Warm-Up

- Bippity Bippity Bop (BBB)
- Smithsonian
  1. Water cycle
  2. Lady bug
  3. Chewing (digestive systems)
- Combine Smithsonian tableaus with BBB
- Math Warm-Up Demo

Tableau

- Think of balloons in spaces, limbs and angles, roundedness of body, etc. THINK BIGGER
- Aesthetic reasoning, walking around tableau’s: NOTICING
- Groups make tableaus pay attention to levels and depth, specific details
- Group shares of tableau’s

Seeds: (finding ideas to write about)

Using the Tableaus:
Prompt: "If this was a story what would be happening" or "It reminds me of"
List ideas on chart paper

*A Seeds List* is a list that lives in the classroom full of ideas generated from the Tableau work that can be used for writing.

Descriptive Language (Emotions)

**PASS THE FACE** while giving and receiving a face, switch up the gestures and call out emotion words that might apply to faces

Focus on Sad, Happy, Afraid
Descriptive Language (Properties)

Teachers create individual tableaus and remember them. Bring 3 or 4 teachers up to "stage" and have audience describe the emotion Descriptors

- The Body Language shows
- That Facial Expression without using the "emotion word" itself
  - List ideas on chart paper

Dialogue

Break into 4 or 5 groups. Choose three scenarios using social studies, or stories in the classroom, etc. Demonstrate each tableau.

Tap teachers on the shoulder and have them say what they are "Thinking and feeling" (note: going into detail, deeper)

[If time allows] You could also improv/narrate the "story" and tap on a shoulder when you want a "character" to speak. After each "character" speaks, the rest of the audience says, "said the bus driver, lady bug, etc...."

Amplify the Language from "said":

Write dialogue on chart paper and then rehearse the scene. You can also replace the word "said" with more interesting choices like "exclaimed", "yelled", etc.

Wrap-up
Presenters:

Mary Sutton: Director of Education, TheatreWorks, Silicon Valley has been in theatre education for 20 years. In addition, she is a director and actress with many regional credits. She received her BFA from New York University where she studied with American theatre icon Stella Adler. While at NYU, she won the Sideman Award for excellence in Drama. She is also a directing graduate of the American Repertory Theatre’s Institute for Advanced Theatre Training at Harvard, where she worked with Tony award winner Cherry Jones, Christopher Lloyd and Bill Irwin, among others. She has created four conservatories and was instrumental in developing theatre curriculum for the Clemson University, Hollins College, The Kentucky Governors School, the Tri-County Consortium’s Gifted and Talented Program, Storefront School (Spolato Festival) and Center Scholarship Programs for the Arts Council of the Blue Ridge, and has taught at ACT’s Young Conservatory.

As Director of The Workshop at TheatreWorks, Sutton has increased the impact of the program four fold. She has developed innovative programs including, Shakespeare: The Remix, The Playwrights Project, Playing with Poetry and the Oskar Plays for Elementary schools.

Adam Minton: Director of The Drama School, TheatreWorks, Silicon Valley. After founding his own theatre company at home in South Jersey, he attended Shenandoah Conservatory in Virginia, earning a Bachelors of Fine Arts in Theatre for Youth. From there, he worked as a Director and Designer at various professional and non-profit theatre companies in the Northern Virginia area. Adam moved out to California in the fall of last year to work as an Administrator at the California Theatre Center where he taught, directed and performed for children of all ages and all over the West Coast. After working as a teaching artist for TW, he is now full time as the Director of the Drama School.
Think Bigger

In a circle, the Teaching Artist picks one student to come up with an everyday activity (eating a bowl of cereal, taking a shower, etc.) and then pantomime the activity the way he/she would normally do it. The group then turns to the next person in the circle and in unison tells him/her to “Think Bigger!” That person does the same activity a little bit bigger. And then the group tells the next student to “Think Bigger!” who does the same activity even bigger, and so on until the activity has become so big that a new one needs to be chosen.

Bibbity, Bibbity, Bop!

Students stand in a circle and the TA stands in the middle. The TA has three choices of dialogue: “Bibbity, Bibbity, Bop!”, “Hippity, Hippity Hop”, and “Bop.” He/she picks one line to say, randomly chooses one student and points at that student. If the TA says Bibbity, Bibbity, Bop!” the student must say “Bop!” before the TA does. For “Hippity, Hippity, Hop!” the student must jump and clap once before the TA finishes speaking. Finally, if the TA says “Bop!” the student must do nothing.

Smithsonian

The object of Smithsonian is for participants to form a variety of tableaux (using a variety of numbers of people) and to move quickly from one tableau to another. The tableaux are based on the topic or theme of the session. Using a prompt sheet (which states the title of each tableau, how many participants in each tableau, and a brief description of the position of or activity within each tableau) a leader asks participants to move through a variety of tableaux. The tableaux may include movement and sound for variation. Smithsonian should always include one tableau that must be held until a different tableau is called thereby “holding” or “releasing” the participants. Smithsonian can be played rapidly, with the objective of eliminating participants or slowly with the objective of sequence and flow. Participants are eliminated from play whenever they do not listen; do not find a proper place within, or are late forming, a tableau. Sticklers of the game also eliminate any participants who move or flinch if they are supposed to remain frozen.

FINDING SHAPES

Note: This step can be accomplished through a variety of activities. The one listed below is based on the work of Jerry Faleck and is one of many possible exercises.
1. Students start in seated circle. Begin by asking students to find a shape while seated with a different body part in the air (i.e. find a shape with head/hand/foot in air). Begin with something they know (like sitting) and then move into something more abstract.

2. Have students find a safe space in the room where they are not touching anyone else. Now, ask them to find shapes in a high level (“All the way up!”), middle level (“Don’t have to balance.”), and low levels. Have the students freeze in each shape.

3. Next, have students find shapes and add something to focus on (i.e. make fingers and toes are important, with corners, with places for balloons, with twists, etc.). Begin to notice things about the shapes – ‘I notice Andrea’s chin is tucked and her arms are straight. I notice Angelo’s eyes are open wide and his fingers are spread. I notice Sarah is balancing on one foot and there are twists in her arms.”

4. Allow students to notice things about other students by asking one student to remain frozen while other students relax and offer comments on what they notice.

VARIATIONS:

1. Students sit in a circle and begin by finding shapes in a seated position.

2. Next, have one student go to the center of the circle and find a shape and freeze in that position. Then, have the next student in the center join the other student finding a new shape at a different level that “fills” the space around the other shape. Have the student who was in first carefully leave the center, while the other student remains frozen, and continue around the circle.

3. After the first few shapes have been created, begin to ask the students what they notice or what story could be taking place in this frozen tableau. In order to have more students participate, the artist may have 3 or 4 students in the center at a given time.

   a. Encourage students to make shapes more difficult yet remain frozen and strong. Give the students tricks for balancing – “Look at something not moving and breathe silently so no one can hear you.” Encourage students to notice things and not to judge things (i.e. “I notice she is curled in a ball” vs. “I like how she is sitting” or “I notice his mouth is turned up and his arms are spread wide” vs. “He is happy”)

EMOTIONAL STATUES

1. Pair off the students and having one student be the “Sculptor” and the other be the “Clay.”

2. Have the sculptor carefully and respectfully mold the clay into an emotional statue.

3. Select a couple of sculptors to walk around the gallery and say things they notice. Then switch. Give students only about one minute to create their sculpture. Continue until time is up.

   a. Encourage students to use their whole face and whole body to communicate the emotion. Encourage them to use different levels to make the tableaux more interesting. Remind them that it’s important to see their face, though. “Tableaux are silent and frozen!”

BUILDING TABLEAUX

1. Divide the students into groups of 4 or 5. Have each group find a safe space in the room and stand in neutral. Tell the students that they have now successfully made tableaux with just one person. (If they do not yet know, briefly discuss what a tableau is – a frozen picture.) Transition by explaining that they will now be creating frozen pictures with more people in order to tell a story. Identify the key elements of a good tableau: 1) frozen and silent; 2) faces the audience; 3) uses levels; 4) is clear and specific; 5) uses facial expressions.

2. Give each group a line or a stanza of the poem they will be presenting and have them create a series of tableau that help tell the story of the tableau.
3. Give the students time to create these tableaus. If they need to present these the following day, that is fine.