The first student introduces the program and a silly news story, then turns it over to the co-anchor for details. The co-anchor plays out his quirk, then the anchor turns it over to the weatherman, and then to the sportscaster.
- **PARTY QUIRKS.** As above, except the first student is throwing a party. Quirky guests appear and play out their bizarre personalities one by one. The game ends when the first student guesses the identities.
- **QUIRKY DATING GAME.** This is an episode of a dating game show, where a student is trying to pick someone to go out on a date. This student asks the other students questions. The other students have each been given a personality quirk as above. The game ends when the first student can guess the secret identities.
- **MORE SAMPLE QUIRKS.** Compulsive Overeater, Thinks She’s Lady Gaga, Stage Hypnotist who Uses his Butt, Depressed Sports Coach, A Horse, Frankenstein’s Monster, An Evil Version of one of the Mentors, Turning into a Dinosaur, Secretly Trying to Murder Someone Else on the Stage, Passenger on a Plane when a window suddenly blows open, Kid who can See Dead People, Bank Robber Trying to Escape, Bad Roommate, Stuck-Up Teenager, Old Woman who accidentally gets on a rollercoaster, Shakespearean Actor with a Sneezing Fit.

Mentors can workshop games, come up with scenes for the hat and personality quirks, and devise new games or challenges to add to old ones, or combine games (Questions only AND Props or Costumes, for instance).

