

The Arts: A Content Course for Teachers

Seminar 1: Theatre Teacher's Packet

Approved for Professional Development Training by the Kentucky Department of Education. A KET professional development workshop for educators developed in partnership with the Institute for Arts in Education and the Kentucky Center for the Arts.

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The Arts: A Content Course for Teachers

Seminar 1: “Theatre”

Seminar 2: “Dance”

Seminar 3: “Music”

Introduction to the Seminar and Series

Targeted Audience: Arts and humanities teachers, all levels

The Arts: A Content Course for Teachers features programs on the elements and principles of three art forms assessed in Kentucky schools: theatre, dance, and music. Rather than focusing on teaching strategies, these programs are designed to enhance teachers’ knowledge in the arts. The programs all feature hands-on activities and entertaining video segments as well as instruction from practicing artists and art educators.

The first seminar in the series feature J. Daniel Herring of Stage One children’s theatre in Louisville. Using excerpts from *Signature*, KET’s series on regional writers (specifically, the programs on playwrights George Wolfe and Marsha Norman) and excerpts from the Stage One productions of *Frankenstein*, *The Great Gilly Hopkins*, and *Pinocchio*, Dan demonstrates the development of scenarios using both dialogue and monologue; the way in which an actor develops a character; and simple methods for including lighting, costume, and scenic design in classroom and school productions. He also provides tips for teachers to follow when directing and staging a play.

Please note: Participants should have a grade-level appropriate piece of literature on hand to use in developing a scenario with dialogue and monologue.

About This Teacher Packet

In addition to the introduction to the seminar and series, this packet includes an agenda for the program, a brief biography of the seminar presenter, and specific materials related to seminar content. You’ll find more details in the table of contents on page 3.

Seminar Format

This 90-minute program was produced on location in Louisville. Any information needed for participation in the seminar is included in the videotape and/or this teacher packet.

Professional Development Credit

Stage of Participant Development: Practice/Application

The Kentucky Department of Education has approved all KET Star Channels Seminars for professional development credit if schools or districts choose to include them in their professional development plans. Districts or schools may choose to include preparation and/or follow-up time as part of professional development. For example, if a teacher participates in one 90-minute program and spends an additional 30 minutes in related activities, he or she could be awarded a total of two hours professional development credit.

Individual teachers who wish to use these videotapes for professional development credit should check with their school professional development chair or with their district professional development coordinator.

Professional development can also be used to satisfy requirements for the fifth year program. Contact your local university or the Division of Teacher Education and Certification at 502-564-4606 for more information.

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About the Seminar Presenter

Presenter **R. Daniel Herring** is the associate producing director of Stage One Professional Theatre for Young Audiences in Louisville. Dan has a B.A. in theatre from Virginia Tech and an M.F.A. in child drama from Arizona State University. While at Stage One, Dan has developed classes and workshops for students and teachers; written study guides for Stage One productions; led after-play discussions; served on numerous arts education committees; and directed plays. He has also published articles in *Youth Theatre Journal*, *Drama/Theatre Teacher*, *Drama/Contact*, *Reading Horizons*, and *The Middle School Journal*, as well as co-authored and contributed to books in the field of drama education. In addition to his work with Stage One, Dan teaches in the Institute for Arts Education each summer and serves as an adjunct professor at the University of Louisville.

Theatre Vocabulary

actor: a performer who assumes the role of a character in a play

characterization: how an actor uses body, voice, and thought to develop and portray a character different from himself

conflict: when characters' actions and wills oppose each other, creating tension

costume: an outfit or piece of clothing worn by an actor to communicate information about the character or the environment

designer: the person responsible for planning any visual or sound aspects of a production, including costume, set, props, lights, make-up, and sound

dialogue: spoken conversation between two or more characters

director: the person who guides actors and designers to develop a plan according to his or her interpretation

expression: physical and vocal aspects used by the actor to convey mood, feeling, or personality

improvisation: the spontaneous unscripted use of speech and movement to act out a particular situation

lighting: the placement and color of light to communicate environment, mood, or feeling

make-up: use of cosmetics and wigs to transform an actor into a character

mime: the art of conveying ideas without words

monologue: a long speech or passage spoken by one character

pantomime: gesture and movement used by the actor to indicate the presence of imagined objects

playwright: the person who develops and writes the script for dramatic performance

plot: the events and relationships that form the basis of a play's story

producer: person who provides the financial and/or administrative support for a production

properties (props): any moveable object that appears on stage during a performance, from a telephone to a train

scenery: the theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment

set: the acting area, including scenery and props

script: the written dialogues, description, and directions for a dramatic performance

Recommended Resources for Teaching Drama

Barnfield, Gabriel. *Creative Drama in Schools*. New York: Macmillan, 1971.

Supplies ideas the author has used successfully in secondary school. Focuses on the use of movement, rhythm, dance, and music as a way of fostering imagination.

Barrager, Pamela. *Spiritual Understanding Through Creative Drama*. Valley Forge, PA: Hudson Press, 1981.

The use and value of creative dramatics in religious education.

Berger, Isabel. *Creative Drama in Religious Education*. Wilton, CT: Morehouse Barlow, 1976.

A practical, experience-based text on the use of creative dramatics in religious education.

Byers, Ruth. *Creating Theatre*. San Antonio: Trinity University, 1968.

Focuses on playwrighting for children and adolescents, starting with pantomime and improvisation and leading to writing exercises.

Chambers, Dewey. *Storytelling and Creative Drama*. Dubuque, IO: William C. Brown, 1979.

Provides guidance for selecting stories and presenting them effectively.

Charters, Jill and Anna Gately. *Drama Anytime*. Portsmouth, NH: Heinemann Educational Books.

Techniques for teaching young children both in language arts and across the curriculum, with activities that start with dramatic play and move to more formal drama.

Cheifitz, Dan. *Theatre in My Head*. Boston: Little, Brown, 1971.

Describes an experimental creative drama workshop in an inner-city New York church.

Crosscup, Richard. *Children and Dramatics*. New York: Scribner's, 1966.

Describes the author's 27-year career teaching in a single school, emphasizing ways he stimulated his students' creativity.

Ehrlich, Harriett and Patricia Grastry. *Creative Dramatics Handbook*. Philadelphia: School District of Philadelphia Instructional Services, 1971.

Practical ideas for teachers who want to include creative drama in their curriculum.

Fitzgerald, Burdette. *World Tales for Creative Dramatics and Storytelling*. New York: Prentice-Hall, 1962.

A wide variety of stories drawn from rarely represented folktales.

Fox, Mem. *Teaching Drama to Young Children*. Portsmouth, NH: Heinemann, 1987.

A book to guide teachers of the youngest pre-primary and primary students.

Goodwillie, Barbara. *Breaking Through: Drama Strategies for Ten's to Fifteen's*. Rowayton, CT: New Plays, 1986.

Highly recommended for middle school and high school teachers.

Haaga, Agnes and Patricia Randles. *Supplementary Material for Use in Creative Dramatics with Younger Children*. Seattle: University of Washington, 1952.

Specific outlines of lessons the authors used with younger children, including music, literature, and children's reactions.

Haggerty, Joan. *Please Can I Play God?* Indianapolis: Bobbs-Merrill, 1967.

An account of Haggerty's first teaching experience, teaching creative drama to children in a London ghetto school.

Hayes, Ann. *Onstage & Backstage at the Night Owl Theatre*. ISBN 0-15-200782-2

Heinig, Ruth. *Creative Drama for the Classroom Teacher*. Englewood Cliffs, NJ: Prentice-Hall, 1981.

Chapters are arranged to guide teachers from simple to more advanced techniques, including pantomime, improvisation, songs, and games. Includes suggestions for teaching college students.

_____. *Creative Drama for Kindergarten through Grade 3*. Englewood Cliffs, NJ: Prentice-Hall, 1987.

_____. *Creative Drama Resource Book for Grades 4 through 6*. Englewood Cliffs, NJ: Prentice-Hall, 1987.

Meant for classroom teachers who have no background in theatre, but who would like to use drama with their students.

Hodgson, John and Ernest Richards. *Improvisation*. London: Methuen, 1967.

Exercises for use with adults as well as children. Focuses on spontaneous response to the unexpected and using that response in controlled situations.

Kase, Robert. *Stories for Creative Acting*. New York: Samuel French, 1961.

All the stories included in this collection have been successfully dramatized in the classroom.

Kase-Polisini, Judith. *The Creative Drama Book: Three Approaches*. New Orleans: Anchorage Press, 1988.

Recommended to both specialists and generalists working in schools, recreation programs, and therapeutic settings.

Keller, Betty. *Improvisations in Creative Drama*. Colorado Springs, Co: Meriwether Publishers Ltd., 1988.

One half of this book is set up for creative drama workshops and includes rhythm and drama, group poetry production, improvisations with large groups and "no audience" activities. The second half contains dramatic sketches.

Keysell, Pat. *Motives for Mime*. London: Evans, 1975.

Divided into three sections for children 5-7, 7-9, and 9-12, the exercises in this book progress from simple to complicated.

Korty, Carol. *Plays from African Folktales, with Ideas for Acting, Dance, Costumes*. New York: Scribner, 1975.

Useful for having some ready-made plays that deal with African culture. Includes *The Man Who Loved to Laugh*.

Kraus, Joanna Halpert. *Sound and Motion Stories*. Rowayton, CT: New Plays, 1971.

Explores how sounds and actions can be used to capture the imagination of younger children.

McCaslin, Nellie. *Children and Drama*. 2nd ed. Lanham, MD: University Press of America, 1986.

Geared toward more experienced teachers, this book contains 20 essays by experts in the field of teaching drama to children.

_____. *Creative Drama in the Intermediate Grades*. White Plains, NY: Longman, 1987.

_____. *Creative Drama in the Primary Grades*. White Plains, NY: Longman, 1987.

These books combine theory and lesson plans with scope and sequence of objectives; geared toward classroom teachers specifically.

National Standards for Arts Education. Music Educators National Conference, 1-800-828-0229. ISBN 1-56545-036-1. Accessible on line at www.byu.edu/tmcbucs/arts-ed/StanHome.html.

Nobleman, Roberta. *Fifty Projects for Creative Dramatics*. Bethal, CT: New Plays, 1986.

Tested, successful activities for classroom teachers and recreation leaders.

_____. *Using Creative Drama Outside the Classroom*. Bethal, CT: New Plays, 1974.

Teaching creative drama successfully in nontraditional spaces and places (for teachers as well as recreation leaders).

Polsky, Milton. *Let's Improvise!* Lanham, MD: University Press of America, 1989.

Contains an abundance of short, lively suggestions for improvisation.

Perieira, Nancy. *Creative Dramatics in the Library*. Rowayton, CT: New Plays, 1974.

Ideas for using the neighborhood library as the site for dramatic activities with suggestions for starting points, games, group management, visual aids, and culminating activities.

Rosenberg, Helane. *Creative Dramatics and Imagination: Transforming Ideas into Action*. New York: Holt, Rinehart and Winston, 1987.

Covers imagery, the Rutgers Method, drama structures, and "starters."

Salisbury, Barbara. *Theatre Arts in the Elementary School (K-3) and (4-6)*. New Orleans: Anchorage Press, 1987.

Designed for classroom teachers who are required to teach drama but have little or no background in it. Includes clear guidelines and practical activities.

Scher, Anna, and Charles Verrall. *100+ Ideas for Drama*. London: Heinemann Educational Books, 1975.

Lots of good ideas for games, warm-ups, mime and movement, and activities with props and costumes as well as suggestions for improvised plays.

_____. *Another 100+ Ideas for Drama*. London: Heinemann Educational Books, 1987.

Ideas for working with older students, including advanced improvisation and producing end-of-term plays.

Schwartz, Dorothy, and Dorothy Aldrich, eds. *Give Them Roots and Wings*. 2nd ed. New Orleans: Anchorage Press, 1987.

Workbook-style book for elementary school teachers including dramatic activities, goals, and assessment checklists.

Siks, Geraldine Brain. *Children's Literature for Dramatization*. New York: Harper & Row, 1964.

Stories include introductions that are particularly useful to less experienced drama teachers, but the book is useful for more experienced teachers as well.

_____. *Drama with Children*. 2nd ed. New York: Harper & Row, 1983.

Intended for more experienced teachers and graduate students, this book discusses the philosophy of drama, the teaching of drama, and individual experiences and uses of drama.

Sklar, Daniel Judah. *Playmaking: Children Writing and Performing Their Own Plays*. New York: Teachers and Writers Collaborative, 1991.

Sklar's approach to creating an animal, object, natural (wind or sun), or human character is simple and direct. He has students answer certain questions in character and then write about their performances.

Slade, Peter. *Child Drama*. London: University of London Press, 1954.

Detailed, informative text that presents the author's philosophy of teaching drama to children.

_____. *An Introduction to Child Drama*. London and Toronto: Hodder and Stoughton, 1976.

Highly recommended for the beginner, this book provides a succinct introduction to Slade's ideas concerning drama and children including minimal adult imposition.

Spolin, Viola. *Improvisation for the Theatre*. Evanston, IL: Northwestern University Press, 1963.

Comprehensive handbook for teaching and directing, primarily for adults. Appropriate for more experienced teachers who can adapt the material to fit their students. Includes variety of theatre exercises and games.

_____. *Theatre Games for the Classroom*. Evanston, IL: Northwestern University Press, 1987.

Spolin's adaptation of *Improvisation for the Theatre* for inexperienced classroom teachers.

Strauss, Joyce. *Imagine That! Exploring Make-Believe*. New York: Human Sciences Press, 1985.

Contains materials teachers and recreational leaders should find useful in teaching creative drama.

Van Tassel, Katrina, and Millie Greimann. *Creative Dramatization*. New York: Threshold Division, Macmillan, 1973.

Geared particularly toward teachers of very young children with ideas for stimulating creativity through music, mime, movement, and language. Highly recommended.

Wagner, Jearnine, and Kitty Baker. *A Place for Ideas: Our Theatre*. Rev. ed. New Orleans: Anchorage Press, 1978.

Inspiring book for people who work with children in the arts. Illustrations depict children experimenting with color, movement, and music, as well as creative drama.

Ward, Winifred. *Playmaking with Children*. New York: Appleton-Century-Crofts, 1957.

Arranged according to age level and use, including dramatics in schools, recreation, therapy, and religious settings. Valuable for both inexperienced and expert teachers.

_____. *Stories to Dramatize*. Anchorage, KY: Anchorage Press, 1952.

Rich variety of stories arranged according to children's ages (includes ideas for children from six to 14).

Way, Brian. *Development Through Drama*. New York, Humanities, 1972.

Stresses the development of the whole child, with special attention given to older students.

Wilder, Rosilyn. *A Space Where Anything Can Happen*. Rowayton, CT: New Plays, 1977.

Includes challenges, projects, descriptions of the author's classroom experiences, management tips, and more.

www.artsednet.getty.edu

www.artsedge.kennedy-center.org

Theatre Resources Available from KET

Arts Toolkit: Drama

Visit <http://www.ket.org/artstoolkit/drama/> for information and online resources related to the KET Drama Arts Toolkit. The Toolkit includes videos, video excerpts, and accompanying teaching and informational materials to help you address Kentucky academic standards as well as to build your own knowledge of drama.

Kentucky teachers may order the Drama Toolkit from KET. Visit our ordering information page at http://www.ket.org/artstoolkit/drama_order.htm for complete details.

Instructional Television

You can learn about the programs listed below and other instructional series and programs available from KET by searching our online Instructional Videos Catalog at www.ket.org/itvvideos/.

Appleseed John

Students in grades 3-7 will enjoy this 90-minute Stage One production about a young farm girl who meets John Chapman, the legendary Appleseed John.

Liz's Circus Story

Kentuckian Liz Bussey Fentress's one-woman play spans 23 years, beginning when Liz is 21 and newly graduated from the University of Wisconsin. Originally produced at Horse Cave Theatre and adapted for television by the playwright/performer, this 60-minute program is suitable for students in grades 6-12.

Electronic Field Trip to Horse Cave Theatre

This 30-minute program showcasing Kentucky's Horse Cave Theatre gives students a behind-the-scenes look at theatrical production.

Wind in the Willows

Stage One, Louisville's professional theater for young people, adapted Kenneth Grahame's classic children's novel for the stage. This 90-minute program, intended for grades P-8, includes the play itself plus a short segment on how the stage performance was transformed into a television production.

Words Like Freedom/Sturdy Black Bridges

Geared toward high school students, this 60-minute program features African-American writers and performers giving dramatic readings of their own works and the works of other black women.

Editor's Note: KET often airs Kentucky and national productions and plays on its evening schedule (KET1 and KET2). To learn about current programming, check in *Visions*, KET's program guide (available at the back of *Kentucky Monthly* magazine) or go to "Watch" on the KET Web site, www.ket.org.

Seminar Activity

1. Using a grade-level appropriate piece of literature, write a scenario using dialogue and monologue to dramatize a portion of the book.
2. As a follow-up activity, have someone else read your scene aloud. Listen carefully and then rewrite the scene based upon what you heard.

Acknowledgments

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