**The Locomotion Theatre Lunchbox Series**

**at**

**The Delray Beach Playhouse**

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**The Locomotion Theatre Lunchbox Series**

**at The Delray Beach Playhouse**

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**Introduction, Brief Overview, and Goals of the Field Trips**

The students will see a live theater production of one of Locomotion Theatre’s original plays or workshops at The Delray Beach Playhouse. The Playhouse is an historically elegant air-conditioned modern theater conveniently situated in Lake Ida 9th Street Park in the heart of beautiful downtown Delray Beach.

Performances take place in the Main Stage 238 seat theater or the adjacent 120 seat Children’s Theater space. Schools groups are welcome to bring a boxed lunch. Following the performance, they may picnic in the on-site park and picnic area. This program has been created by Locomotion Theatre in partnership with the Delray Beach Playhouse.

**2013-2014 Shows** Presentations last 1 hour with no intermission.

The goal of these field trips is to introduce, teach, and reinforce the lessons and concepts cited below.

**Pretend-Along Series Shows for grades PreK-1:**

* *Stargazia Blue*
* Music and make-believe foster imagination skills as the show entertains, reinforces beginning math and language skills, and provides a lesson in character education, focusing on multiculturalism and acceptance of differences.

**Character Education Series Shows for grades K-5:**

* *Anger Goes to Hollywood* teaches and reviews conflict resolution technique and anger management skills, and explores friendship, handling disappointments, and peer interactions.  *A Character Education Series Comedy*
* *The Character Construction Company* is about learning how to take responsibility for one's behavior and figuring out how to make responsible decisions, with an added focus on the concepts of honesty and determination. *A Character Education Series Comedy*
* *Mentor The Inventor highlights* ways of dealing with peer pressure and how a positive attitude can help a person make positive choices in life. It also contains an anti-smoking message.  *A Character Education Series Comedy*
* *The Unbelievable Yet True Story of Vladimir is* a thought provoking story about bullying, acceptance of differences, and the importance of seeking help from a trusted adult.

**Respectful Interventions Shows & Workshops for grades 6-12**

* *Teen Studio Theatre: Just a Joke?*
* *Teen Studio Theatre: Why Should I?* 
  + Interactive talk-show style programs provide an intriguing and effective forum for exploring responsible behavior and decision making skills, family and peer relationships, and anti-bias/multicultural, and Holocaust awareness.

These programs complement the schools’ character education initiative and align with Next Generation/Common Core Standards emphasizing theater, health/character education, and language arts. The Delray Beach Playhouse and surrounding park naturally lend themselves to lessons in etiquette and proper personal behavior, treating our resources and parks with respect, historic preservation, and community involvement and volunteering.

Locomotion Theatre Lunchbox Field Trips offer a wonderful live theater experience, a beautiful place to picnic after the show, and a full day of laughter, learning, and fun at one location!

**Field Trip Booking Information**

**Contact: Reservations & Booking Information:**

**tel: 561-361-8318**

**email:** [**info@locomotiontheatre.com**](mailto:info@locomotiontheatre.com)

**website:** [**www.locomotiontheatre.com**](http://www.locomotiontheatre.com)

**To make a reservation, either call or email us. If you leave a phone message, please be sure to speak clearly and leave your phone number so we can call you back. We need the following information to set up your field trip:**

* **School, Grade level(s), # of classes, # of students, # of teachers, and # of chaperones**
* **A first choice field trip date and 2 alternates**
* **Contact name & email, school telephone, cell phone contact for day of the show**

**Field Trip Venue: Delray Beach Playhouse 950 N.W. 9th Street Delray Beach, FL. 33444 tel: 561-272-1281 ext. 4 This is a ‘day of show’ contact number only, not a reservation line. website:** [www.delraybeachplayhouse.com](http://www.delraybeachplayhouse.com)

**Tickets** General Admission Student Price: $6.00 per student One teacher & one chaperone for each class of up to 30 students is admitted free. Additional chaperones are $6.00 each

**Show Time is 10:30 am. Performance lasts 1 hour with no intermission.**

**Payment** By check or cash only. Please make checks payable to Locomotion Theatre. We will e-mail you a contract and invoice after you book your reservation. A 50% non-refundable deposit is due within 2 weeks of your booking date unless other payment plans are arranged in advance. The balance is due on or before the show date.

**Cancellation Policy**  If we must cancel the show, we will either reschedule or refund your fee. If you cancel less than 8 weeks before the show date, the entire amount will be due. Your seats are guaranteed and reserved for your group; therefore you must pay for the number of seats you reserve. Sorry, no refunds or credits for absent children or late changes reducing your numbers.

**Theatre Capacity** Main Stage: 238 fixed seats *plus* 6 tall barstool seats suitable for adults only (244 total); Children’s Theater: 120 seats

**Directions to the Field Trip Location**: **The Delray Beach Playhouse**  
950 Lake Shores Drive (Northwest 9th Street), Delray Beach, FL 33444 Delray Beach Playhouse Main Tel.: 561-272-1281

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**From I-95 Northbound or Southbound:**

* I-95 to Atlantic Avenue exit.
* Go East on Atlantic Avenue to Swinton Avenue.
* Go North (Left) onto Swinton Avenue.
* Go West (Left) onto Northwest 9th Street. (*NW 9th Street is one very short block past the yellow blinking light at George Bush Boulevard. It is a winding two lane residential road. It may feel like you've made a wrong turn, but don't worry, you haven't!*)
* Follow the main road to the end. It will dead-end into a cul-de-sac.
* On the right, just before the dead end, is the entrance to Lake Ida 9th St. Park.
* The theater is right there! Buses can unload at the entrance. Park in any space.
* From the I-95 exit to the Playhouse should take less than 10 minutes!
* *Important Note! You cannot get to the Playhouse from other Lake Ida Park entrances! This is the only road that leads to the theater.*
* If you are lost and need more directions, or you are running late, please call the main telephone number. Thank you!
* *Day of Show Emergency Contact Only if there’s no answer at main tel.*: 561-445-1305

**From the Florida Turnpike Northbound or Southbound:**

* Florida Turnpike to Atlantic Avenue exit.
* Go East on Atlantic Avenue to Swinton Avenue.
* Go North (Left) onto Swinton Avenue.
* Go West (Left) onto Northwest 9th Street. (*NW 9th Street is one very short block past the yellow blinking light at George Bush Boulevard. It is a winding two lane residential road. It may feel like you've made a wrong turn, but don't worry, you haven't!*)
* Follow the main road to the end. It will dead-end into a cul-de-sac.
* On the right, just before the dead end, is the entrance to Lake Ida 9th St. Park.
* The theater is right there! Buses can unload at the entrance. Park in any space.
* From the I-95 exit to the Playhouse should take less than 10 minutes!
* *Important Note! You cannot get to the Playhouse from other Lake Ida Park entrances! This is the only road that leads to the theater.*
* If you are lost and need more directions, or you are running late, please call the main telephone number. Thank you!
* *Day of Show Emergency Contact Only if there’s no answer at main tel.*: 561-445-1305

**The Delray Beach Playhouse and Park**

Students reap benefits directly from the experience of visiting the Delray Beach Playhouse. The Playhouse has been presenting quality community theater and professional community outreach programs to South Florida residents and visitors for more than 63 years.

*Locomotion Theatre* has been part of its professional educational outreach for more than 15 years, providing interactive performances for school children.

The Delray Beach Playhouse is a non-profit organization, which strives to expand its commitment to serving the community at large. It is one of the most successful community theaters in the country.

* *Community theater productions provide unique acting, backstage, and behind the scenes opportunities for talented and motivated individuals.*
* *The decades-long success of the Playhouse and its strong emphasis on volunteerism, serves as a role model and teaching platform for community involvement.*

The Delray Beach Playhouse is situated in beautiful Lake Ida 9th Street Park.

* *Environmental awareness, theater and park etiquette, and respect for community resources are lessons learned while enjoying The Delray Beach Playhouse and park.*



**The Delray Beach Playhouse Overlooks Scenic Lake Ida**

**Important Information for Teachers to Read Before the Trip**   
**Following These Simple Rules & Guidelines Will Help Make It A Great Field Trip!**

* Please arrive at the Delray Beach Playhouse between 10:00 & 10:15 to allow time for check-in and trips to the restroom and water fountain before your group is seated.
* If you are running late or are lost, call the Playhouse at 561-272-1281 x 4. If there is no answer, call 561-445-1305. *This is a day of show emergency contact* *only*.
* Please have students leave cell phones, books, toys, and other distractions on the bus.

**Theater Etiquette: Please Review with Your Class Before the Trip A Theater Performance is Different than Watching TV or Seeing a Movie!**

* Please remind the children that there is no running or loud talking while at the theater.
* Please explain to your students that attending the performance of a live show is different than watching TV or going to see a movie. Tell them that just as they are able to see and hear the actors on the stage, the performers can see and hear everything that’s going on in the audience, even when the lights are down! The more well behaved the audience is, the better the actors will be able to perform.
* Remind everyone that there is no talking or whispering during the performance except when we ask the audience to participate and respond. If a student is not behaving properly, please escort the child from the auditorium. The Playhouse policy is to not allow misbehaving students to remain in the theater and disrupt the performance or otherwise diminish everyone else’s enjoyment of the experience. Please chaperone that child in the lobby, or if necessary, leave the building until the behavior is under control.
* There is no eating permitted during the show except for valid medical reasons. Drinks, water bottles, food, gum, candy or mints are not allowed inside the Playhouse.
* Please remember to turn off all cell phones and electronic devices before entering the Playhouse, and remind your parent chaperones to do the same.
* There is no photography or videotaping of the performance allowed. The only exception to this rule is during the ‘*Check It Out’* game show segment.
* If someone needs to leave the auditorium during the show, please use only the doors at the main auditorium entrance. (This is where you entered.) If possible, try to delay your exit until the end of the act, so others will not be disturbed.
* Chaperones must accompany children to the restrooms and water fountain.

**Restroom and Water Fountain Locations**

* Restrooms are located on the first hallway on the right as you enter the theater lobby and to the left of the main auditorium entrance. Please supervise the children in the restrooms.
* A water fountain is located to the left of the main auditorium entrance.
* In the park, restrooms are located in a freestanding building.

**Parking**

* School Buses: Buses should pull up to the main entrance to allow the children to disembark and enter safely. You may park after unloading.
* Cars: Please park and walk with the children through the parking lot to the entrance.
* Bus and car parking is free in the on-site lot.

**Check-In & Seating**

* Please have the lead teacher enter the lobby and check in *without* your student group. Anypayments due will be made at this time. Payments by cash or check only.
* Please have the students line up single file outside the Playhouse entrance door to wait to be seated. Seating will begin 15 minutes prior to the show time. If it’s raining and your group can’t wait on the bus till seating begins, they may wait in the lobby.
* There is general admission seating, with no assigned seats. Groups arriving first will be seated closest to the stage. *Please don’t worry if you’re not there first!*  All seats in the theater provide close-up, unobstructed views of the performance.
* Adults will be seated in aisle seats only, so the children will have clear views of the stage. Please explain this to the parent chaperones in advance.
* Need to add seats to your reservation? We’ll do our best to accommodate you.

**Handicapped Access**

* The Main Stage and Children’s Theatre are both wheelchair accessible through the lobby.
* There are a limited number of assisted hearing devices available in the lobby.

**What to Wear on This Field Trip**

* Students should dress comfortably and neatly, or dress up if it’s okay with your school.
* Students are encouraged to wear sneakers if your class is planning to picnic in the park.
* The theater is air-conditioned, so taking a sweater or sweatshirt along is a good idea.
* No hats may be worn inside the Playhouse during the performance. Those who wear hats, yarmulkes, or head coverings for religious or medical reasons are exempt from this rule, but may be asked to sit in a seat that does not obstruct the view of others.

**What To Do With Your Picnic Lunch**

* You may bring coolers or large plastic garbage bags filled with your group's lunches into the Playhouse lobby. Sorry, no individual lunch bags can be brought into the theater.
* Bring what you need, as there is no food or drink for sale at the theater.

**Using the Park & Picnic Facilities**

* After the show, you are welcome to enjoy the on-site park and picnic facilities.
* The picnic facilities are available on a first-come basis.
* Please use the restrooms in the park instead of returning to the Playhouse lobby.
* Please remember to treat the park with respect:
  + Pick up and dispose of trash properly. Non-compliance will result in a fine.
  + Do not allow the children to climb the trees or pick the planted flowers.

**Park Etiquette: Please Review These Rules with Your Class Before the Trip**

* Remember to treat the park with respect.
* Remember that the way you behave affects everyone’s enjoyment of the park.
* Don’t be a litterbug! After lunch, throw away your trash in the garbage cans.
* Please don’t pick the flowers or climb the trees.
* Please have lots of fun!

**The Play: Stargazia Blue**

**Background Information for Teachers**

The show clearly and simply defines the idea of multiculturalism, set within an exciting, imagination building outer space theme. The play teaches and reviews the concept that despite differences in language, customs, and appearance, people are very much the same. There is a lot of group participation and interaction from beginning to end, components designed to foster individual participation as well as group interaction. This format tests listening skills, teaches and reinforces targeted concepts and techniques, utilizes critical thinking and provides immediate feedback that measures how well the children are learning the presented material.

The performance begins as the two actors welcome the audience, set the stage, explain proper theater etiquette, and introduce the show. The music sing-along introduction allows the young audience to become familiar and comfortable with the actors and the theater setting, and segues directly into the play.

*Stargazia Blue* is one of four original plays from the *Locomotion Theatre Pretend-Along Series,* developed and written by South Florida psychotherapist [Mark J. Cherny](http://locomotiontheatre.com/about.html) and journalist/songwriter [Andrea Ellison](http://locomotiontheatre.com/about.html).  The shows were specifically designed to highlight and reinforce a wide range of early learning language, math, health/safety, behavior, character education and interactive skills the children are being introduced to and learning at home and in their classrooms. Every play begins with a live music sing-along. Each play in the series clearly focuses on aspects of early learning skills and character education concepts, and engages the children in the audience by having them help the characters on stage learn to make positive choices.

*The Pretend-Along Series* showsare funny, straightforward, and easy to understand as they deliver concrete methods to help children address situations they may encounter.

**Highlighted Concepts in the Show**

* Sharing
* Imagination Exercises
* Enjoyment of Music
* Friendship
* Multiculturalism, Exploring Different Cultures, and Acceptance of Differences
* Making Positive Choices

**Important Note to Teachers!**

We have included a notated brief synopsis of the show, *but we ask that you do not share this information with the students.*  It’s much more fun for them to be surprised and see the play without having any idea what comes next. Thank you for your cooperation.

**Stargazia Blue: Play Synopsis & Notes**

**Act 1: Sing-Along & Audience Warm-up**

As the lights go up, *Shoes* and *The Gamekeeper* introduce themselves to the audience and engage the children in a lively sing-along of familiar songs and rhymes, complete with guitar and tambourine. *Shoes* tells the children he got his name because has a closet filled with shoes. *The Gamekeeper* loves and collects every kind of game. These friendly characters return to the stage to wind-up the show at the end of the play.

* *This introduction forms the groundwork for the rest of the play, encouraging the children to participate, use their listening skills, and follow along with the story being played out on stage. From the outset and as the show progresses, the characters provide methods to help the children in the audience develop and use their imagination, listening, and critical thinking skills.*

**Act 2: The Magic Card Game!**

*The Gamekeeper* surprises the audience by telling them they are going to play the *Magic Card Game*, where every time she turns over a card, we have a different imaginary adventure. A card reveals that we are all going to pretend that we are on a rocket ship traveling to outer space to meet *Shubu*, the outer space boy.

* *Individual group participation is the key as the children imagine they are entering the rocket ship, putting on ‘space clothes’, and steering the space ship towards the imaginary planet, Stargazia Blue.*

We meet *Shubu* the outer space boy, who is dressed in his ‘native’ attire, very different from earth children. He also speaks a language that no one understands. Through a series of comical interactions with the audience, we all say the ‘magic words’ and become able to understand each other. The children in the audience join with the characters on stage, singing a song together, learning a simple dance, and celebrating their newfound friendship.

* *The scene clearly illustrates differences and similarities among people, and reinforces values of acceptance and multiculturalism.*
* *Call and response drills, imagination exercises, and a continual interaction between the actors and the audience present lessons in fun, age appropriate ways.*
* *Music and movement facilitate audience participation and enjoyment. The simple lyrics are immediately learned and emphasize friendship, the theme of the show.*

**Students Enjoying *Stargazia Blue***

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**Stargazia Blue**

**Pre-show Lesson Plan: Talking About the Importance of Sharing: For Grades preK-1:**

**Lesson Goal: To Create a Definition of Sharing**

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**Method: The teacher will:**

* Write the word *Sharing* on the whiteboard/blackboard.
* Ask the students to define what *Sharing* is. Write the suggested definitions on the board. Ask the students to explain/justify their definitions.
* From the students’ suggestions, come up with a definition of *Sharing*, or use this basic definition, below. This is the definition the students will learn in the play.
  + *Sharing is a way we can take turns with books or toys, and enjoy fun things to do with other people. We can also share our thoughts and feelings with friends and our family. We can also share and enjoy each other’s language and cultures.*
* Explain/clarify the definition as needed.
* Discuss, and then have the class complete the activity below.
* Modify lesson to be grade /ability appropriate.

Activity: **The teacher will:**

* Ask the students to give examples of sharing behavior and list them on the board. Ask the students to explain their examples.
* After the list is completed, the teacher will further the discussion by asking one or more of the questions listed below.

This activity can be modified/ enhanced by having the children draw pictures or write stories about the topic and discussion questions.

* Why is it important to share with your friends?
* How do you feel when you share something?
* How do you feel when your friends don’t want to share with you?
* Describe a time when you’ve shared something with a friend or someone in your family?

After the discussion, emphasize the importance of sharing and treating each other in kind ways.

Optional: Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the importance of sharing.

There are so many things to share with other people that help us to get to know each other better and learn from each other. Not only can sharing be a lot of fun, but it’s also a very important thing to learn how to do. When we take turns with our books or toys, we get to enjoy happy times with other people. When we share our thoughts and feeling with our friends and family, we all get to know each other better. We also get to know each other better when we share the different languages people speak, the delicious foods and music we enjoy, and the different games we play. People who share are happier and have more fun!

**Stargazia Blue Post-Show Assessment: Lesson Plan: Talking About the Importance of Sharing: for Grades PreK-1 Lesson Goal: To Assess Whether Students have Learned Concepts Related to Sharing. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

Method: The Teacher Will:

* Tell the students that now that they’ve seen *Stargazia Blue*, they’re going to have the opportunity to create their own projects about sharing behavior. Once completed, the projects will be shared and presented before the rest of the class. Remind the students of the definition of sharing:
  + *Sharing is a way we can take turns with books or toys, and enjoy fun things to do with other people. We can also share our thoughts and feelings with friends and our family. We can also share and enjoy each other’s language and cultures.*
* Tell the students that for the project, they will create a story about two or more characters. The scene will show an interaction in which the characters are sharing something with each other. Remind the students that the characters can share an object, an activity, or a feeling.
* You may choose to have the entire class work on the project together, or allow the students to work individually or in small groups.
* The project can be implemented in one or more of the following ways:
* **The student will:**
* draw a picture story or cartoon strip/picture panel. Add captions to the drawing or cartoon.
* write a story
* write a play or skit
* write a poem/song/rap.
* If you decide to have the students work individually or in small groups, not all students/groups need to select the same project method; one student or small group may decide to write a play; another group or student may decide to draw a cartoon strip.

**Regardless of which method(s) are selected, ask the students to think about and include the following *Story Structure***:

* *Exposition/Introduction:* What’s taking place before one of the characters asks to share with the other?
* *Rising Action/Inciting Incident*: What happens when one character asks to share with the other?
* *Climax*: What happens when the characters decide to share with each other?
* *Falling Action*: What happens next in the story?
* *Resolution*: How does the situation resolve?

Teacher may modify lessons to be more age/ability appropriate when necessary.

Optional: Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the importance of sharing.

There are so many things to share with other people that help us to get to know each other better and learn from each other. Not only can sharing be a lot of fun, but it’s also a very important thing to learn how to do. When we take turns with our books or toys, we get to enjoy happy times with other people. When we share our thoughts and feeling with our friends and family, we all get to know each other better. We also get to know each other better when we share the different languages people speak, the delicious foods and music we enjoy, and the different games we play. People who share are happier and have more fun!

**The Play: Anger Goes to Hollywood Background Information for Teachers**

The show clearly defines how to express anger in appropriate ways, self control and problem solving. The play teaches and reviews conflict resolution technique and anger management skills, and explores peer interactions. There is a lot of group participation and interaction from beginning to end. This format tests listening skills, teaches and reinforces targeted concepts and techniques, utilizes critical thinking and provides immediate feedback that measures how well the children are learning the presented material.

The performance begins as the announcer welcomes the audience, sets the stage, explains proper theater etiquette, and introduces the first of the three skits of which the play is comprised. This ‘mini-play’ format allows different aspects of a particular theme to be covered in a more complete and focused way and is well suited toward this age group’s attention span.

*Anger Goes to Hollywood* is one of four original plays from the *Locomotion Theatre Character Education Series.* Upbeat and age-appropriate, these shows were developed and written by South Florida psychotherapist [Mark J. Cherny](http://locomotiontheatre.com/about.html) and journalist/songwriter [Andrea Ellison](http://locomotiontheatre.com/about.html).

The shows were specifically designed to highlight and reinforce the classroom character education curriculum. Each play in the series clearly focuses on aspects of character education concepts and engages the children in the audience by having them help the characters on stage learn to make positive choices.

*The Character Education Series* showsare funny, straightforward, and easy to understand as they deliver concrete methods to help children address situations they may encounter.

**Highlighted Concepts in the Show**

* Appropriate Methods of Expressing Anger
* The Importance and Benefit of Seeking Help from a Trusted Adult
* Conflict Resolution Technique
* Self Control
* Handling Disappointments
* Friendship
* Making Positive Choices

**Important Note to Teachers!**

We have included a notated brief synopsis of the show, *but we ask that you do not share this information with the students.*  It’s much more fun for them to be surprised and see the play without having any idea what comes next. Thank you for your cooperation.

**Play Synopsis & Notes**

**Act 1: Anger Goes to Hollywood**

As the lights go up on the first act, the *Director* enters, announcing that she is casting a new play about anger, and is looking for actors who can express their anger in appropriate ways. The first to audition is *The Really Big Baby,* whose audition consists of pretending he is mad that his sister has taken away his toy*.* He realizes he does not have the skills necessary to deal with his anger, and crawls off looking for help from his mother.

* *This scene forms the groundwork for the rest of the play, educating the children that they do not have to figure all things out on their own; there is help available to them, and they can consult trusted adults to help them think things through and make positive behavioral choices. From the outset and as the show progresses, the characters provide methods to help the children in the audience develop and use critical thinking skills that will allow them to express anger appropriately.*

The next character the audience meets is *Patrick LeBois*, a “Shakespearian” actor whose audition challenges him to respond appropriately to an entire audience of hecklers. He hems and haws, and finally leaves the stage without yelling back at the hecklers.

* *The lesson suggests that in an angry situation, sometimes the best option is to walk away and not participate in name-calling and/or escalating behavior.*

*The Boxer* auditions last. In this scenario he is very angry that his best friend, *Mugsy,* took his boxing shorts out of his locker without asking. *The Boxer* tells the audience that although his first impulse is to punch his friend, he knows it’s not the right way to handle the situation. He decides to calm down and address his anger responsibly. He teaches the audience a 2-step process for calming down:

1. *Count slowly to 10*
2. *Deep Breathing Technique: Breathe in through your nose, hold it for 2 seconds, slowly breathe out through your mouth.*

After he is calm, *The Boxer* is able to tell *Mugsy* he is mad at him, and asks for the shorts back. *Mugsy* apologizes. The characters act rationally and calmly, and they are able to remain friends.

* *Decision making and anger management skills are introduced.*
* *The children measure the actions of a parade of characters against the criteria for expressing anger responsibly. The lesson is reinforced through a continual interaction between the actors and the audience*.
* *The scene dramatizes different methods of appropriately expressing anger, addresses potentially escalating situations and impulse control, and presents the option of asking for help when necessary. This segues into the second act, which addresses friendship, peer interactions, handling disappointments and anger.*

**Act 2: Frankenstein and The Mad Professor**

The second mini-play features *The Mad Professor*, who reads the ‘*Story of the Day’* to the children in the audience. It is about a little boy named *Frankenstein*, (*Frankie*, for short). *Frankie* appears on stage and the story continues: he is angry and upset because he is being teased by children in his class because he looks so different. He asks the *Mad Professor* how to deal with being bullied. The *Mad Professor* suggests that he can talk to his friends about how their behavior hurts him. He also encourages *Frankie* to talk to a teacher, guidance counselor, parent, and/or another trusted adult about the situation so he can get help.

* *The lesson is defined in a visual, funny, and easy to understand way. Frankie is a likeable character who is obviously very physically different from the rest of the children his age –he is, after all, Frankenstein! Frankie and The Mad Professor outline and navigate steps to take to help stop the bullying.*
* *The children in the audience learn empathy for Frankie, and through their responses to the scene, are sensitized to his feelings. The children are encouraged not to be bystanders if they see someone being teased or bullied.*
* *The value of reading a story for both enjoyment and to learn a life lesson is presented and reinforced.*

**Act 3: Check It Out!**

In the final act of the performance, there is a fun and silly audience participation game show called *Check It Out!* Two pre-selected two-person teams of teachers and students are called on the stage to answer questions based on the information presented in the previous two skits in the show. The audience is polled for their answers as well, thereby involving everyone in the excitement of the game, and more importantly, reinforcing the lesson review.

* *Listening skills and a lesson review are highlighted in a fun and informal ‘test’.*
* *Main concepts presented during the play are reinforced.*
* *Children are encouraged to practice good sportsmanship while playing the game.*

**Scenes from *Anger Goes to Hollywood*** 

**Anger Goes to Hollywood Pre-Show Lesson Plan1: Teaching Appropriate Ways to Express Anger: for Grades K-5 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 1: Method: The teacher will:**

* Divide the whiteboard/chalkboard into two columns marked *Appropriate* and *Inappropriate*.
* Define the words *appropriate* and *inappropriate* by using the following method:
  + Ask the students to define the terms and/or read the following basic definition to the students:
    - *Appropriate* means *acceptable* or *okay* and *inappropriate* means *not acceptable* or *not okay*.
* Explain/clarify the definition as needed.
* Discuss, and then have the class complete the activity below.

Optional: Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the appropriate and inappropriate ways people express anger. Additionally, it emphasizes that all people get angry, but it’s important to express it in an acceptable way.

Everyone gets angry sometimes, and people show they are angry in many different ways. Some ways are *Appropriate* or *Okay*. Some ways are *Inappropriate* or *Not Okay*. Some people scream or hit or are mean when they are angry. Others might walk away from the person they’re angry at. Others keep their feelings inside. Some people talk calmly and firmly with the person they’re angry at. Sometimes, people might ask for help and talk with someone they trust about what’s going on. No one is perfect, and so no one expresses his or her anger appropriately all of the time. It is, though, important to try your best to show your anger appropriately as much as possible. The more often you do this, the easier it will become!

Discuss, and then have the class complete the activity below. Modify lesson to be grade /ability appropriate.

Part 1: Activity: Ask the students to suggest appropriate and inappropriate ways to express anger, and list them in the correct columns on the board. Ask the students to explain their choices. After the list is completed, the teacher will further the discussion by asking one or more of the questions listed below. This activity can be modified/ enhanced by having the children draw pictures or write stories about the topic and discussion questions.

* *Why is it important to show your anger in an appropriate way?*
* *What would it be like if everyone in your life expressed anger in an inappropriate way?*
* *What would it be like if everyone in your life expressed anger in an appropriate way?*
* *How do you usually express your anger?*
* *Why is it sometimes difficult to express anger in an appropriate way?*
* *What can you do to show your anger in a more appropriate way?*
* After the discussion, emphasize the importance of expressing anger appropriately.

**Part 2: Method: The teacher will:**

* Teach the students two methods for calming down so they may express anger in an appropriate way. The students will also be introduced to these methods during the play.
  + *Count slowly to 10 to create a buffer between feelings and actions.*
  + *Deep Breathing Technique (in through your nose, hold it for 2 seconds, out slowly through your mouth).* 
    - *Ask the students what deep breathing does to their heart rate (slows it down) and muscles (relaxes muscles).*

*There are two post-show assessments for Anger Goes To Hollywood. You may use either or both. The goal of both lesson plans is the same: to assess whether students have learned appropriate methods for expressing anger.*

**Anger Goes to Hollywood Post-Show Assessment 1: Lesson Plan 1: Appropriate Methods of Expressing Anger: for Grades K-5**

**Lesson Goal: To Assess Whether Students have Learned Appropriate Methods of Expressing Anger. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

**Part 1: Method: The teacher will:**

* Tell the students that now that they’ve seen *Anger Goes to Hollywood*, they’re going to have the opportunity to create their own projects about expressing anger. Once completed, the projects will be shared and presented before the rest of the class.
* Tell the students that for the project, they will create a story about two or more characters. The scene will show an interaction in which one character is provoked to become angry and how that character deals with the anger in an appropriate or inappropriate way.
* You may choose to have the entire class work on the project together, or allow the students to work individually or in small groups.
* The project can be implemented in one or more of the following ways:
* **The student will:**
* draw a picture story or cartoon strip/picture panel. Add captions to the drawing or cartoon.
* write a story
* write a play or skit
* write a poem/song/rap.
* If you decide to have the students work individually or in small groups, not all students/groups need to select the same project method; one student or small group may decide to write a play; another group or student may decide to draw a cartoon strip.
* **Regardless of which method(s) are selected, ask the students to think about and include the following *Story Structure***:
* *Exposition/Introduction:* What’s taking place before the anger provoking incident?
* *Rising Action/Inciting Incident*: What happens to make the character angry? What incident provokes the anger?
* *Climax*: What is the angry character’s reaction? How does that character express anger?
* *Falling Action*: How does/do the other character/ characters respond?
* *Resolution*: How does the situation resolve?

Teacher may modify lessons to be more age/ability appropriate when necessary.

**Anger Goes to Hollywood Post-Show Assessment 2: Lesson Plan 2: Appropriate Methods of Expressing Anger: for Grades K-5**

**“The Fourth Audition”**

**Lesson Goal: To Assess Whether Students have Learned Appropriate Methods of Expressing Anger. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

**Part 1: Method: The teacher will:**

* Ask the students to remember the first act in the play, which is also called *‘Anger Goes to Hollywood’*. As you recall, in this act, the director auditioned three characters to be in his movie:
  + *The Really Big Baby*: He asked his mommy for help after his big sister took his cookie monster away.
    - *The Lesson*: It’s okay and not ‘babyish’ to ask a parent, teacher, or another adult for help when you’re angry or frustrated.
  + *The Actor*: The Shakespearean actor Patrick Le Bois did not engage in a fight with the audience when they booed him; instead he simply walked away.
    - *The Lesson*: Sometimes the best thing to do in an angry situation is get up and walk away.
  + *The Boxer*: Rock Champ, the heavyweight champion of the world counted to 10 and took deep breaths to calm down after his best friend Mugsy took his lucky boxing shorts without permission.
    - *The Lesson*: It’s important to learn how to calm down and talk about what’s making you angry instead of getting into a fight and hitting someone.
* Tell the students that in this project, they will create a fourth character to be auditioned by the director. Once completed, the projects will be shared and presented before the rest of the class.
* You may choose to have the entire class work on the project together, or allow the students to work individually or in small groups.
* The project can be implemented in one or more of the following ways:
* **The student will:**
* draw a picture story or cartoon strip/picture panel. Add captions to the drawing or cartoon.
* write a story
* write a play or skit
* write a poem/song/rap.
* If you decide to have the students work individually or in small groups, not all students/groups need to select the same project method; one student or small group may decide to write a play; another group or student may decide to draw a cartoon strip.
* Regardless of which method(s) are selected, tell the students that the following points should be included in *The Fourth Audition*:
  + Who is auditioning, or trying out to be in the movie?
    - Any type of character is okay –ie, a clown, a tiger, a mom, etc.
  + What is the scene about? What scene will the director set up for the person auditioning that will make that character angry?
    - For example, in *The Really Big Baby*, he’s playing with his toy, his sister takes it away, he gets angry.
  + How will the character deal with his/her anger in an appropriate way?
    - Think of all the appropriate ways of expressing anger, and decide on one or more methods.
  + How does the scene end?

Teacher may modify lessons to be more age/ability appropriate when necessary.

**Anger Goes to Hollywood Pre-show Lesson Plan 2: The Importance and Benefit of Seeking Help from a Trusted Adult: For Grades K-5**

**Part 1: Method: The Teacher will:**

* Write the word *trust* on the whiteboard/blackboard.
* Ask the children to define what trust is. Write the suggested definitions on the board.
* From the students’ suggestions, come up with a definition of trust, or use this basic definition and clarify or simplify as needed:
  + *Trust is the belief in the honesty or reliability of a person. When you trust someone, you feel sure that you can rely on their honesty, strength, truthfulness, and good character.*
* Tell the students “Now that we have a definition of *trust*, take a moment to think about a person in your life who you trust. What is it about them that makes you trust them? What kind of qualities do they have that make you trust them?”
* On the board, list the qualities of trust the children name.
  + Include the following in the list:
    - kindness, a willing to listen, responsible, ‘there for you’, they are truthful, they do what they say they will, they’ve helped you in the past, they allow and encourage you to say what’s on your mind and express your opinion.
* Facilitate and further the discussion by asking the following questions:
* Why are these qualities important?
  + Why is it important and beneficial, or helpful, to have a trusted person in your life?
    - When a student gives a reason for importance, ask a follow up question as to why that reason is important. (ie, “It’s important because it gives me someone I can talk to” The follow up to that might be “ Why is that good?” )
* **The student will:**
* Work individually and choose to do one of the following activities related to the topic:
  + Draw a picture or cartoon strip/picture panel. Add captions to the drawing or cartoon.
  + Write a story
  + Write a play or skit
  + Write a poem/song/rap

Regardless of which method each student selects, the following points should be included in the project:

* Who do you trust?
* Why do you trust him/her?
* What are the qualities this person has that make you trust him/her?
* Describe a time when this person helped you with something, or describe a situation in which you think they might be helpful. (ie, My uncle is nice and kind to me, and I trust him, so I think that if I ever had a problem, he is someone who would be able to help me.)

There may be some very personal responses to this project, so you may want to make sharing the answers with the class optional, or have this be an assignment only you will see.

**Optional:** This paragraph may be helpful to enhance the understanding of the topic either pre or post lesson.

Everyone has problems sometimes. There are times when you might feel disappointed and upset, or angry, sad or frustrated. Things just might not be going right. It’s during these times that it can be very *Helpful* to talk to an adult, a grown-up you trust. Talking can help you calm down and figure out what to do. Even if you can’t figure out what to do at that very moment, talking will probably help you feel better. That’s because you now know that you have the help of that trusted adult and you don’t have to figure things out all alone. It’s usually *Not Helpful* to keep your feelings inside. When people keep sad or upsetting things all to themselves, they often just get sadder and madder. The thing to remember, is that there are people you know who care about you and want to know how you are feeling, whether you are happy or sad!

**Anger Goes to Hollywood Post-show Assessment 2: The Importance and Benefit of Seeking Help from a Trusted Adult**

***The ‘Who Do You Trust’ Talk Show!* For grades K-5**

**Lesson Goal: To assess whether students have learned the importance and benefit of seeking help from a trusted adult. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

**Part 1: Method: The Teacher will:**

* Write the word *Trust* on the whiteboard/chalkboard.
* Remind the class of the pre-show activity where they came up with definitions of trust, then write the basic definition of trust on the board.
* Remind the students that Act II of *Anger Goes to Hollywood* is called *Frankenstein Meets the Mad Professor*. Ask them what the scene was about, what Frankie’s problem was, and which trusted adult he turned to for help. Refer to the show synopsis guide as needed.

**The ‘*Who Do You Trust’ Talk Show!***

* With the above introduction in mind, tell the students that they’re going to play a game called the ‘*Who Do You Trust’ Talk Show!*
* Explain that each of them will pretend to be a character. The characters can be real or imaginary, fanciful or ordinary, or someone famous. (ie Superman, the world’s best tic tac toe player, a ballerina, a famous inventor, grandma, etc.)
* You can either have the students decide who they want to be, or make up a list of characters in advance, write each on a slip of paper, and have the students choose their character identities from a grab bag
* Tell the students that you will be the talk show host and you will interview them as the characters they are making believe they are.
* To set up the ‘show’, you may sit behind your desk and have the student being interviewed sit adjacent to you, like a late night television talk show set. Other configurations that work in your classroom setting are fine.
* Tell the students that they will have 15 minutes to think about, plan, and write down their answers to these questions. Or, the ‘think, plan, write’ portion of this activity can optionally be done as a homework assignment.
* What character will you be? (omit this if you’re using the grab bag characters)
* Who is the person your character trusts?
* What is it about this person that makes you trust them?
* Give an example of a problem your character had, and when trying to solve that problem, how it was important and beneficial to seek help from this trusted adult.
* In addition to the questions above, ask the students lighter, fun questions about their characters. Start off by saying ‘*Tell me a little bit about yourself”.* You can prompt them as well. (ie, if the student is Batman, ask ‘*What is it like to be Batman?/ How’s Robin?/Did you sew your own costume?/Do you like solving crimes?)*
* When playing the role of the talk show host, follow up the students’ answers to serious topic related questions :
* Ask the student why his character trusts that person and what characteristics that trusted adult possesses. (ie, if the student says the trusted adult is a good listener, ask the student why that is an important quality).

Each interview should last no more than five minutes. To make the *‘Who Do You Trust’ Talk Show!* more theatrical and fun, you may choose to do one or more of the following:

* Introduce each character as though you are a television announcer.
* End the interview with a line like ‘Let’s give a big round of applause to Batman!’
* Make an ‘applause’ sign, and hold it up at the end of each interview
* Play a few seconds of a theme song at the beginning and end of the show.

You can have the activity be as simple or complex as you like, by having the students design and wear costumes, or even make up ‘commercials’ to intersperse between interviews.

**The Play: The Character Construction Company**

**Background Information for Teachers**

The show clearly defines what a responsible person is, and teaches a specific technique for acting in a responsible way when one’s impulse is not to act in a responsible way. There is a lot of group participation and interaction from beginning to end. This format tests listening skills, teaches and reinforces targeted concepts and techniques, utilizes critical thinking and provides immediate feedback that measures how well the children are learning the presented material.

The performance begins as the announcer welcomes the audience, sets the stage, explains proper theater etiquette, and introduces the first of the three skits of which the play is comprised. This ‘mini-play’ format allows different aspects of a particular theme to be covered in a more complete and focused way and is well suited toward this age group’s attention span.

*The Character Construction Company* is one of four original plays in the *Character Education Series.* Upbeat and age-appropriate, these shows were developed and written by South Florida psychotherapist [Mark J. Cherny](http://locomotiontheatre.com/about.html) and journalist/songwriter [Andrea Ellison](http://locomotiontheatre.com/about.html).

The shows were specifically designed to highlight and reinforce the classroom character education curriculum. Each play in the series clearly focuses on aspects of character education concepts and engages the children in the audience by having them help the characters on stage learn to make positive choices.

*The Character Education Series* showsare funny, straightforward, and easy to understand as they deliver concrete methods to help children address situations they may encounter.

**Highlighted Concepts in the Show**

* Taking Responsibility for One’s Behavior
* Honesty
* Self Control, Determination & Reaching Goals
* Making Positive Choices

**Important Note to Teachers!**

We have included a notated brief synopsis of the show, *but we ask that you do not share this information with the students.*  It’s much more fun for them to be surprised and see the play without having any idea what comes next. Thank you for your cooperation.

**Play Synopsis & Notes**

**Act 1: The Character Construction Company**

As the lights go up on the first act, the *Really Big Baby* crawls on stage, announces he is the president of the *CCC,* solicits the audience’s help to build a block tower, and responds to questions from a booming voice-over: his *Conscience. The Baby*, in a very funny and endearing way, introduces the idea that even at an early age people are confronted with issues of honesty, knowing right from wrong, determination, and responsibility.

* *This introduction forms the groundwork for the rest of the play, educating the children that there is an inner governing compass that they are encouraged to listen to and use to help them think things through and make positive choices. From the outset and as the show progresses, the characters provide methods to help the children in the audience develop and use critical thinking skills.*

The next character the audience meets is *Detective Val Hughes (Values)*, who deputizes the students and enlists their help in finding a responsible person. A large placard clearly defines what a responsible person is. The information is taught, and the new deputies are immediately and eagerly engaged in their task. They learn *The Locomotion Theatre* *Two Part Recipe for Responsibility.*

* *The Locomotion Theatre Two Part Recipe for Responsibility 1: Do right when you feel like doing wrong. 2: Make no excuses for your behavior.*

* *Decision making skills are actively put to work as the children measure the characters’ actions against the criteria for being a responsible person. The lesson is reinforced through a continual interaction between the actors and the audience*.

The *Rock Ranger* enters andasks the deputies to help him figure out why his guitar playing is so bad. He reveals that instead of practicing the guitar, he’s now spending all of his time going to birthday parties. He dismisses the obvious solution and is off, on his way to another celebration. The deputies review the benchmarks of responsibility, decide that Rock Ranger is irresponsible, and continue their quest.

The painter *Faux Pas* is next on stage. He has mistakenly been sent prize money for one of his paintings, and can’t decide whether to keep the money or return the check to its rightful owner. The audience listens and evaluates as he details his inner tug of war and its outcome.

Faux Pas returns the check. They note that Faux Pas meets the criteria and conclude that Faux Pas is acting responsibly.

* *Students refer to the placard and use critical thinking and listening skills.*

As the scene unfolds, the children meet *The* *Chicken*, who decides to steal another chicken’s egg so he can enter and win the *Giant Chicken Egg Contest*. While in the throes of making the decision to take the egg, the students invariably tell him not to steal. He ignores their advice and steals anyway.

* *The scene dramatizes how difficult it can be to make a responsible decision, addresses impulse control, regret for a misdeed, and presents a way to correct a mistake. The scene segues into the second act, which provides a method to be able to act responsibly when it is difficult to do so.*

**Act 2: Cook It Up Right!**

The second mini-play features *Chef Ray Sippi*, who invites school girl *Emma Real* to be a guest on his cooking show and explain why the tried and true *Recipe for Responsibility* didn’t work for her on a particular day.  *Emma* recounts how she was torn between responsibly listening to the teacher in class and talking to her friend Allie during the lesson, and therefore, was unable to decide what to do. At this point, *Chef Sippi* and the children in the audience help Emma mix up a new *Special Recipe for Responsibility*, to be used during those times that the temptation to misbehave looms large. They learn *Locomotion Theatre’s Special Recipe for Responsibility: A Four Step Process for Responsible Behavior*.

* *Special Recipe for Responsibility: The Locomotion Theatre Four Step Process* 1: *Stop 2: Breathe 3: Evaluate 4: Act!*

Within the context of the play, each of these steps is defined in a visual, funny, and easy to understand way. *Emma* navigates the steps along with the students, and they all learn the quick and simple call and response ‘rap’ recitation that reinforces the *Steps*.

**Act 3: Check It Out!**

In the final act of the performance, there is a fun and silly audience participation game show called *Check It Out!* Two pre-selected two-person teams of teachers and students are called on the stage to answer questions based on the information presented in the previous two skits in the show. The audience is polled for their answers as well, thereby involving everyone in the excitement of the game, and more importantly, reinforcing the lesson review.

* *Listening skills and a lesson review are highlighted in a fun and informal ‘test’.*
* *Main concepts presented during the play are reinforced.*
* *Children are encouraged to practice good sportsmanship while playing the game.*



**Scenes from The Character Construction Company**

**The Character Construction Company**

**Pre-Show Lesson Plan: Defining Responsible Behavior: for Grades K-5**

**Lesson Goal: To Create a Definition of Responsible Behavior**

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**Method: The teacher will:**

* Write the words *Responsible Behavior* on the whiteboard/blackboard.
* Ask the students to define what *Responsible Behavior* is. Write the suggested definitions on the board. Ask the students to explain/justify their definitions.
* From the students’ suggestions, come up with a definition of *Responsible Behavior*, or use this two part basic definition, below. This is the definition the students will learn in the play.
  + *Responsible behavior means***:** *Doing the right thing even if you feel like doing the wrong thing, and*
  + *Making no excuses for your behavior. (Not blaming other people for your behavior.)*
* Explain/clarify the definition as needed.
* Discuss, and then have the class complete the activity below.
* Modify lesson to be grade /ability appropriate.

Activity: Write the words *Responsible Behavior* and *Irresponsible Behavior* on the board.

Ask the students to give examples of responsible and irresponsible behavior, and list them in the correct columns on the board. Ask the students to explain their choices. After the list is completed, the teacher will further the discussion by asking one or more of the questions listed below. This activity can be modified/ enhanced by having the children draw pictures or write stories about the topic and discussion questions.

* *How do you feel when you behave responsibly?*
* *How do you feel when you behave irresponsibly?*
* *Why is it important to behave responsibly?*
* *What would it be like if everyone in your life behaved irresponsibly*
* *What would it be like if everyone in your life behaved responsibly?*
* *Why is it sometimes difficult to behave responsibly?*
* *What are some ways you behave responsibly?*
* *What are some ways you behave irresponsibly?*
* *What can you do to behave more responsibly?*

After the discussion, emphasize the importance of behaving in a responsible way.

Optional: Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the importance of responsible behavior.

Learning to behave responsibly is very important. People who behave in a responsible way are happier, more confident and proud of themselves, and more successful in life. Responsible people have better relationships with their friends, the people in their family, and the people they work with or know in their community. Not only that, behaving responsibly makes people feel good! No one is perfect, and so no one behaves responsibly all of the time. It is, though, important to try your best to behave in a responsible way as much as possible. The more often you do this, the easier it will become!

**The Character Construction Company Post-Show Assessment: Lesson Plan: Responsible Behavior: for Grades K-5**

**Lesson Goal: To Assess Whether Students have Learned Responsible Ways of Behaving. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

**Part 1: Method: The teacher will:**

* Tell the students that now that they’ve seen *The Character Construction Company*, they’re going to have the opportunity to create their own projects about responsible behavior. Once completed, the projects will be shared and presented before the rest of the class.
* Remind the students of the definition for responsible behavior:
  + *Responsible behavior means***:** 
    - *Doing the right thing even if you feel like doing the wrong thing, and*
    - *Making no excuses for your behavior. (Not blaming others for your behavior.)*
* Tell the students that for the project, they will create a story about two or more characters. The scene will show an interaction in which one character must decide whether to behave responsibly or irresponsibly.
* You may choose to have the entire class work on the project together, or allow the students to work individually or in small groups.
* The project can be implemented in one or more of the following ways:
* **The student will:**
* draw a picture story or cartoon strip/picture panel. Add captions to the drawing or cartoon.
* write a story
* write a play or skit
* write a poem/song/rap.
* If you decide to have the students work individually or in small groups, not all students/groups need to select the same project method; one student or small group may decide to write a play; another group or student may decide to draw a cartoon strip.

**Regardless of which method(s) are selected, ask the students to think about and include the following *Story Structure***:

* *Exposition/Introduction:* What’s taking place before the character must decide to behave responsibly or irresponsibly?
* *Rising Action/Inciting Incident*: What happens or provokes the character to make a decision about his/her behavior?
* *Climax*: What is the conflict that the character feels to act either responsibly or irresponsibly? What does the character decide to do?
* *Falling Action*: How does/do the other character/ characters respond?
* *Resolution*: How does the situation resolve?

Teacher may modify lessons to be more age/ability appropriate when necessary.

**Background Information for Teachers**

**The Play: Mentor the Inventor**

This comedy addresses the issues of peer pressure and bullying, highlights a method for making constructive decisions, and presents a path to developing a way to achieve one’s goals. The show also emphasizes the concept that having a positive attitude is important and can lead to making positive decisions. There is a lot of group participation and interaction from beginning to end. This format tests listening skills, teaches and reinforces targeted concepts and techniques, utilizes critical thinking and provides immediate feedback that measures how well the children are learning the presented material.

The performance begins as the announcer welcomes the audience, sets the stage, explains proper theater etiquette, and introduces the first of the three skits of which the play is comprised. This ‘mini-play’ format allows different aspects of a particular theme to be covered in a focused way and is well suited toward this age group’s attention span.

*Mentor The Inventor* is one of four original plays from the *Locomotion Theatre Character Education Series.* Upbeat and age-appropriate, these shows were developed and written by South Florida psychotherapist [Mark J. Cherny](http://locomotiontheatre.com/about.html) and journalist/songwriter [Andrea Ellison](http://locomotiontheatre.com/about.html).

The shows were specifically designed to highlight and reinforce the classroom character education curriculum. Each play in the series clearly focuses on aspects of character education concepts and engages the children in the audience by having them help the characters on stage learn to make positive choices.

*The Character Education Series* showsare funny, straightforward, and easy to understand as they deliver concrete methods to help children address situations they may encounter.

**Highlighted Concepts in the Show:**

* Dealing with Peer Pressure and Bullying
* Effects of Bullying
* Friendship
* Developing a Method for Achieving One’s Goals
* Handling Disappointments
* Developing a Positive Attitude and Making Positive Choices
* Anti-Smoking Message suitable for Brown Ribbon Month

**Important Note to Teachers!**

We have included a notated brief synopsis of the show, *but we ask that you do not share this information with the students.*  It’s much more fun for them to be surprised and see the play without having any idea what comes next. Thank you for your cooperation.

**Play Synopsis & Notes**

**Act 1: Mentor The Inventor**

As the lights go up on the first act, *Mentor the Inventor* enters, announcing that she has just put the finishing touches on her latest invention, *The Clarifier: A Four Step Method of Dealing with Peer Pressure*. *The Clarifier* helps people see things clearly and helps them figure out what to do in pressure-filled situations. Mentor places an ad in the newspaper to find people to try the invention to see if it works. She speaks with her best friend and trusty assistant, *Meegor*, (who remains offstage except for his large hairy hand!) who announces a succession of people who’ve come to try it out. The first to enter is *Captain Salt,* who is having trouble deciding if he wants to continue to be a pirate, or find another line of work that’s kind rather than filled with debauchery*.* Next, *Brian,* a young boy, enters. His dilemma is deciding whether he should do his homework and study after school, or just go out and play and forget about studying. With each of these interactions, with the help of the audience, *Mentor* uses *The Clarifier* to help the characters decide what to.

**The Clarifier: A Four - Step Method of Dealing with Peer Pressure**

1. Identify the Problem: What are you being pressured to do?
2. Identify the Pressures: Who is pressuring you? What makes you feel pressured?
3. Throw Away the Pressures: Make believe that no one is pressuring you to do something.
4. The Clarifier: Now that you are making believe that no one is pressuring you, ask yourself this: Is what you are being asked to do right or wrong? If it is right, do it. If it is not, don’t.

After *Brian* leaves, Mentor takes a call from *The Inventors’ Society*. The Society has invited her to join their elite club. She is very excited about the offer, but in order to join, she has to put a sign that says ‘Kick Me’ on the back of her good friend *Meegor*. She decides to do this, but is having second thoughts: she really wants to be in the club, but she doesn’t want to hurt her best friend’s feelings. With the help of the children in the audience, she decides to use *The Clarifier*, and figures out that the right thing to do is not join the club. She calls the *Inventors’ Society* and informs them that she does not want to be part of a club that requires its members to do mean things to their friends.

* *This scene identifies the meaning of friendship and the concept of peer pressure. It provides concrete methods for dealing with negative peer pressure. The first act forms the groundwork for the rest of the play, educating the children that they do not have to figure all things out on their own; there is help available to them, and they can consult trusted adults to help them think things through and make positive behavioral choices. From the outset and as the show progresses, the characters provide methods to help the children in the audience develop and use critical thinking skills.*
* *This segues into the second act, which further addresses friendship and peer interactions, and introduces a three step process for “Positivity”.*

**Act 2: Positivity**

The second mini-play features *Professor Positivity*, who tells the story of a child named *Baby Markie,* who wants to learn how to juggle, but can’t accomplish his goal. When *Baby Markie* shows his sister his failed attempt at juggling, she ridicules him. She is also annoyed that he has interrupted her favorite television show, and tells *Markie* that she’s going to ‘tell Mommy’ on him. *Professor Positivity* steps in to mitigate the situation, and encourage the *Baby* to go to his mommy for help and soothing. The *Professor* also tells the audience that the Mommy scolded the big sister for her behavior and relates that the sister took the words to heart, changed her attitude and behavior, and as a result, over the years forged a lasting friendship with her sibling. As the story progresses, we see *Mark* as a 5th grader who is still trying to juggle, as well as trying to make friends with *Lisa*, a girl in his class. *Lisa* is a bully who has decided that she wants nothing to do with *Mark*. She tells Mark that he is not ‘good enough’ to be her friend, but if he really wants to get into her clique, there is a way. *Lisa* says that her aunt has stopped smoking and thrown away her cigarettes and matches, and when no one was looking, she took them out of the trash can and now has them in her pocket. She threatens *Mark*, telling him that if he wants to be friends with her and all of her friends, he needs to smoke a cigarette with them; if he doesn’t, she will tell everyone that he is a baby. *Mark* is confused and undecided about what to do: he doesn’t want to smoke, but wants to be friends with *Lisa. Professor Positivity* reappears, and offers *Mark* a method for deciding what to do, and also offer him a way to solve his other problem of not being able to juggle. He outlines the *Rules of Positivity*.

**The Three Rules of Positivity:**

1. If I Try Hard, I Can Do It: When you decide you want to do something and then spend the necessary time to achieve it, you can succeed. Be determined!
2. Mistakes are Part of Learning: When practicing or learning something new, you will make some mistakes. We all make mistakes. Don’t give up. Keep on trying. You can do it!
3. Choose Positive People as Friends: Choose friends who treat you nicely and encourage you to do good things and make good choices. You will be a lot happier when you do!

Mark tries those three rules, and decides that he doesn’t want to be friends with Lisa because she is not a positive person. He also learns that if he puts in more time, chances are he will finally learn to juggle, and declares, “The thing for me is Positivity!”

* *The lesson is defined in a visual, funny, and easy to understand way. Mark is a likeable character who appeals to the children in the audience. The juggling softens the anti-smoking message, making the show appropriate for K-5th audiences.*
* *The children in the audience learn empathy for Markie/Mark, and through their responses to the scene, are sensitized to his feelings. The children are encouraged to make friends with positive people, not become discouraged when a mistake is made, and to put in the necessary effort to be successful at a task.*
* *The show also emphasizes the concept that having a positive attitude is important and can lead to making positive decisions.*
* *The value of listening to a story for both enjoyment and to learn a life lesson is presented and reinforced.*

**Act 3: Check It Out!**

In the final act of the performance, there is a fun and silly audience participation game show called *Check It Out!* Two pre-selected two-person teams of teachers and students are called on the stage to answer questions based on the information presented in the previous two skits in the show. The audience is polled for their answers as well, thereby involving everyone in the excitement of the game, and more importantly, reinforcing the lesson review.

* *Listening skills and a lesson review are highlighted in a fun and informal ‘test’.*
* *Main concepts presented during the play are reinforced.*
* *Children are encouraged to practice good sportsmanship while playing the game.*

**Mentor the Inventor: Pre-Show Lesson Plan: Defining Peer Pressure: for Grades K-5**

**Lesson Goal: To Create a Definition for Peer Pressure**

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**Method: The teacher will:**

* Write the words *Peer Pressure* on the whiteboard/blackboard.
* Ask the students to define what *Peer Pressure* is. Write the suggested definitions on the board. Ask the students to explain/justify their definitions.
* From the students’ suggestions, come up with a definition of *Peer Pressure*, or use this basic definition, below. This is the definition the students will learn in the play.

*Peer Pressure is when someone or a group of people, about your own age try to talk you into doing something.* Explain/clarify the definition as needed.

* Write the words *Positive Peer Pressure* and *Negative Peer Pressure* on the board.
* Have the students define both terms.
* Write the suggested definitions on the board. Ask the students to explain/justify their definitions.
* From the students’ suggestions, come up with definitions of *Positive and Negative* *Peer Pressure*, or use this basic definition, below. These are the definitions the students will learn in the play.
  1. *Positive Peer Pressure is when someone or a group of people who are about your own age try to talk you into doing something that is good or beneficial for you.*
  2. *Negative Peer Pressure is when someone or a group of people who are about your own age try to talk you into doing something that is not good or harmful for you.*
* Discuss, and then have the class complete the activity below.
* Modify lesson to be grade /ability appropriate.

Activity:

Ask the students to give examples of positive and negative peer pressure, and list them in the correct columns on the board. Ask the students to explain their choices. After the list is completed, the teacher will further the discussion by asking one or more of the questions listed below. This activity can be modified/ enhanced by having the children draw pictures or write stories about the topic and discussion questions.

* *How do you feel when someone tries to pressure you into doing something positive?*
* *How do you feel when someone tries to pressure you into doing something negative?*
* *What are some reasons why people try to talk others into doing something negative?*
* *What are some reasons why people try to talk others into doing something positive?*
* *Why do people sometimes give in to negative peer pressure?*
* *Why do people sometimes give in to positive peer pressure?*
* *What might someone do to avoid giving in to negative peer pressure?*
* *Do you think adults have to deal with peer pressure? If so, what kind of peer pressure do you think adults have? Is it different from the kinds of peer pressure children might encounter?*

After the discussion, emphasize the importance of making positive decisions in one’s life, including not giving in to negative peer pressure.

**Optional:** Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the importance of not giving in to negative peer pressure.

Everyone has to deal with peer pressure sometimes. *Peer pressure* is what it’s called when people who are about the same age as you are, try to get you to do something. Sometimes the thing they’re trying to get you to do might be good for you. Other times, the thing they’re trying to get you to do might be bad for you. It might be something that is wrong to do. When other kids try to push you to do something wrong, it’s called negative peer pressure. When someone is trying to get you to do something wrong, it can be very difficult to be strong and do the right thing. It is, though, very important to do the right thing even if it is hard to do. Remember, people who are really your friends will not pressure you to do the wrong thing. People who are true friends will encourage you to do the right thing and avoid negative peer pressure.

**Mentor the Inventor Post-show Assessment: Lesson Plan: Dealing with Peer Pressure: for Grades K-5 Lesson Goal: To assess whether students have learned how to implement the four step method of dealing with peer pressure, which was introduced in the show. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

* **Part 1: Method: The teacher will:**
* Tell the students that now that they’ve seen *Mentor the Inventor*, they’re going to have the opportunity to create their own projects about dealing with peer pressure. Once completed, the projects will be shared and presented before the rest of the class.
* Remind the students of the definitions for peer pressure, positive peer pressure, and negative peer pressure:
  + *Peer Pressure is when someone or a group of people who are about your own age try to talk you into doing something.*
  + *Positive Peer Pressure is when someone or a group of people who are about your own age try to talk you into doing something that is good or beneficial for you.*
  + *Negative Peer Pressure is when someone or a group of people who are about your own age try to talk you into doing something that is not good or is harmful for you.*
* Tell the students that for the project, they will create a story about two or more characters. The scene will show an interaction in which one character must decide whether or not to give in to negative peer pressure. The character who is dealing with negative peer pressure must solve it using the Clarifier, the four-step method of problem solving presented in the play.
* The Clarifier: A Four Step Process of Decision Making.
* Identify the Problem: What are you being pressured to do?
* Identify the Pressures: Who is pressuring you? What makes you feel pressured?
* Throw Away the Pressures: Make believe that no one is pressuring you to do something.
* The Clarifier: Now that you are making believe that no one is pressuring you, ask yourself: Is what you are being asked to do right or wrong? If it is right, do it. If it is not, don’t do it.
* You may choose to have the entire class work on the project together, or allow the students to work individually or in small groups.
* The project can be implemented in one or more of the following ways:
* **The student will:**
* draw a picture story or cartoon strip/picture panel. Add captions to the drawing or cartoon.
* write a story
* write a play or skit
* write a poem/song/rap.
* If you decide to have the students work individually or in small groups, not all students/groups need to select the same project method; one student or small group may decide to write a play; another group or student may decide to draw a cartoon strip.

**Regardless of which method(s) are selected, ask the students to think about and include the following *Story Structure*** :

* *Exposition/Introduction:* What’s taking place before the character is being pressured in a negative way?
* *Rising Action/Inciting Incident*: What happens, or what negative peer pressure is being exerted on the character?
* *Climax*: How does the character respond to negative peer pressure? What is the conflict that the character has as far as deciding whether or not to give in to the negative peer pressure? What does the character decide to do?
* *Falling Action*: How does/do the other character/ characters respond?
* *Resolution*: How does the situation resolve?

Teacher may modify lessons to be more age/ability appropriate when necessary.

**The Play: The Unbelievable Yet True Story of Vladimir**

**Background Information for Teachers**

This is a thought provoking, engaging, and ultimately heartwarming and encouraging tale of a child being bullied because he speaks with an accent and has family customs that differ from those of his classmates. This important storytelling show explores the concepts of bullying, victim and bystander, and the importance of seeking help from trusted adults. The show also emphasizes multiculturalism, acceptance and understanding of differences, and demonstrates how discrimination and bias are hurtful and destructive. There is a lot of group participation and interaction from beginning to end. This format tests listening skills, teaches and reinforces targeted concepts and techniques, utilizes critical thinking and provides immediate feedback that measures how well the children are learning the presented material.

The performance begins as the announcer welcomes the audience, sets the stage, explains proper theater etiquette, and introduces the first of the three skits of which the play is comprised. This ‘mini-play’ format allows different aspects of a particular theme to be covered in a focused way and is well suited toward this age group’s attention span.

*The Unbelievable Yet True Story of Vladimir* is one of four original plays from the *Locomotion Theatre Character Education Series,* andwas developed and written by South Florida psychotherapist [Mark J. Cherny](http://locomotiontheatre.com/about.html) and journalist/songwriter [Andrea Ellison](http://locomotiontheatre.com/about.html).

The shows were specifically designed to highlight and reinforce the classroom character education curriculum. Each play in the series clearly focuses on aspects of character education concepts and engages the children in the audience by having them help the characters on stage learn to make positive choices.

*The Character Education Series* showsare funny, straightforward, and easy to understand as they deliver concrete methods to help children address situations they may encounter.

**Highlighted Concepts in the Show:**

* Dealing with Bullying
* Effects of Bullying
* Concept of Bully, Victim and Bystander
* Asking for Help from Trusted Adults
* Anti-Bias/Anti-Discrimination Lesson
* Acceptance of Different Languages and Cultures / Multiculturalism

**Important Note to Teachers!**

We have included a notated brief synopsis of the show, *but we ask that you do not share this information with the students.*  It’s much more fun for them to be surprised and see the play without having any idea what comes next. Thank you for your cooperation.

**Play Synopsis & Notes Act 1: The Unbelievable Yet True Story of Vladimir**

As the lights go up on the first act, *Mark, The* *Narrator* enters, and tells the children in the audience that in addition to being a storyteller, he is also a psychotherapist. He defines what that means in simple terms: “Children and families come to my office and I help them think about and find ways to solve their problems.” He then begins to tell the story of a family who came to his office for help. *Vladimir, Mark* tells the audience, is a child who is being bullied because he has a family background and customs differing from the other children in his class. *Vladimir*, who with his family has recently arrived from Russia, has a distinct accent which two of his classmates make fun of. The bullying escalates to the point where *Vladimir* is unable to enjoy going to school, and is equally sick at heart at home. His *Mother* tries to help him open up, and finally he does tell her what has been going on at school. *Vladimir*, his *mother*, his *teacher*, and his school all work together to stop the bullying and fix the situation. *Vladimir’*s therapist encourages him, and teaches him and the audience a 2-step method for calming down.

1. *Count slowly to 10*
2. *Deep Breathing Technique: Breathe in through your nose, hold it for 2 seconds, slowly breathe out through your mouth.*

*Vladimir* becomes much happier once he has shared the problem and not kept it all inside, and through that sharing, the problem is resolved. This serious story is told in an engaging and at times, very funny way, so there is a balance and is not overwhelmingly sad as it unfolds. There is audience participation throughout, and at various points in the show, the children are asked to give their opinions as to what they think might come next in the story.

* *This scene introduces the concept of seeking help from trusted adults, including teachers, parents, and therapists, educating the children that they do not have to figure all things out on their own; there is help available to them.*
* *From the outset and as the story progresses, methods to help the children in the audience develop and use critical thinking skills are presented.*
* *The story shows how bullying and discrimination are hurtful, and encourages children to think about how even if one is not directly involved in the bullying, it’s important to stand up for others when an injustice is being perpetrated.*
* *Decision making and anger management skills are introduced.*
* *The scene dramatizes in thought provoking, funny, and heart-felt ways, the many effects and consequences of bullying and intolerance, and provides the children in the audience concrete ways to address the situation and move towards a solution.*

**Act 2: The Magic Act**

The second portion of this show is intentionally lighthearted, and consists of presenting a simple audience participation magic trick to the audience. After the intensity of Act 1, it’s an important ‘breather’ for the children. This break allows them to think about the important lessons just presented, re-energize, and segue to the final portion of the show.

**Act 3: Check It Out!**

In the final act of the performance, there is a fun and silly audience participation game show called *Check It Out!* Two pre-selected two-person teams of teachers and students are called on the stage to answer questions based on the information presented in the previous two skits in the show, and also to perform a wacky stunt! The audience is polled for their answers as well, thereby involving everyone in the excitement of the game, and more importantly, reinforcing the lesson review.

* *Listening skills and a lesson review are highlighted in a fun and informal ‘test’.*
* *Main concepts presented during the play are reinforced.*
* *Children are encouraged to practice good sportsmanship while playing the game*

**The Unbelievable Yet True Story of Vladimir**

**Pre-show Lesson Plan: Talking About the Serious Subject of Bullying: For Grades K-5:**

**Lesson Goals: To Create a Definition of Bullying; To Talk about: The Effects of Bullying on the Victim; Methods of Dealing with a Bully; Role of a Bystander**

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**Method: The teacher will:**

* Write the word *Bullying* on the whiteboard/blackboard.
* Ask the students to define what *Bullying* is. Write the suggested definitions on the board. Ask the students to explain/justify their definitions.
* From the students’ suggestions, come up with a definition of *Bullying*, or use this basic definition, below. This is the definition the students will learn in the play.
  + *Bullying is being mean to someone on purpose. Bullying isn’t just hitting, it can also mean teasing or making fun of people*. *The bullying can happen once, or over and over.*
* Explain/clarify the definition as needed.
* Discuss, and then have the class complete the activity below.
* Modify lesson to be grade /ability appropriate.

Activity: **one or more parts of this lesson may be addressed per class session**

* Write the words *Bullying Behaviors* on the board*.*
* Ask the students to give examples of bullying behavior and list them on the board. Ask the students to explain/justify their examples.
* Write the words *Effects of Bullying* on the board.Ask the students to give examples of what happens to a person (the victim) when he/she is being bullied and list the examples on the board*.* Short and long term effects of being victimized by a bully should be addressed. Ask the students to explain/justify their examples.
* Write the words *Dealing with a Bully* on the board*.* Ask the students to suggest methods of dealing with a bully and list the suggestions on the board. Discuss the efficacy of each suggestion. Ask the students to explain/justify their opinion.
* Ask the children to be specific in their responses. After the list(s) is/are completed, the teacher will further the discussion by asking one or more of the questions listed below.

This activity can be modified/ enhanced by having the children draw pictures or write stories about the topic and discussion questions.

* *What is a bystander? (basic definition below)*
* *A bystander is someone who watches the bullying happen or hears about it.*
* *What should a bystander do?*
* *Intervene to try to stop the bullying? If ‘yes’, why and how should they intervene?*
* *If ‘no’, why not?*
* *Why Do Some People Become Bullies?*

After the discussion, emphasize the importance of treating each other in kind ways.

Optional: Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the effects of bullying.

**Bullying is very serious and is very hurtful to everyone involved. During our classroom discussions, we learned what can happen when someone is treated in a mean way. It’s really important to be kind to people and not be mean or bully others. We talked about why you shouldn’t be mean to other people, what to do when someone is mean to you, and the importance of standing up for yourself. We also talked about the role of a bystander, why some people act in a mean way, and the importance of treating each other respectfully. When people treat each other respectfully, they are happier, more confident and proud of themselves, and more successful in life. Kind, respectful people have better relationships with their friends, the people in their family, and the people they know at school and in their community. Not only that, being kind and respectful makes people feel good!**

**The Unbelievable Yet True Story of Vladimir Post-Show Assessment: Lesson Plan: Talking About the Serious Subject of Bullying: for Grades K-5 Lesson Goal: To Assess Whether Students have Learned Concepts Related to Bullying. Students should be able to demonstrate an understanding of what was presented in the pre-show lesson and reinforced in the play, evidenced in the activity below.**

Method: The Teacher Will:

* Tell the students that now that they’ve seen *The Unbelievable Yet True Story of Vladimir*, they’re going to have the opportunity to create their own projects about bullying behavior. Once completed, the projects will be shared and presented before the rest of the class.Remind the students of the definition of bullying:
  + *Bullying is being mean to someone on purpose. Bullying isn’t just hitting, it can also mean teasing or making fun of people*. *The bullying can happen once, or over and over.*
* Tell the students that for the project, they will create a story about two or more characters. The scene will show an interaction in which one character is a bully and another is being bullied.
* You may choose to have the entire class work on the project together, or allow the students to work individually or in small groups.
* The project can be implemented in one or more of the following ways:
* **The student will:**
* draw a picture story or cartoon strip/picture panel. Add captions to the drawing or cartoon.
* write a story
* write a play or skit
* write a poem/song/rap.
* If you decide to have the students work individually or in small groups, not all students/groups need to select the same project method; one student or small group may decide to write a play; another group or student may decide to draw a cartoon strip.

**Regardless of which method(s) are selected, ask the students to think about and include the following *Story Structure***:

* *Exposition/Introduction:* What’s taking place before one of the characters is being bullied?
* *Rising Action/Inciting Incident*: What happens or provokes one character to bully the other?
* *Climax*: What is the bullying behavior? What does the bully do? How does the victim react?
* *Falling Action*: What happens next in the story?
* *Resolution*: How does the situation resolve?

Teacher may modify lessons to be more age/ability appropriate when necessary.

Optional: Read the following paragraph to the students, or select students to read it aloud to the class, or have your students read it silently. The paragraph may be helpful to encourage thinking about the effects of bullying. **Bullying is very serious and is very hurtful to everyone involved. In *The Story of Vladimir*, we learned what can happen when someone is treated in a mean way. It’s really important to be kind to people and not be mean or bully others. We talked about why you shouldn’t be mean to other people, what to do when someone is mean to you, and the importance of standing up for yourself. We also talked about the role of a bystander, why some people act in a mean way, and the importance of treating each other respectfully. While you’re completing your project, try to think of what happened in The *Story of Vladimir*.**

**The Play: Teen Studio Theatre / Respectful Interventions Workshops Background Information for Teachers \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

These interactive workshop presentations are thought provoking, upbeat and fun, and open a forum to explore and discuss issues pertaining to family relationships, school, responsible behavior, decision making and subjects of interest and importance to middle and high school students. The workshops always cover the core topics and lessons, yet, since the format incorporates audience participation, each performance evolves in a different and exciting way! Two Teen Studio Theatre Respectful Interventions Workshops are offered:

* *Just a Joke?* *Anti Bias/Multicultural/Holocaust Awareness*. This performance addresses prejudice, personal responsibility in combating racism, Anti-Semitism, and intolerance.
* *Why Should I?* *Responsible Behavior & Decision Making Skills*. This performance addresses a range of topics including family dynamics, dating, friendship, peer pressure, self esteem, school & homework, bullying, and personal responsibility in decision making.

**Studio Theatre: Play Synopsis & Notes**

Two presenters will act out a series of skits revolving around core topics, followed by a guided discussion led by an experienced, professional psychotherapist. An exciting aspect to the show is that the players stay in character and interact as though they were the people portrayed in the sketch! When appropriate, the psychotherapist provides professional insights into the situations presented. There is a lot of group participation and interaction from beginning to end, components designed to foster individual participation as well as group interaction. This format tests listening skills, teaches and reinforces targeted concepts and techniques, utilizes critical thinking and provides immediate feedback that measures how well the students are learning the presented material.

The performance begins as the two actors welcome the audience, set the stage, explain proper theater etiquette, and introduce the show. The introduction allows the student audience to become familiar and comfortable with the format, the actors and the theater setting, and segues directly into the play.

Each workshop in the series clearly focuses on aspects of decision making skills and character education concepts, and engages the children in the audience by having them help the characters on stage learn to make positive choices.

*Teen Studio Theatre Respectful Interventions Workshops* are thoughtful and thought-provoking, and encourage the audience to participate in a guided, supportive forum for sharing ideas, strategies, and solutions. The workshops deliver concrete methods to help middle and high school students address situations they may encounter. Upbeat and age-appropriate, these shows were developed and written by South Florida psychotherapist [Mark J. Cherny](http://locomotiontheatre.com/about.html) and journalist [Andrea Ellison](http://locomotiontheatre.com/about.html).

**Highlighted Concepts in the Show**

* Responsible Behavior and Making Positive Choices
* Multiculturalism, Holocaust Awareness, and Acceptance of Differences
* Critical Thinking Skills
* Personal Responsibility and Decision Making
* Enjoyment of Live Interactive Theater

**Scenes from a *Respectful Interventions Workshop***



**Students Interacting with the Actors**

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**Psychotherapist Mark Cherny Moderating the Workshop**

Teen Studio Theatre Respectful Interventions™ Workshops **Why Should I? Responsible Behavior & Decision Making Skills**

**Pre & Post Show Lesson Plans: Teaching Respectful Interventions™– for Grades 6-12 These lessons can be modified and used effectively both before and after attending the play.**

Respectful Interventions™ is the term we use to describe an effective, means of communication, and a guideline to map your interactions with everyone with whom you come in contact. The key to achieving a high degree of success and satisfaction in life is consistently treating classmates, teachers, family, friends, and the community in which you work and live in a respectful manner.

**The Teacher will:**

* Define the term *Respectful Interventions™.* 
  + You may use the definition listed above, or this simplified version*: Respectful Interventions™ means always treating everyone you know, including yourself, with respect and care. This will lead to better relationships with your family, friends, classmates and teachers, and the people you work with, and will help you achieve a happier life.*
  + Explain/clarify the definition as needed.
* Divide the whiteboard/chalkboard into two columns marked *Responsible* and *Not Responsible*.
* Read the following ‘case study scenario’ to the students or create your own: *Renee and Marquise are standing outside of school before the 1st bell. Renee mentions that she and some of their friends have decided to cut school today. They’re all going to Lisa’s house to hang out, have pizza, and go swimming in the community pool. Renee invites Marquise to come along. Allie, a girl who he likes, will be there. No parents will be at Lisa’s apartment all day. Marquise is hesitant to cut classes because he doesn’t want to miss any work, but is tempted because he thinks it will be fun to be with his friends. The bell rings. Renee starts to walk away, and calls Marquise a loser when he decides to stay at school. She also tells him that he’d better not ‘tell on her”, or he’ll be sorry.*
* Ask the students to suggest responsible and irresponsible ways the characters in this scenario behave, and the choices they might make. List them in the correct columns on the board. Ask the students to explain their choices.
* The teacher may direct the discussion by asking the following questions:
* Why are *Respectful Interventions™* guidelines important to follow?
* Why is it important to make responsible decisions?
* What would it be like if everyone in your life acted irresponsibly and disrespectfully?
* Why is it sometimes difficult to behave respectfully and responsibly?
* Who was your favorite character in the play? Why? (post show only)
  + Would you have acted the same way as that character? Why or why not?
* After the discussion, emphasize the importance of *Respectful Interventions™.*
* Divide the class into groups and have the students create their own scenarios to share and discuss. Each group may read, tell, or act out their story.
* Teacher may modify lesson to be more age/ability appropriate when necessary. Modifications may include creating a different scenario to better meet the needs of your students.
* Discussion questions may also be used as a post-show assessment tool.

Teen Studio Theatre Respectful Interventions™ Workshops **Just a Joke? Anti Bias/Multicultural/Holocaust Awareness**

**Pre & Post Show Lesson Plans: Teaching Respectful Interventions™– for Grades 6-12** Lessons can be modified to be age/ability appropriate and used effectively both pre & post show. Modifications may include creating a different scenario to better meet the needs of your students.

Discussion questions may also be used as a post-show assessment tool.

Respectful Interventions™ is the term we use to describe an effective, means of communication, and a guideline to map your interactions with everyone with whom you come in contact. The key to achieving a high degree of success and satisfaction in life is consistently treating classmates, teachers, family, friends, and the community in which you work and live in a respectful manner.

**The Teacher will:** Define the term *Respectful Interventions™.* You may use the definition listed above, or this simplified version*: Respectful Interventions™ means always treating everyone you know, including yourself, with respect and care. This will lead to better relationships with your family, friends, classmates and teachers, and the people you work with, and will help you achieve a happier life.* Explain/clarify the definition as needed.

* Divide the whiteboard into two columns marked *Responsible* and *Not Responsible*.

**Read the following ‘case study scenario’ to the students or create your own**: *Renee and Marquise are sitting at a coffee shop one day after school. Renee sees another classmate, Jon, starting to walk over to their table. Renee tells Marquise to say there’s no room for Jon to sit with them. When Marquise asks why, Renee explains that she is starting to feel uncomfortable with some of the ‘jokes’ Jon makes about different ethnic and religious groups, and she isn’t sure she wants to be his friend any more. Marquise tells Renee that she is too sensitive; Jon is a nice guy and doesn’t mean anything by the jokes he tells—they are just jokes and nothing more…although the more he thinks about it, he can see her point. Renee and Marquise are not sure if they should confront Jon about his joke-telling, forget the whole thing and laugh along with everyone else, or avoid him and stop being his friend. When Jon approaches their table, they tell him ’Sorry, you can’t sit here’. Jon looks confused and annoyed, but walks away.*

* Ask the students to suggest responsible and irresponsible ways the characters behave, and the choices they might make. List them in the correct columns on the board. Ask the students to explain their choices.

The teacher may direct the discussion by asking the following questions:

* Why are *Respectful Interventions™* guidelines important to follow?
* Why is it important to make responsible decisions?
* What would it be like if everyone in your life acted irresponsibly and disrespectfully?
* Is it okay to tell jokes with racial/ religious/sexist/ethnic slurs as the punch lines?
* Is it okay to listen to and laugh at those kinds of jokes? Why or why not?
* What if the joke is about something that is personally important to you, your friends, or your family; do you still feel the same way? Why or why not?
* Is it really ‘just a joke’ when someone tells a joke that hurts others?
* Why is it sometimes difficult to behave respectfully and responsibly?
* What are some options you have if you’re with someone who makes racist/sexist / prejudiced comments? Would you choose to say nothing? Why or why not?
* Who was your favorite character in the play? Why? (post show only)
* Would you have acted the same way as that character? Why or why not?
* After the discussion, emphasize the importance of *Respectful Interventions™.*
* Divide the class into groups and have the students create their own scenarios to share and discuss. Each group may read, tell, or act out their story.

**Fun Facts About Locomotion Theatre Lunchbox Field Trips at The Delray Beach Playhouse!**

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The Delray Beach Playhouse is a beautiful theater located in a lovely park in Delray Beach, FL. The theater has been there for over 60 years! In that time, thousands of people have come to the Playhouse to see shows and act in lots of different plays.

When you come to the Playhouse with your class, you’ll first step into the *lobby*, which is like a big living room, and then you’ll be shown to your seats inside the auditorium by an *usher*. An usher is someone who welcomes you and shows you where to sit while you watch the play. If you pay close attention when you step into the auditorium, you’ll see a small curtain. Behind it is a chair and equipment that looks like lots of computers. This is where the *technical director* sits. He or she is the person who turns on the music and turns on and off the lights in the theater auditorium. The technical director and the actors work together to set a special mood for seeing the show!

Being in a play is a lot of fun, and, at the same time, is a lot of work! The actors have to learn their parts. They memorize their lines in the play, and also learn where to stand and move around on stage. They put a lot of effort into acting, and the reason they do it, is because it can be very exciting, rewarding, and enjoyable!

Some of the plays at The Playhouse are presented by adults or children who volunteer to perform, and aren’t paid to act in the shows. When people act in shows ‘just for fun’ and not also for money, it’s called *Community Theater*. Children and grown-ups who want to act in Community Theater shows come to The Playhouse and ‘try out’ for different parts in different plays. It’s a lot of fun to be in a play, and that’s why people who love to act decide to try out for shows at The Delray Beach Playhouse! If you think you might enjoy acting, you are always invited to try out to be in one of the children’s shows at The Delray Beach Playhouse.

Some of the shows at the Delray Beach Playhouse are presented by adults or children who are paid actors. When an actor is paid for his or her work, it’s called *Professional Theater*. It’s a lot of fun for those actors to present a show, but it’s also their job, and that’s why they are paid.

Locomotion Theatre actors present Lunchbox Field Trip shows at the Delray Beach Playhouse. You will see one of these fun and funny plays when you take your class field trip. Sometimes, after seeing the show inside the theater, some classes go outside to the Playhouse Park and enjoy a picnic lunch! Perhaps your teacher will choose to do that. If you picnic in the park, remember to treat the park with respect. Remember to throw away your trash in the garbage cans. Don’t pick the flowers or climb the trees. That way, the park will stay nice and green, and children will have a chance to enjoy it every time they visit on a Lunchbox Field Trip!

There’s something else that’s important to pay attention to when you come to see Locomotion Theatre at The Playhouse, and that’s your behavior. The way you are supposed to behave when you go to see a show at The Delray Beach Playhouse or any other theater performance, is called *theater etiquette*. The good manners, or rules of theater etiquette, are very important, and here’s why. Seeing a show at the Playhouse is very different from going to see a movie, or watching a show on television or a computer. The actors are not on a screen; they are up on the stage, live and in person! Just as you can see and hear the actors who are on the stage, they can also see and hear everything that’s going on in the audience, even when the lights are down! So, the more well behaved the people in the audience, the better the actors are able to perform.

You’re not supposed to eat lunch or snack on popcorn or have something to drink when you’re watching the show because it distracts the people around you and doesn’t give your full attention to the actors on stage. When you see a live theater performance, the people in the audience are not supposed to talk or even whisper, unless the actors ask you to. Of course, if something the actors say or do is funny, we want you to laugh! If the actors say or do something that’s sad, it’s okay to feel sad. Sometimes, people even feel like crying if they see something on stage that’s sad. That’s okay too. When you’re seeing a play, it’s like seeing a story that’s acted out. When people hear and read stories, or see plays, they can almost imagine that the things they are seeing are real and that can be a lot of fun. When the audience pays attention to theater etiquette, everyone has the chance to enjoy seeing the show, and the actors appreciate everyone’s good Playhouse manners!

There’s one more thing that’s a lot of fun. After the show, the actors will meet you in the lobby and say hello, and thank you for coming to see Locomotion Theatre Lunchbox Field Trips at the Delray Beach Playhouse! We hope you have a great time, and look forward to seeing you soon!

**Enjoying a picnic lunch in the Playhouse Park!**

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**Locomotion Theatre Lunchbox Series at the Delray Beach Playhouse Theater Terms Vocabulary List: Prek-5th Grade**

**Play** – a story that is acted out on stage

**Actors** – people who tell a story on stage by making believe

**Stage** – the place where the actors perform the play

**Backstage** - the part of a theater in back of the stage which is not seen by the audience

**Cast** - the actors who perform in a show

**Director** - the person who helps the actors prepare for their parts in the show, and is in charge of the rehearsals

**Rehearsals** - practice times when actors go over a show before presenting it to an audience

**Audience** – people who watch the play

**Set** – the furniture on stage, the lighting, and backdrop that make up where a story takes place.

**Set Designer** - the person who designs and often helps build the sets for a show

**Break A Leg** -something people tell actors to wish them "Good Luck" before a performance or audition

**Audition** – a tryout to see if you get a part in a play

**Dialogue** - the words the actors speak in a play

**Applause** – clapping your hands at the end of a performance to show that you liked it

**Etiquette** – rules of proper behavior

**Locomotion Theatre Lunchbox Series at the Delray Beach Playhouse Theater Terms Vocabulary List: 6-12th Grades**

**Box Office Manager - the person who is in charge of ticket reservations and ticketing**  **Cast - the people who perform in a show** **Choreographer - the person who creates dances and arranges movements for a musical** **Company - the cast and crew of a show and any other staff who work on the show** **Costumer - the person in charge of the costumes for a show** **Crew - all the people who work together on a show except the cast** **Director - the person who provides the vision of how a show should be presented, who works with the actors on their roles, develops the blocking, and is in charge of the rehearsals** **Dramatist - a person who writes plays; playwright** **Equity - (Actors Equity Association) trade union formed to protect those who work in the theater by helping to regulate pay and working conditions** **House Manager - the person in charge of the theater auditorium and anything to do with the audience** **Lighting Designer - the person who designs the lighting for a show**

**Musical Director - the person working with the director, actors & orchestra to get the desired musical effects**

**Prop Mistress/Master - the person in charge of all the props and who usually works with them during a show**

**Set Designer - the person who designs the sets for a show...in smaller theaters this person also builds the sets Sound Designer - the person who designs the sound direction for the show Stage Manager - the person who runs the show and is in charge of everything on the stage and backstage Wrangler - a person hired to take care of the younger members of a cast** **Backstage - the part of a theater which is not seen by the audience,** **Black Box - a type of theater usually surrounded by black curtains** **Callboard - the place backstage where the Stage Manager puts up important information for the cast/crew** **Catwalk - a narrow walkway suspended from the ceiling of a theater; lights and scenery are often hung there** **Control Booth - the place in a theater from which all the sound and lights are controlled** **Etiquette** – **rules of proper behavior, manners**

**Green Room - a place for the performers to relax while waiting to go on stage** **Orchestra Pit - an area at the front of house, usually sunken, where the musicians and conductor work** **Set - the setting of the stage for each act** **Blocking - the instructions that actors use to know exactly where they are supposed to be on stage at all times Stage Left - (these left/right directions are seen from the ACTORS point of view on the stage) this is when the actor standing in the center of the stage moves to his left** **Stage Right - (these left/right directions are seen from the ACTORS point of view on the stage) this is when the actor standing in the center of the stage moves to his right Downstage - the part of the stage which is closest to the audience** **Upstage -1) the area of the stage farthest away from the audience 2)when one actor moves to the back of the stage and causes another actor to turn away from the audience...This is called "Upstaging" when an actor draws attention to himself and away from the main action of a play** **Trap - an opening in the floor of a stage where a performer or prop can disappear(trap doors in the floor)** **Ad Lib - to make up dialogue as you go without preparation** **Audition - a tryout before a group of people who are casting a play Break A Leg -something people tell actors to wish them "Good Luck" before a performance or audition** **Curtain call - the bows at the end of a performance** **Dialogue - the words which are spoken in a play Monologue - a speech given by one actor** **Matinee - an afternoon performance of a show** **Playbill - a program (booklet) that contains information about a production Props - all the items used in a play to tell the story not including the scenery or costumes** **Rehearsal - the period of practice before the beginning of a show**  **Sound Effects - the noises which are produced to accompany a scene in a show...these noises are mostly produced by a machine but can be produced by actors off stage Strike - to take the set apart when a show ends Subtext - the feelings behind the words a character speaks**

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|  | **Next Generation /CCSS Standards**: Anger Goes to Hollywood  HE.K.B.2.1, HE.K.B.2.4, TH.K.S.1.1, TH.K.S.3.2, CCSS.ELA-Literacy.W.K.2 CCSS.ELA-Literacy.W.K.3  HE.1.B.2.1, HE.1.B.2.4, TH.1.O.1.1, TH.1.S.1.1, CCSS.ELA-Literacy.W.1.3  HE.2.B.2.1, HE.2.B.2.4, TH.2.S.1.1, TH.2.F.1.1, CCSS.ELA-Literacy.W.2.3  HE.3.B.2.1, HE.3.B.2.3, TH.3.H.3.1, TH.3.S.1.1, CCSS.ELA-Literacy.W.3.3  HE.4.B.2.1, HE.4.B.2.3, TH.4.S.1.1, TH.4.H.3.3, CCSS.ELA-Literacy.W.4.3  HE.5.B.2.1, HE.5.B.2.3, TH.5.H.3.3, TH.5.S.3.1, CCSS.ELA-Literacy.W.5.3  **Additionally, Anger Goes to Hollywood performances introduce, teach and reinforce:**   * constructive methods of expressing anger * appropriate and constructive methods of handling disappointments and upsetting situations * a 4 step method of problem solving * concepts of friendship and empathy * the concept of turning to a trusted adult for help * proper theater/performance etiquette * skills and concepts complementing the character education curriculum |

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|  | **Next Generation /CCSS Standards**: The Character Construction Company  HE.K.B.2.1, HE.K.B.2.4, TH.K.S.1.1, TH.K.S.3.2, CCSS.ELA-Literacy.W.K.2 CCSS.ELA-Literacy.W.K.3  HE.1.B.2.1, HE.1.B.2.4, TH.1.O.1.1, TH.1.S.1.1, CCSS.ELA-Literacy.W.1.3  HE.2.B.2.1, HE.2.B.2.4, TH.2.S.1.1, TH.2.F.1.1, CCSS.ELA-Literacy.W.2.3  HE.3.B.2.1, HE.3.B.2.3, TH.3.H.3.1, TH.3.S.1.1, CCSS.ELA-Literacy.W.3.3  HE.4.B.2.1, HE.4.B.2.3, TH.4.S.1.1, TH.4.H.3.3, CCSS.ELA-Literacy.W.4.3  HE.5.B.2.1, HE.5.B.2.3, TH.5.H.3.3, TH.5.S.3.1, CCSS.ELA-Literacy.W.5.3  **Additionally, The Character Construction Companyperformances introduce teach and reinforce:**   * the concept of honesty * the concept of taking responsibility for one’s behavior * appropriate, constructive methods of handling disappointments and upsetting situations * concrete methods for making thoughtful, responsible decisions * a 4 step method for decision making * proper theater/performance etiquette * skills and concepts that complement the character education curriculum |

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|  | **Next Generation /CCSS Standards**: Mentor The Inventor  HE.K.B.2.1, HE.K.B.2.4, TH.K.S.1.1, TH.K.S.3.2, CCSS.ELA-Literacy.W.K.2 CCSS.ELA-Literacy.W.K.3  HE.1.B.2.1, HE.1.B.2.4, TH.1.O.1.1, TH.1.S.1.1, CCSS.ELA-Literacy.W.1.3  HE.2.B.2.1, HE.2.B.2.4, TH.2.S.1.1, TH.2.F.1.1, CCSS.ELA-Literacy.W.2.3  HE.3.B.2.1, HE.3.B.2.3, TH.3.H.3.1, TH.3.S.1.1, CCSS.ELA-Literacy.W.3.3  HE.4.B.2.1, HE.4.B.2.3, TH.4.S.1.1, TH.4.H.3.3, CCSS.ELA-Literacy.W.4.3  HE.5.B.2.1, HE.5.B.2.3, TH.5.H.3.3, TH.5.S.3.1, CCSS.ELA-Literacy.W.5.3  **Additionally, Mentor The Inventor performances introduce, teach, and reinforce:**   * the concept of peer pressure * the concept of friendship * appropriate, constructive methods of handling disappointments * concrete methods of making thoughtful, responsible decisions * a 4 step method for decision making * a 3 step method for Positivity; developing a positive attitude * proper theater/performance etiquette * skills and concepts that complement the character education curriculum * an anti-smoking message suitable for Brown Ribbon Month |

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|  | Next Generation /CCSS Standards: The Unbelievable Yet True Story of Vladimir  HE.K.B.2.1, HE.K.B.2.4, TH.K.S.1.1, TH.K.S.3.2, CCSS.ELA-Literacy.W.K.2 CCSS.ELA-Literacy.W.K.3  HE.1.B.2.1, HE.1.B.2.4, TH.1.O.1.1, TH.1.S.1.1, CCSS.ELA-Literacy.W.1.3  HE.2.B.2.1, HE.2.B.2.4, TH.2.S.1.1, TH.2.F.1.1, CCSS.ELA-Literacy.W.2.3  HE.3.B.2.1, HE.3.B.2.3, TH.3.H.3.1, TH.3.S.1.1, CCSS.ELA-Literacy.W.3.3  HE.4.B.2.1, HE.4.B.2.3, TH.4.S.1.1, TH.4.H.3.3, CCSS.ELA-Literacy.W.4.3  HE.5.B.2.1, HE.5.B.2.3, TH.5.H.3.3, TH.5.S.3.1, CCSS.ELA-Literacy.W.5.3  **Additionally, The Unbelievable Yet True Story of Vladimir performances introduce, teach, and reinforce:**   * the concept of bully, victim and bystander * methods of dealing with bullying * the effects and consequences of bullying on the victim, the bully, and the bystander * Anti-Bias/Anti-Discrimination Lessons; Acceptance of Different Languages and Cultures * the concept of seeking help from a trusted adult * proper theater/performance etiquette * skills and concepts that complement the character education curriculum |

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|  | Next Generation /CCSS Standards: Stargazia Blue  MU.K.H.3.1, TH.K.S.1.1, TH.K.S.3.2, CCSS.ELA-Literacy.W.K.2, CCSS.ELA-Literacy.W.K.3  MU.1.F.1, CCSS.ELA-Literacy.W.1.3, TH.1.O.1.1, TH.1.S.1.1  **Additionally, Stargazia Blue performances introduce, teach, and reinforce:**   * aspects of imaginative play through individual and group participation * an enjoyment of music and ‘sing-along’ participation * listening skills through ‘call and response’ exercises, counting, following verbal and visual instructions, following clues to reach a conclusion * methods of problem solving * concepts of friendship, sharing, and empathy * concepts of tolerance, appreciation of differences among people, anti-bias and multiculturalism. * skills and concepts that complement the character education curriculum * skills and concepts that complement health and safety rules * proper theater/performance etiquette |

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|  | Next Generation /CCSS Standards: Teen Studio Theatre /Respectful Interventions  HE.6.B.2.1 HE.6.B.2.3 LA.6.3.2.1 LA.6.5.2.1  HE.7.B.2.1 LA.7.3.2.1 LA.7.5.2.1  HE.8.B.2.1 LA.8.3.2.1 LA.8.5.2.1  HE.912.B.2.1 LA.910.3.2.1 LA.910.5.2.1 LA.1112.3.2.1 LA.1112.5.2.1  TH.68.C.1.1 TH.912.C.1.1  **Additionally, Teen Studio Theatre/Respectful Interventions performances introduce, teach, and reinforce:**   * methods of problem solving * responsible decision making skills * concepts of friendship, sharing, and empathy * concepts of tolerance, prejudice, appreciation of differences among people, anti-bias and multiculturalism. * skills and concepts that complement the character education curriculum * skills and concepts that complement health and safety guidelines * proper theater/performance etiquette   Presentations provide a safe and encouraging forum for discussion of a full range of issues focusing on personal decisions and responsible behavior, relationships, family, classroom and/or workplace dynamics. |

**Locomotion Theatre Program Guide Teacher Evaluation Form \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**We value your comments and suggestions! Please fill out and return this brief evaluation form. You may fax it back to 561-361-8318, or e-mail it to** [**info@locomotiontheatre.com**](mailto:info@locomotiontheatre.com)

**What show/workshop did you attend?**

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**Do you feel the audience benefitted from the presentation?**

* + **Yes**
  + **No**
  + **Why or why not?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Was the audience engaged by the presentation?**

* + **Yes**
  + **No**
  + **Why or why not?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Did the presentation achieve its stated goals?**

* + **Yes**
  + **No**
  + **Why or why not?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Would you recommend this show to others?**

* + **Yes**
  + **No**
  + **Why or why not?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Name** (optional) **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ tel:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**School/Organization\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_e-mail\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Grade(s) attending the show:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Additional comments: