



AECE – Arts Education Classroom Experience 2021-22



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In partnership with the Thames Valley District School Board and the London District Catholic School Board

Theatre with Dan Ebbs – Teachers Document

Suite includes: Teachers document, Video 1 Mime: 40:59, Video 2 Voice: 32:57, Video 3 Play Writing: 14:08, Video 4 Directing: 36:02

Focus: Drama

Grade(s): 6-8

Overall Expectations: B1. Creating and presenting
B2. Reflecting, Responding and Analysing
B3. Exploring Forms and Cultural Contexts

Elements: Role/Character
Time/Place
Tension
Focus/Emphasis

Dan Ebbs is an actor, teacher, and writer with over 40 years of experience. Having studied theatre at Humber College in Toronto in the early 1980s, Dan spent five years as a stage actor. He then attended the University of Western Ontario to earn a degree in Education. Dan taught English and Drama in Southwestern Ontario, South Korea, and the Czech Republic. Dan began writing plays in 2005. He has since published three plays, one of which was published by the Thoreau Institute in the USA. Dan has worked with the London Arts Council for over seven years.

Video 1: Mime

Introduction to mime: exaggerated reality!

Dan's mime teachers: Tom McCamus, Adrian Pecknold and Dave Conron.

The origins of mime began before humans had spoken language; miming was used to communicate ideas to each other.

Formal mime started in the theatre of Ancient Greece 2,500 years ago with a masked character called Pantomimus, though the performance wasn't always silent.

In 476 BCE, white make-up was applied to mimes. This helped the audience see the mime's face from far away (some of the Ancient Greek theatres could hold thousands of people); the black designs drawn on top of the white helped bring the mime character to life and to express emotions without words.

Mime continued in the Roman theatre, and was also in the classical theatre of India.

In Medieval Europe, mime was used in mummers plays and dumb (silent) shows.

What we associate with modern mime started in Paris, France, in the early 1800s.

03:10 - Dan leads physical warm up.

Head, neck, shoulders, hands, rib cage, spine, hips, legs, feet and toes.

06:06 - **(Guided) Activity 1: Dan demonstrates and invites students to try:**

(a) Flat

Routine using flat hand: the wall, snap on, snap off

(b) Routines using the corner:

- corner of wall
- rolling down the wall

(c) Square Bracket

Routine using bracket: the brick
object constancy

(d) Round

Routines using round:

- the cylinder
- stairs & bannister (up, down, spiral)
- door – feel free to pause and rewind this sequence
- the gondolier, using the neck snap

1. Standard Routines:

- the walk
- window
- ladder
- bicycle

2. Funny Routine:

- bubble gum

3. Performance Notes:

- (a) Try not to perform with your back to the audience.
- (b) Use exaggerated facial expressions to compensate for not speaking.
- (c) Use spots on the floor, walls or ceiling to help you [and your fellow mimes] remember where you have set mime walls, doors, stairs, windows, furniture, etc.
- (d) Keep your mime scenes simple. Don't make it too difficult for your audience to imagine a complex arrangement of objects that they can't see.
- (e) Use the whole stage.
- (f) Rehearse.

1. What do you find difficult about performing mime? What do you find easy about it?
2. What do think would be harder: performing mine onstage or performing on the street?
3. Do you think that you could teach one or two of the mime techniques to family or friends?

Activity 2: Create a sequence of 3 or more mime actions – Create a mini-story.

For example, you are at a lake, you unpack and blow up an inflatable boat with your own lung power, you get in it, paddle it to deep water, pull out a fishing rod, whip the line out, get a bite, struggle really hard to pull the fish in, only to discover that the fish that gave you so much trouble is a tiny little fish – ha ha!, or boo hoo?

/ what is your mini story?

/ How can you clearly tell that story?

/ Have your classmates guess what it is.

Video 2: Voice

It is essential for ALL of the audience to hear every word of the play script clearly.

01:26 - (Guided) Activity 1: Dan demonstrates and invites students to try:

Lie down on your back.

For those who wear glasses, take them off. Close your eyes. Have your mouth slightly open. Arms at your sides. Legs straight out and uncrossed.

This relaxation exercise was taught to Dan's acting class at Humber College by Jim Peddie, who also taught the Linklater System.

Note: If you have problems falling asleep at night, this is a great exercise for you.

Why are we starting a voice class with a relaxation exercise? Because sound is vibration. It can resonate through your entire body, not just in your mouth. The more relaxed you are, the more sound you can produce without much effort and without hurting your throat.

Relaxation Exercise:

Dan goes through a systematic visualization of gently removing stress from your body using your breath in a regular breathing rhythm:

- shoulders to toes
- neck to top of head

Linklater Exercise:

If there are any areas of stress still left in your body, use the regular rhythm of your breath to float each of the pieces of stress to rest on top of your diaphragm – the flat muscle between your lungs and your stomach. Imagine the pieces of stress combining to make a small, coloured ball resting in the middle of your diaphragm, like a ball on a trampoline. When you inhale, the ball goes down. When you exhale, the ball goes up.

Sounding:

- (a) As you exhale, let the ball float up and, when it leaves your mouth as a cloud, gently release it with the sound, “aaaahhhh.”

When the cloud re-enters your mouth during inhalation, it becomes a ball again and floats down to your diaphragm.

Notes:

It is important to stay in the regular rhythm of your breath.

[Don't try to match your neighbour's breathing rhythm.]

- (b) Let your lips close at the end of your “ah,” becoming “aaahhhmmm.”
 (c) Gently bounce the ball from your diaphragm with H, becoming, “haaahhhmmm.”
 (d) Gently double bounce the ball with 2 Hs, becoming, “hahaaahhhmmm.”
 (e) Open your mouth at the end of the sound, becoming, “hahaaahhhmmmaaahhh.”

Vocal Sprint:

Slowly and gently place one hand over your stomach. At the count of 3, we will simultaneously release the sound at double time.

1,2,3. “Hahamah, hahamah, ...”

Now go back to your regular rhythm. “Hahaaahhhmmmaaahhh.”

Slowly, gently let the hand that was on your stomach rest back on the floor.

Think:

Has anything happened to your breath after that vocal sprint? Has your natural breath lengthened? Are there any new places of resonance in your body? Did the ‘colour’ of your voice change?

Now, slowly, step by step, remove each section of the vocal sequence: e, d, c, b, a.

Slowly, gently, eyes closed, roll over onto one side of your body, curled up like a sleeping baby. [Be careful and don't disturb your neighbour.]

Slowly, gently, eyes closed, letting your head be the last to come up, sit up.

(Dan sits up)

Open your eyes.

Turn the lights back on.

14:25 – pause video

1. Did those exercises feel strange or different? What was strange or different about them?
2. Did anyone fall asleep?
3. Did the colour of your 'voice ball' change? When? To what colour(s)?
4. Did you feel vibration in a part of your body that you were surprised you could make vibrate with your voice?

14:30 – **(Guided) Activity 2: Dan demonstrates and invites students to try:**

Warm-up, Relaxation and Vocal Exercise Buffet:

Notes:

- (a) Most of the following exercises were also taught to our college acting class by Jim Peddie.
- (b) For the first exercises, those with glasses should have them in their pockets.

1. Portable Heating Pad:

Rub the palms of your hands together quickly to warm them up. Now lay them on your face. Slowly, gently, carefully massage your face from the top of your forehead to your chin.

2. Jaw Press:

Use the bottoms of your palms and press them into the sides of your skull just behind your cheekbones. This is where you'll find the top of the muscles holding your jaw up tight against your skull. Now push very hard into this muscle with both palms and pull your hands down so that your mouth opens.

Repeat. Repeat again.

Take your chin between the fingers of one hand and move the chin up and down. Is there still resistance in jaw muscles? If so, massage them some more.

3. Facial Stretches (please don't use your hands for these exercises):

- (a) Stick every physical feature of your face straight out in front, as far away from your skull as possible.

Now suck everything back in tight to your skull.

Out. In. Out In.

Shake your face to relax it.

- (b) Face Circles:

Push every feature in your face upward.

Now to your right.

Now downward,

Now to your left.

Keep your facial features going around in a circle.

Now circle them in the other direction.

Shake your face to relax it.

4. Motorboat Lips

Exhaling with the letter P, make your lips vibrate by making a motorboat engine sound.

5. Tongue Flop:

Let your tongue hang way out of you mouth and down near your chin.

Stretch it down to the right.

Stretch it down to your left.

Let it swing back and forth.

6. Cat Hair Ball:

Using your breath, push the letter K up into your soft palate (inside your mouth, top and back), inhaling and exhaling: "K-K-K-K-K-..."

7. Facial Resonance Check:

Hold the palms of your hands about 5 cm from your face in an upside-down V formation, so that your breath can pass freely under your hands.

Say, "Moo-noo-loo-thoo (hard TH, as in 'thing')-voo-zoo."

Who felt vibration in the palms of their hands?

If you did, move your palms a little farther away from your face.

If you didn't feel vibration in your palms, move them a little closer to your face.

Say, ".Moe-know-low-though-voe-zoe."

Continue moving your palms closer or farther to find out how far your facial resonance can travel through the air.

"Mee-..."

"May-..."

"Mie-..."

People with glasses can put them back on.

[Everyone please stand up and get in a big circle]

8. Head and Chest Resonance:

For different characters in plays, it's good to use your chest resonance. For others, head resonance is better.

Please put one palm on top of your head and the other on your chest.

We're going to stretch the sound "key-ah" from our high-note, head resonance of "key" down to our low-note, chest resonance of "ah." Feel the switch in resonance with your hands.

9. Flopover:

Your spine has 33 separate vertebrae bones in it.

Bend your knees slightly. Slowly, starting with your head, feel each, individual, vertebrae bone bend over one by one to the last one attached to your hips, and your hands are on the floor.

Replace each of your vertebrae one by one on top of each other, head last, until you are standing up straight.

As we go downward for our next flopover, release the "Hahaaahhhmmm." Keep the sound going and, when you come back up, release the "ah" to the ceiling.

10. Tongue Twisters:

- (a) Peter Piper picked a peck of pickled peppers ...
- (b) How much wood could a woodchuck chuck ...
- (c) She sells seashells by the seashore.
- (d) The sixth sick sheik's sixth sheep's sick.
- (e) Toy boat, toy boat, ...
- (f) Red leather, yellow leather, red leather, yellow leather, ...

Does anyone know any other tongue twisters?

23:50 – pause video

Activity 3: Using pencil and paper (or laptop) students create their own tongue twister. Rule – It can't be gibberish! Try to say your tongue twister slowly, then increase your speed, going as fast as you can until it's too difficult to continue. Try to say your classmate's tongue twister's slowly, then as fast as you can. Within your class or group, find out who can create the most difficult tongue twister.

11. Triplets:

Pick 2 consonants and 1 vowel and repeat them in a triplet arrangement.

For example: g, d & a

become “Ga-da-ga, da-ga-da, ga-da-ga, da-ga-da, ..”

25:15 – pause video

Activity 4: Create your own triplet (2 consonants and one vowel) and say it aloud. How fast can you say it without messing it up?

12. Yelling (without hurting your throat):

Always push from your diaphragm. Keep your throat, neck and shoulders relaxed.

- movement of your diaphragm
- expansion of your lungs

Your body is like an acoustic guitar when you are relaxed.

A good skill to have beyond theatre, e.g. Presentations to class, job, etc

Stage whisper, a character with a bent back (witch, hunchback)

Accents – check online examples

13. Don't drink milk before a performance because it coats your vocal cords.

Don't; drink carbonated beverages (pop) before a performance because it builds up gas.

Don't eat food onstage. (I once sang a solo onstage with a piece of hotdog stuck in my throat.)

Video 3: Play Writing

Everyone should have paper a writing implement, a pen or a pencil.

00:36 - **(Guided) Activity 1: Dan will take the class through the play writing processes. Spend some time at each pause to brainstorm and discuss each element of play writing.**

1. Write about (a) subject(s) that interest(s) you. However, make sure that the subject(s) will interest the audience.
2. Choose one:

Tragedy: Something bad happens and it defeats the main character(s).

OR

Comedy: Something bad happens and the main character(s) defeat(s) it.

(a) Brainstorming:

Write down your main idea (example: lost).

Then write down a list of as many words or ideas that your main idea inspires.

Underline, circle or highlight the words and ideas in your list that inspire you the most.

02:03 – pause video

(b) Decide if you're going to have **one main character** (example: Batman) or **more than one** (example: Romeo and Juliet).

The main character is called the **protagonist, the hero or the heroine**.

Note: If you want to make your protagonist bad, it will be harder to gain the audience's sympathy. However, it can be done (example: Scrooge).

(c) The hero(es)/heroine(s) should have a **personal problem** even before s/he/they encounter(s) the main problem of the play (example: low self esteem).

03:03 – pause video

(d) In what **time period** are you going to set your play?

- back in history
- present time
- the future
- an imaginary world

(e) **Where** are you going to set the play?

- London, Ontario
- somewhere else in the world
- somewhere else in the universe
- an imaginary world
- Note: (d) and (e) are known as **setting**.

03:45 – pause video

(f) What **main problem (conflict)** will the main character(s) encounter in the play?

Tragedy: How will the problem defeat the protagonist(s)?

Comedy: How will the protagonist(s) defeat the problem?

04:18 – pause video

(g) Supporting characters;

- **allies** - characters who help the protagonist(s)
- **enemies or antagonist(s)**

04:46 – pause video

(h) The Ending: Everyone loves a **surprise ending** (example: The Paper Bag Princess). Go for the unpredictable.

05:27 – pause video

(i) Title.

(j) Rewrite, rewrite, rewrite.

Dialogue (talking):

Remember that the writing in a play script is mostly the words that the characters say. Unlike short stories and novels, there is very little description in a play script other than:

- setting (example: interior of a cabin in a forest in winter)
- stage directions (example: he trips)

06:12 – pause video

1. Is there an idea that you have wanted to turn into a play, movie or tv show?
2. What do you find most difficult about writing?
3. What do you enjoy about writing?
4. What do popular stories have in them that keep people wanting to read/hear/see them again and again?

Activity 2: You are going to begin the journey of writing a play.

What is the subject of the play going to be?

Are you going to make it a tragedy or a comedy?

After you brainstorm, what will your main idea be?

How many main characters are you going to have?

What is the personal problem or weakness that the character or characters will have? (remember, the character or characters will overcome their personal problem by the end of the play)

When and where are you going to set your play?

Besides the main characters' personal problems that they have to overcome, what main problem (conflict) will they encounter in the play?

Who will be the supporting character? Allies and enemies?

Where are you going to start your play: at the very beginning of the problem, or in the middle?

What kind of surprise or unpredictable ending can you create for your play?

What will be the title of your play?

(Turn on video) 06:19

Layout of a play script:

page #

Title

by _____

Scene #:

(Setting: where and when)

Character 1: (enters; may do an action) First line of dialogue.

Then maybe

Character 2: (enters) Second line dialogue.

Etc.

Notes:

- (a) You may want to start a scene with a character (or more) already onstage when the stage lights go on. This is called being **'discovered onstage.'**
- (b) When a character leaves the stage, the stage direction is **(s/he exits).**

Your **first scene** will tell the audience **(through the dialogue):**

- **where** the play takes place
- **when** it takes place
- who is/are the **main character(s)**
- what is/are her/his/their **individual problem(s)**
- what is the **main problem** of the play

The **next scenes** deal with **how the main characters deal with the main problem.** That is the ACTION of the play.

The **last scene** is the **conclusion** in which the main character(s) is/are defeated OR win.

Believability:

You will want to create believable characters for a **tragedy**.

You can create **believable or exaggerated characters for a comedy**.

First Reading:

Once the first draft of your play script is finished, type it, print it, copy it, and give it to some actors.

Sit with them in a circle.

Have a stage manager read all of the scene descriptions and stage directions.

As the actors read your play script aloud, you **write notes about:**

- **what is good**
- **what needs improvement or clarification (and how you may fix that)**

When the **actors** finish reading your play script, let them – and the **stage manager** – give you their opinions on it.

Note: **Critiques** must be respectful and constructive: things you liked, things you didn't understand.

Comments should not be cruel (example: "That was horrible!")

Then you **rewrite** the play script.

You take it back to the actors for a **second reading**, and get more **critiques**.

You **keep rewriting** and **holding readings** until you get the play script to the state that satisfies you.

Then you hand your play script to a **director**, and your job is done.

14:09 – pause video

Activity 3: You are now going to write a three page (or more) play, or 'mini-play'. You will then share – do a 'first read' - your mini-play with some of your classmates (a working group) to get feedback. Then, based on your working group's feed back, you will do a 're-write' of your mini-play, and then hand it in to the director, who is your teacher.

How will you start your first scene? Will your main character or characters be on the stage as the lights come on? Or, will they enter the stage at different times after the stage lights come on?

How will you use dialogue, or talking, between the characters to tell the audience where and when the play takes place.

Are your characters going to talk in a believable way, or in an exaggerated way?

How will you use dialogue or talking to let the audience know who the main character or characters are, and what their problems are?

How will you use dialogue, or talking to let the audience know what the main problem or conflict of the play is?

How will you introduce the supporting character or characters? Will they be allies or enemies? Perhaps they will introduce or let the audience know what the main problem or conflict of the play? How will you use dialogue or talking to do this?

How will you introduce the next scene?

How will you use dialogue or talking to allow the main characters and the supporting characters to deal with or work through the main problem?

In the last scene, is the play concluded with the main characters winning, or being defeated?

When you are finished writing, you will then read your play (*or have members of your group read the lines of the different characters*) out loud in front of your working group. You (and / or the members of your working group) can read slowly, a couple lines at a time, and ask for thoughtful and constructive feedback such as:

/ How can the dialogue, or talking be changed or altered to create a more exciting, sad, dramatic or entertaining story?

/ How can the dialogue, or talking be changed or altered to be more clear and understandable to the audience?

Be sure to provide thoughtful and constructive feedback to the other people in your working group.

Once you have received thoughtful and constructive feedback from the members of your working group, use their feedback to re-write your play. Make adjustments in order to make your play more clear, interesting, exciting and entertaining.

Then hand in your revised play to your director, the teacher.

Congratulations, you are now a playwright!

Video 4: Directing

A director is like a teacher.

Good News: You don't have to memorize lines.

Bad News: You have a large amount of responsibility.

Areas of the Stage:

C = centre

U = up

D = down

R = actor's right as s/he faces the audience

L = actor's left a s/he faces the audience

UR UC UL

CR C CL

DR DC DL

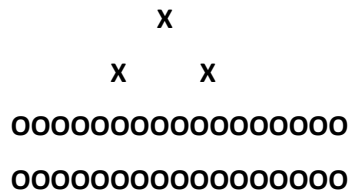
Audience

Types of Stages:

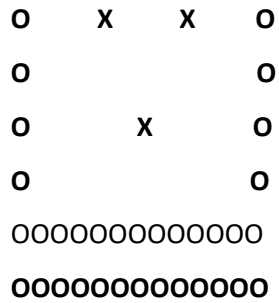
X = actor

O = audience

1. Proscenium

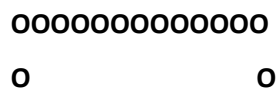


2. Thrust



3. Arena / In the Round

Note: Actors must move more to avoid having their backs to the audience too long.



O X X O
 O O
 OOOOOOOOOOOO

4. Environmental

O O X
 X
 O X O

 O O

Note: In any of the 4 types of staging, you can also have **audience participation**.

Interpretation:

It is **up to the director** how s/he wants to interpret the script.

I have seen 10+ stage and film productions of ‘Romeo and Juliet,’ and none of them have been the same.

Example: For ‘Little Red Riding Hood,’ the director may want to make Hood the victim OR make the Wolf the victim.

You can also set the play in a different historical time period than the one in which it is originally set. Or place it in a different country.

Note: For a **director** to be truly effective, s/he should **not be bossy**. S/he should be a **member of the team**. Be able to **maintain control**, but also be **open to others’ ideas**.

10:25 – pause video

Activity 1: As an individual or in groups, choose a well known story, fairy tale or play. As the director (or directing group) of your chosen story, fairy tale or play,

you are free to interpret it differently – you can put your own spin on it. What will you do?

Would you change the setting to a different country, dimension, or historical time period?

Would you change the role of the characters? How? Maybe reverse their roles?

Would you change the ending? How?

(Turn on video) 10:30

The Process of Putting on a Play

The Rehearsal / Performance Schedule:

- 1. Casting:** The director casts actors in individual character roles in the play. S/he may hold **auditions**: get each actor to perform a 1-minute, prepared, memorized monologue (speech) from another play.

OR

Auditioning actors do a '**cold reading**': **read a character's lines from the play for which they're auditioning.**

Note: It is also a good idea to cast **understudies** (substitute actors) in case an actor is not able to be in a performance of the play.

- 2. Read-Through:** The director, stage manager and cast of actors sit in a circle and read the script aloud. The stage manager reads the scene numbers and descriptions, and the stage directions (in brackets).
Afterwards: discussion.

- 3. Blocking:** Blocking means the physical arrangement of the actors on the stage. Everyone writes the blocking in pencil because it may change.
Actors write down their own blocking.
The stage manager writes down everyone's blocking.

Note: In some publications of scripts (especially Samuel French publications), the blocking of the original production is recorded. (example: What part of the stage a character moved to on a certain line.) The director may ignore these directional stage directions and create his/her own.

Blocking Shorthand:

X = cross or move across the stage

So, if the director asks an actor to “cross downstage right” on a certain line of dialogue, all the actor (and the stage manager) has to write beside that line is, “XDR.”

4. **Scene Work:** The director does intense work with the actors rehearsing each scene individually.

Notes:

(a) If the director wants to change, delete or add words in the script, s/he must get permission from the playwright.

(b) All the time, the director is in meetings with the designers: set, costumes, props (properties), lighting, sound.

5. **Stumble-Through:** Actors perform whole play with scripts in hand.

Afterward: Director’s notes and discussion.

6. **Clean up scenes:** These rehearsals are to fix problems that may have been encountered during the stumble-through.

7. **Off-Book Day:** Generally happens at the halfway point of the entire rehearsal schedule. Actors must have all of their lines memorized by this day. Scripts are no longer allowed onstage. If an actor forgets a line, s/he will say “line.” The stage manager will then say the first 3 or 4 words of the line that the actor needs to remember.

8. **Costume Parade:** The costume designer brings the costumes to the rehearsal. Actors wear them onstage. The costume designer, director and actors discuss any adjustments or changes (if any) that need to be made to each costume.

Note: A label bearing the actor's (or character's) name should be attached to every costume piece worn by the actor playing that character. Each actor/character gets her/his own section of the costume rack. Costumes should be hung in the order that they will be needed in the play (scene 1,2,3,...).

9. Q2Q: Cue to cue. Everyone moves from the rehearsal hall to the stage.

The set and props should all be built by this point. The lights should be hung and focused. All of the sound effects and music should be recorded.

This rehearsal is for setting the light and sound cues.

The stage manager will ask the actors to stand in their blocking positions before a certain lighting or sound cue.

The actors will start acting.

The light or sound cue will be activated.

The actors will continue acting until the stage manager tells them to stop and move to positions for the next light or sound cue.

Note: This can be a very tedious rehearsal for the actors.

10. Dress Rehearsal: The actors may no longer ask for "line."

This is the full set, props, costume, make-up, light, and sound non-stop rehearsal. The actors perform as if there is an audience.

At the end, the stage manager will have recorded the final '**running time**' of the play.

11. Public Dress Rehearsal or Preview: Audience members may purchase discount tickets for this performance. This is usually when the media theatre critics attend. This performance helps the director and actors assess the effect of the production on a live audience.

After the performance, the director gives his/her last notes.

The stage manager is now in charge of the production to the end of the play's run at the theatre.

Note: The stage manager can only give acting notes if an actor has radically changed her/his performance from what the director has directed.

12. Opening Night

13. Run of a play: If a play runs at a theatre longer than 1 week, the stage manager and the actors should meet at the theatre 2-3 hours before first performance of the second (and subsequent) week(s). They sit in a circle and do an **'Italian'** of the script: that means that they will read the lines very quickly. The stage manager reads the scene numbers and stage directions. This is to ensure that every actor remembers his/her lines.

14. Closing Night and Strike: After the last performance, everyone in the production helps to take down (strike) the set and lights, and to pack up the costumes, props and make-up.

Note: It is good if the director has done some acting before, so s/he will have some empathy for the actors s/he is directing.

22:11 – pause video

1. Can you name any famous movie directors? What do you think it is that makes them famous?
2. Why do you think someone would want to be a director?
3. What kind of personality do you think it requires to make a good director?
4. How do you know when a director has done a good job?

22:15 - **(Guided) Activity 2: Dan will describe a 'blocking' process in a sequential, easy to follow and participatory manner.**

Bonus question! If you were a director, and you could choose a type of stage, which kind would you choose for your play? Explain why.

Proscenium

Thrust

Arena / In the Round

Environmental

34:14 - **Activity 3: Blocking out your mini-play**

Gather some figurines, or common items that can stand upright, like cups. Gather a book or two, and a magazine or newspaper (for a stage). And use a piece of cardboard, a box, or a piece of fabric for the back drop.

Following Dan's 'blocking' process, use the 'mini-play' that you wrote in [Video 3: Play Writing](#) to block out the movement of the actors, the sets, and props. You can even use a lamp or flash light to decide when and where, on the stage, you will use lighting.

Decide which type of stage you will use – Proscenium, Thrust, Arena / In the Round or Environmental

As the director, you can identify where the actors are going to stand, sit, lie down, and move in relation to each other and in relation to the audience.

As a guide, you can use Dan's handy stage map:

UR UC UL

CR C CL

DR DC DL

Audience

You can also identify scene changes. When will they take place? This will help the audience to imagine where the characters are, both on the stage and in our imagination (example, in a forest, or underwater).

As the stage manager, you can identify when you would turn the lights on and off (for example at the beginning of a scene to introduce a character or at the end of a scene to let the audience know that the scene is done).

You can also identify where, on the stage, you would shine the lights, and for how long. For example, if a character is saying a line that is dramatic, perhaps a spot light that is red could be directed on them as they say the dramatic line - and the spot light could fade out when they finish. Using light is an effective way to create an emotional mood for a line of dialogue (talking) or for a scene.

After you have blocked out your mini play, show your classmates, or a group of your classmates. Follow Dan's example by moving the figurines or cups as you explain your blocking process. Use a lamp or flashlight, or another source of light, to explain when and how you would use lighting.

Activity 4: Play the stage game!

[Areas of the Stage Game:

The teacher splits the class in half.

Group 1 stands in the performance area. Group 2 sits in the audience.

The teacher demonstrates where the parts of the stage are.

3 trial runs: The teacher randomly calls out an area of the stage (example: "down right") and Group 1 runs there.

If s/he says, “trap door,” Group 1 must lie flat on the floor.

Game starts:

The teacher calls out an area of the stage and Group 1 runs there. The last student(s) to arrive at that area are disqualified and must sit in the audience.

This continues until one winner remains.

Switch: Group 2 onstage; Group 1 in audience.

The teacher goes through the trial runs and the game with Group 2 until one winner remains.

The winner of Group 1 competes against the winner of Group 2. No trial runs.]

From Ontario’s Equity and Inclusive Education Strategy 2009:

DIVERSITY: The presence of a wide range of human qualities and attributes within a group, organization, or society. The dimensions of diversity include, but are not limited to, ancestry, culture, ethnicity, gender, gender identity, language, physical and intellectual ability, race, religion, sex, sexual orientation, and socio-economic status.

EQUITY: A condition or state of fair, inclusive, and respectful treatment of all people. Equity does not mean treating people the same without regard for individual differences.

INCLUSIVE EDUCATION: Education that is based on the principles of acceptance and inclusion of all students. Students see themselves reflected in their curriculum, their physical surroundings, and the broader environment, in which diversity is honoured and all individuals are respected.

ONTARIO ARTS COUNCIL ARTISTS IN EDUCATION DIVERSITY STATEMENT

Since its inception, the Ontario Arts Council has supported classroom-based, sequential hands-on learning for students led by professional artists. This endeavour supports and expands curriculum outcomes by creating dynamic learning experiences for students and teachers.

What is AECE? <https://www.londonarts.ca/aece>

The **Arts Education Classroom Experience** program gives London-based teachers and professional artists the opportunity to collaboratively develop and co-deliver arts projects in elementary schools in the London region. AECE focuses on student exploration and practice of the creative and critical process as outlined in the Ontario Arts Curriculum.

Through AECE, **teachers and artists work collaboratively to bring the student an experience** that is rich, dynamic, and integrated with core curriculum. This collaboration in arts education provides professional development opportunities not only for artists but for teachers. Artists bring new arts experiences, a creative energy and a unique perspective, thus modeling the creative and critical process for generalist teachers in an experiential way.

Arts experiences can be a catalyst for student learning and can bring out hidden strengths IN ADDITION to traditional teaching methods. The ability to use the creative and critical process effectively and independently, enhances skills and expression not only in the arts but also—as research has shown—in other academic subjects that require critical analysis, problem-solving, planning & organization, perseverance, and divergent thinking.

The AECE program has changed due to COVID-19.

The Artist will therefore:

4. Provide a written summary of their AECE video(s), including overall disciplinary specific curriculum expectations and their elements.

The Teacher will therefore:

- (e) Carefully examine the artist's written summary (which will accompany the selected AECE video(s)) before the class experiences or views them. The London Arts Council will provide the technical means for the teacher to access their selected AECE video suite.
- (f) Complete a post-AECE experience survey through this link:

<https://www.emailmeform.com/builder/form/p4ADsMy5211032766R4KJa>

Evaluation of student achievement for report cards is the responsibility of the teacher. Artists will not provide comments or marks.

The London Arts Council administration will therefore:

- Provide the technical means for the teacher to access the video(s) and their accompanying written summary that they have selected.
- Answer questions or address concerns that the teacher may have regarding specific or encompassing aspects of the AECE program.

- (g) Acknowledge the artist and AECE partners in promotional materials.
- (h) Ensure that the artist receives access to provincial curriculum documents.
- (i) Oversee the teachers completion of the post-AECE experience survey. Results will be made available to the offices of the TVDSB's Learning Coordinator: The Arts, K-12, and the LDCSB's School-Based Facilitator – The Arts and Healthy Schools . Data will be utilized by the LAC fundraising initiatives and program promotion.
- (j) Liaise or collaborate with the aforementioned offices on current and future programming