



Independent School District of Boise City

Creative Communications: Course Overview

Students will establish a foundation and appreciation for theatre arts and speech communication through personal, concrete experiences in a variety of art forms. The class will be a performance and presentation workshop with an emphasis on drama-in-process, an introduction to speech communication, and building self-esteem.

Unit A: Introducing Creative Communication

Expected	Suggested Activities
Create a classroom community. Develop an awareness of the individual's role in introductory theater and communication. Learn to avoid the pitfalls of stage fright.	Introductory games (Neveraumont, Spolin 1986); personal introductions; classroom standards; skits; other community building activities. (Tanner) Identify one's own unique skills, characteristics, traits, and personality.

Unit B: Pantomime and the Art of Acting Without Words

Expected	Suggested Activities
Using appropriate behavior and themes, utilize movement, props, vocabulary, writing style, descriptive language, and style to convey meaning to an audience through dramatic interaction. Seek universal themes in theater. Analyze the actor's responsibility and method of developing trust with individuals, partners, and the audience.	Play pantomime games. (Heinig, Schotz, Spolin 1986, Tanner) Utilize props and other body language; excluding voice. (Neveraumont) Write and role-play scenes. (Belt, Spolin 1986) Use theater vocabulary. Develop short skits for pantomime. (Neveraumont, Spolin 1986) Analyze film and television methods of mime and pantomime to identify meaning. Act out different setting and environments. (Belt, Neveraumont) Vary expressions and movement to create specific characters and emotions. (Zerowitz)

Unit C: Improvisation

Expected	Suggested Activities
Develop works of drama that incorporates the fundamental elements of improvisational theater, creating characters; environments; storytelling; dialogue; motion; body language; props and other visuals. Perform improvisations in a way	Perform improvisational games. (Novelly, Spolin 1986, Tanner) Improvise story dramatization. (Heinig, Ullom) Write and perform skits. (Neveraumont) Design original improvisations.

that conveys understanding.	(Neveraumont, Spolin 2000) Follow written scripts to create characters for improvisation. (Belt, Ullom)
Unit D: Creating Dialogue and Script Writing	
Expected	Suggested Activities
Discuss the origins of theater. Utilize the writing process to incorporate style, description, figurative language, and editing for clarity. Include the crucial elements of the dialogue writing process. Examine the elements of creating and directing a successful dialogue and script.	Write a dialogue including at least two characters, and tell a story. (Spolin 1986, Tanner, Ullom) Design and implement a scripted scene for small groups and the class. (Neveraumont, Spolin 2000, Ullom) Develop a culminating script project (play, scene, act). (Spolin 1985, Ullom) Experiment through acting in a variety of character situations and personalities. (Neveraumont)
Unit E: Puppetry in Presentation	
Expected	Suggested Activities
Design and create props that will convey meaning to an audience. Create a puppet to be used in a scripted classroom presentation. Develop interpersonal listening skills and exhibit appropriate audience behavior. Analyze how puppets are extensions of the actor.	Create props for scenery. (Ommanney) Build a puppet to reflect student's original thought and intent. (Howell) Practice the art of puppetry through student performance. (Spolin 1986)
Unit F: Communication	
Expected	Suggested Activities
Understand the foundational elements of communication (sender, receiver, message, feedback). Understand how messages convey meaning.	Perform skits that convey sender, receiver, message and feedback. (Majeski, Tanner, Ullom) View and/or listen to a variety of medium (photographs, videos, art) to predict intended or unintended messages. (Plotnik, Reid)
Unit G: Listening	
Expected	Suggested Activities
Understand the basic components of listening. Differentiate listening from hearing. Practice appropriate listening behavior. Develop critical listening skills through analysis and evaluation of student presentations (possibly including video speeches).	Differentiate listening versus hearing through partner skits. (Majeski) Give directions that a partner can follow. (Tanner) Practice giving feedback in response to class presentations. (McKenna) Evaluate various presentations. (Buckley, Reid)

Unit H: Literature	
Expected	Suggested Activities
<p>Experience a variety of literary forms to enhance listening, viewing, speaking, writing and performing.</p> <p>Engage in interpretation of literature and/or dramatically interpreting various works of literature.</p> <p>Listen to a variety of literary works presented in class.</p> <p>Evaluate various literary performances for expression, clarity and overall meaning.</p>	<p>Engage in a variety of literary interpretation activities and assignments both individually and in concert with others. (Humes, Fletcher, Wilhelm)</p> <p>Present a folk tale to an audience. (Tanner)</p> <p>Stir emotion in an audience through the practice and delivery of a poem. (Tanner)</p> <p>Find a newspaper or magazine article to read aloud and fully convey it's meaning to an audience. (Tanner)</p> <p>Rewrite and present an existing story (from history, life experience) in a brief and engaging manner. (Murphy & Haigh, Tanner)</p> <p>Evaluate performances. (Buckley, Hoff, Tanner)</p>
Unit I: Media	
Expected	Suggested Activities
<p>Interact with various forms of media (video, television, radio, internet, other mass media) to learn how concepts and ideas are put forth.</p> <p>Analyze, evaluate and generally respond to various types of media (considering intent, purpose, persuasion, goals, relationships, and cultural implications).</p>	<p>View and respond to various video/audio presentations (famous speeches, news programs, documentaries). (Fletcher, Reid, Tanner)</p> <p>Create video presentations in small groups or partners. (Michie, Fletcher)</p> <p>Create a short (5 minute) news show from actual school events (in small groups). (Tanner)</p> <p>Conceptualize video ideas through storyboarding (and presenting storyboards to class or outside audience).</p> <p>Communicate concepts through cartooning / animation. (Watterson, Wilhelm)</p>
Unit J.a: Public Speaking - Preparation	
Expected	Suggested Activities
<p>Understand fundamentals of public speaking.</p> <p>Utilize pronunciation, inflection, gestures, eye-contact, and posture in an oral presentation.</p>	<p>Practice proper speech-giving through skits, class activities and short readings. (Buckley, Fletcher, Hoff, Jacobi, Westerfield)</p> <p>Practice using one's voice and body for maximum impact and conveyance of meaning through various short written works (children's books, comics, poetry, newspaper articles, scripts). (Murphy & Haigh, Tanner)</p>

Unit J.b: Public Speaking - Storytelling	
Expected	Suggested Activities
Create original engaging stories using emotion, expression and clarity. Stories must include characters, environments and situations.	Write original engaging stories to deliver to the class (or on video). (Michie, Stuttard) Edit and deliver a two minute folk tale. (Tanner) Write and deliver thematic or holiday stories (scary, Halloween). (Tanner)
Unit J.c: Public Speaking - Comedy	
Expected	Suggested Activities
Practice comedy including jokes, stories, anecdotes, skits, and improvisational humor. Critically analyze media to evaluate for humor.	Create original humorous work to be presented to an audience (class, community center, retirement village, elementary school, fire station). (Humes, Stuttard) Write and deliver a speech to entertain (may include puns, exaggeration, surprise turns). Use humorous topics (“cats and the people they own” / “chewing gum – menace to society”).(Tanner)
Unit J.d : Public Speaking - Sales	
Expected	Suggested Activities
Utilize a known sales sequence to create a powerful sales pitch that is real or imaginary.	Write a sales pitch to be memorized and delivered (in class or on video) (Ditzenberger & Kidney, Humes, Reid, Tanner, Wink), or presented in a dramatic storyboard format (individual, partner, or small group). (Wilhelm) Defend your view of a particular light topic (dogs are better than cats). (Tanner)

Recommended Literature

Abel, L. (1999). *Theater: art in action*. Chicago: National Textbook Company.

Buckley, R. (1999). *Strictly Speaking*. New York: McGraw-Hill.

Belt, L., & Stockley, R. (1991). *Improvisation through theater sports*. Seattle: Thespis Productions.

Ditzenberger, R. and Kidney, J. (1992) *Selling: Helping customers buy*. Cincinnati: South-Western Publishing Company.

Fletcher, L. (1983). *How to speak like a pro*. New York: Ballantine Books.

- Heinig, R.B. (1988). *Creative drama for the classroom teacher*. Englewood Cliffs, NJ. Prentice Hall.
- Hoff, R. (1996). *Say it in six: How to say exactly what you mean in 6 minutes or less*. New York: Barnes and Noble Books.
- Howell, A. (1979). *Puppetry in education: A valuable learning tool*. Unpublished master's project, Boise State University, Boise, ID.
- Humes, J. C. (2002). *Speak like Churchill, stand like Lincoln*. Roseville, CA: Prima Publishing.
- Jacobi, J. (1996). *How to say it with your voice*. Paramus, NJ: Prentice Hall Press.
- Laskowski, L. (2001). *10 days to more confident public speaking*. New York: Warner Books.
- Majeski, B. (1990). *Doubletalk: 50 comedy duets for actors*. Colorado Springs: Meriwether Publishing LTD.
- McKenna, C. (1998). *Powerful communication skills: How to communicate with confidence*. New York: Barnes and Noble Books.
- Michie, G. (1999). *Holler if you hear me*. New York: Teachers College Press.
- Murphy, C. and Haigh, G. (2001) *Gold rush dogs*. Portland: Alaska Northwest Books.
- Nevraumont, E., Hanson, N., Smeaton, K. (1975). *The ultimate improv book: A complete Guide to comedy improvisation*. Colorado Springs: Meriwether Publishing LTD.
- Novelly, M. (1985). *Theatre games for young performers: Improvisations and exercises for developing acting skills*. Colorado Springs: Meriwether Publishing LTD.
- Ommanny, K., & Shanker, H. (1972). *The stage and the school*. St. Louis: McGraw-Hill Book Company.

- Plotnik, A. (2000). *The elements of expression: Putting thoughts into words*. San Jose: Authors Choice Press.
- Schloff, L., and Yudkin, Marcia. (1992). *Smart speaking*. New York: Penguin Group.
- Schotz, A. (1998). *Theater games and beyond*. Colorado Springs: Meriwether Publishing LTD.
- Spolin, V. (1986). *Theater games for the classroom: A teacher's handbook*. Chicago: Northwestern University Press.
- Spolin, V. (1985). *Theater games for rehearsal: A director's handbook*. Chicago: Northwestern University Press.
- Spolin, V. (1999). *Improvisation for the theater*. Evanston, IL: Northwestern University Press.
- Stuttard, M. (1997). *The power of public speaking: Effective techniques for dynamic communication*. New York: Barron's Educational Series, Inc.
- Tanner, F.A. (1996). *Creative communication: Projects in acting, speaking, oral reading*. Pocatello, ID: Clark Publishing Company.
- Ullom, S. (1994). *Get in the act: 60 monologs, dialogs and skits for teens*. Colorado Springs: Meriwether Publishing LTD.
- Watterson, B. (1995) *The Calvin and Hobbes tenth anniversary book*. Kansas City: Andrews and McMeel.
- Westerfield, J. (2002). *I have to give a presentation, now what?!* New York: Silver Lining Books.
- Wilhelm, J.D. (1997). *You gotta be the book*. New York: Teachers College Press.
- Wink, P. (2003). *Negotiate your way to riches; How to convince others to give you what*

you want. Franklin Lakes, NJ: Career Press.