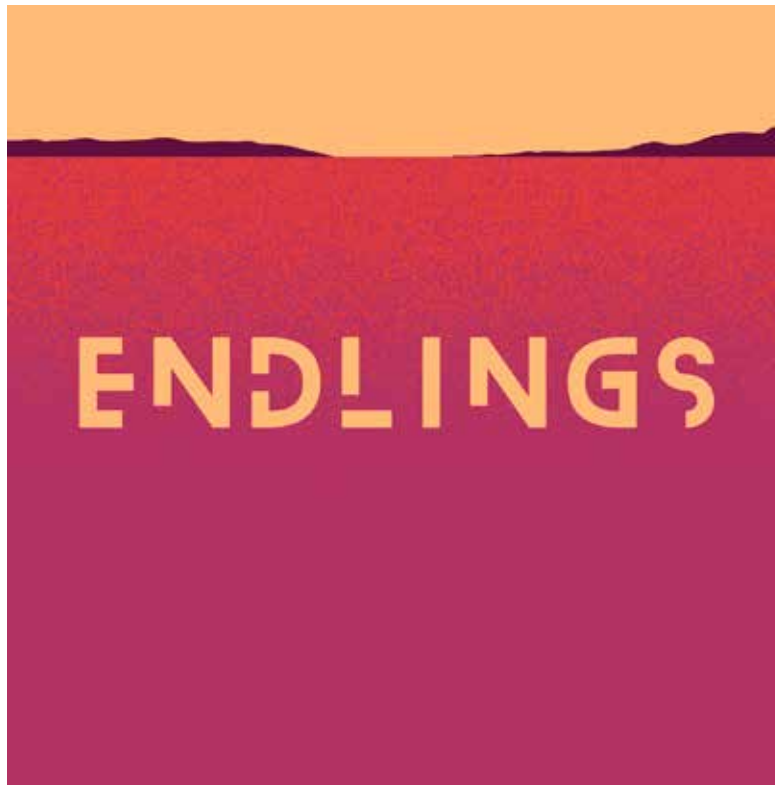


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

Cry Havoc Theater Company's



Written & Directed by Mara Richards Bim
Developed with the teens of Cry Havoc

Courtesy of Cry Havoc Theater Company.

RECOMMENDED FOR AGES 12 AND UP
FEBRUARY 10 - FEBRUARY 19, 2023 PUBLIC SHOWS
FEBRUARY 14 AND FEBRUARY 16, 2023 STUDENT MATINEE

As part of DCT's mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center
DALLAS CHILDREN'S THEATER
Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

DCT Co-Founder/Executive Director..... Robyn Flatt

Resource Guide Editor..... Jessica Colaw

Play Cry Havoc Theater Company's ENDLINGS

Written & Directed by Mara Richards Bim

Developed with the teens of Cry Havoc

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 190,000 young people and their families each year through its mainstage productions, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The WRITER/ADAPTOR

Creates a script that combines the story, the music, and the creative vision of the director.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST

Includes all of the performers who present the story on stage.

The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON THE PLAYWRIGHT



MARA RICHARDS BIM is an award-winning playwright and director, and the founder of the nationally recognized Cry Havoc Theater Company. Mara's Dallas directing/devising credits include Cry Havoc's *The Art of Broken Things* (July 2022); *Committed: Mad Women of the Asylum* (July 2021); *Once Upon a Moon* (January 2021); *Endlings* (October 2020); *Crossing the Line* (July 2019, co-directed with Tim Johnson); *Babel* (July 2018); *Sex Ed* (March 2018 workshop performance); *A History of Everything* (January 2018); *The Great American Sideshow* (August 2017); *Shots Fired* (January 2017 and July 2017, co-directed with Ruben Carrazana); *Shut Up and Listen!* (January 2016) and *The (out)Siders Project* (August 2015). In 2019 she was commissioned by the University of North Texas to devise *The Memory Project*, a verbatim piece created from interviews with residents in assisted living facilities.

Mara is a recipient of 2018 and 2019 Special Projects Grants from the City of Dallas Office of Cultural Affairs for public art installations to accompany Cry Havoc Theater Company productions. In 2020 she received the Holloway Family Foundation's Visionary Leadership Award, and in 2021 Mara was named one of *D Magazine's* "78 Women Changing the Face of Dallas."

Prior to founding Cry Havoc, Mara held staff positions at Dallas Theater Center (Dallas), The New Victory Theater (NYC), MCC Theater (NYC), and The Joyce Theater (NYC). She holds a BFA in Drama and an MA in Performance Studies from New York University, and an MEd in Educational Theatre from The City College of New York. She is currently pursuing a Master of Theological Studies degree at Southern Methodist University.

Excerpted from: cryhavoctheater.org/mara-bim



Mara Richards Bim developed this play (and others) with the teens of Cry Havoc Theater Company. According to their website, "Cry Havoc is a youth theater company that disrupts expectations. We put young artists in the lead as the creators and actors of bold art, provoking dialogue around challenging issues like gun control, gender roles, and immigration. They didn't create these issues, but their generation will lead on them in the future. We need their new, unvarnished perspectives to shake up old, entrenched conversations." Learn more about Cry Havoc's work at cryhavoctheater.org.

CURTAINS UP ON DEVISED THEATER

With the teens of Cry Havoc Theater Company, Mara Richards Bim creates “devised theater.” But, what actually is devised theater? According to Bim, “the simplest answer I can offer is that it’s theatre created by an ensemble without a pre-written script. The director walks into the room with an idea or a concept, and the actors, designers, and other professionals work together to create something from nothing. Each sixty seconds the audience eventually sees onstage in the final performance takes roughly sixty minutes to create. In devised theatre, a lot of really great ideas get worked and reworked only to be discarded hours or days later. The process is tedious and time-consuming. It takes herculean self-discipline and a willingness to leave ego at the door. For this reason, very few adult, professional theatre companies devise theatre. And there are only a handful of youth theatre companies in the United States that solely produce devised work. We are proud to be one of them.”



To get an idea of how devised theater is created, check out the following activities:

Devising Theatre

Getting Started

Devising a piece of theatre can be a stimulating and exciting journey towards the development of a performance which is a fusion of the unique talents and creativity of the group. It is not a direct journey, but one in which you will encounter well-trodden paths, blind alleys and sudden surprises. In order to prepare, the group needs to have a good grasp of improvisatory skills. The following exercise helps students learn to accept each other’s ideas – a concept which is not only useful in improvisation, but essential in developing the dynamics of the group throughout the devising process.

Pair Story-making

Divide into pairs. One person begins by making an “offer” (putting forward an idea) and the partner replies with a sentence that begins “Yes, and...”. Try not to block your partner’s ideas, which can so often happen in improvisation. Instead, build on each other’s suggestions. As soon as confidence develops, you can add in actions. Use the space as much as possible.

A: It’s raining.

B: Yes, and I’ve got a large umbrella.

A: Let’s shelter under it.

B: Yes, and the wind is blowing us into the air.

A: We are flying over the sea.

B: Yes, and we have landed on an island...

And so on. It can be a very liberating game, especially as we don’t often get the chance to say “yes” to everything! A key concept is that participants should avoid trying to push their own idea at the expense of their partner’s. You can also try the game with both of you saying “Yes, and...”. The literal “Yes” can be dropped completely as soon as acceptance of each other’s ideas begins to become more automatic. In contrast, it may also be worth briefly exploring what happens if one of the partners always says “No”.

So they understand the concept: what now?

Once the class have become familiar with improvisation techniques, they can begin devising short scenes. The next activity enables the group to come up with some starting points and a simple structure for a devised story.

Random Sound Story

Work in small groups of 4 – 6. The groups are asked to invent a selection of random sounds – with each group member making one vocalized sound. Next, the group decides on a sequence in which these sounds are made and practices it. Each group performs its sound sequence in turn to the whole class. Now the groups are asked to make up and rehearse a story in which these sounds occur – in the sequence already decided upon. The story could be narrated or acted, or a combination of both.

Any devising process will benefit from a playful approach. Allow time to experiment with ideas first, rather than being in a hurry to fix scenes and storylines. Encourage improvisation rather than discussion. It's easy to get bogged down in whether an idea may or may not work. There is only one way to find out – by getting up on your feet. Try out conflicting ideas – it's amazing how often a solution or unexpected insight can come out of "mistakes" made during improvisation.

How might I take this further?

Encourage the students to move away from pure naturalism and to think about creating strong visual images through physical theatre. The next exercise can be a good way to switch the mind off and let the body lead the creative process.

Random Images

Students begin by standing in a space on their own. Each person makes three random poses – one high up, one medium and one low down, using a different spot in the room for each pose. Now they should find a way of moving between the shapes. Practice until the students know the positions and movements off by heart.

In small groups, the students should show each other their shapes and then devise a story or situation where some or all of those movements and shapes might fit. They can interpret the shapes and movements literally or abstractly, adding sounds or words if they wish.

In devising, students should be encouraged to explore all the elements of theatre including mime, movement, stillness, sound, music and lighting. Experiment with staging, including theatre in the round, traverse and thrust as well as the use of different levels.

Excerpted from: dramaresource.com/devising-theatre/

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of Cry Havoc Theater Company's ENDLINGS.

- How does the play begin? Does it remind you of any experiences you've had in the last few years?
- Describe the play's setting.
- What is an endling?
- How do both the pandemic and climate change play a role in the story?
- How do the characters change throughout the play because of the pandemic?
- How is the material in the play structured?
- What are some of the things that the students learn about climate change from the experts they interview?
- What does the play have to say about racism and social justice in regards to climate change?
- What is anticipatory grief, and how does it relate to climate change?
- Why are storytellers important for fighting climate change?
- How does the play end?

CURTAINS UP ON PLAYWRITING

In playwriting, you've got to be able to write dialogue. And if you write enough of it and let it flow enough, you'll probably come across something that will give you a key as to structure. I think the process of writing a play is working back and forth between the moment and the whole. The moment and the whole, the fluidity of the dialogue and the necessity of a strict construction. Letting one predominate for a while and coming back and fixing it so that eventually what you do, like a pastry chef, is frost your mistakes, if you can.

-David Mamet

As Mr. Mamet's words suggest, dialogue is one of the most important elements of a play and is something every successful playwright must master. The dialogue advances the plot, reveals character, and gives the audience pertinent information. It is the role of the playwright to ensure that the dialogue does all of that and more. In Cry Havoc Theater Company's ENDLINGS, because of the nature of the play, dialogue is of the utmost importance! Try the following activity to gain insight into the process of creating dialogue for a play.

What's Happening? Photo Dialogue Activity

Begin by discussing the role of the playwright. Talk about the importance of dialogue in a play. Define the terms plot and story for the students. Plot is the action we see unfold during the play. Story is all of the characters' experiences (in the play as well as beyond what we see onstage).

Have the students choose a playwriting partner.

Give each pair a photo of two people talking (it could be any photo; you could pick one photo for all groups to use, or pick different photos for each group). Utilizing the attached template, instruct each pair to imagine

CURTAINS UP ON PLAYWRITING (CONTD.)

the plot, story, or scenario that these two people/characters are in and then write a very short scene comprised of only ten exchanges or statements between the two characters (it doesn't matter which character says how many lines – the only rule is that it is a ten-line scene). Remind them that the dialogue should tell a story and show a plot. Review the discussion questions below before the students begin writing.

Have the students rehearse their scenes and make adjustments as necessary.

Performance time! Have each pair perform the scenes for the class and discuss the different scenes.

Questions to discuss:

- What worked/didn't work in the scene?
- Did the dialogue feel natural?
- Did the scene tell the story?
- Did the scene show the plot?
- What challenges did the playwrights face (in writing the play, creating dialogue, working with a partner, sticking to only ten lines, etc.)?

Adapted from: brighthubeducation.com/high-school-english-lessons/12897-writing-dialogue-effectively/

CURTAINS UP ON MATH

What is sea-level rise and how does it affect us? This "Teachable Moment" looks at the science behind sea-level rise and offers lessons and tools for teaching students about this important climate topic.

Sea level rise is the increasing of the average global sea level. It doesn't mean that seas are higher by the same amount everywhere. In fact, in some areas, such as the west coast of the US, sea level has actually dropped slightly ... for now. But before we get into that, let's understand the main contributors to sea level rise:

- 1. Melting mountain glaciers** - Glaciers are bodies of ice on land that are constantly moving, carving paths through mountains and rock. As glaciers melt, the runoff flows into the oceans, raising their levels.
- 2. Melting polar ice caps** - Think of our north and south polar regions. At both locations, we have ice on land ("land ice") and ice floating in the ocean ("sea ice"). Melting sea ice, much like ice cubes melting in a drink, does not affect the level of the oceans. Melting land ice, however, contributes to about one third of sea level rise.
- 3. Thermal expansion of water** - Consider that our oceans absorb over 90 percent of the heat trapped by greenhouse gasses in Earth's atmosphere. When water heats up, its molecules become more energetic, causing the water to expand and take up more room, so that accounts for about a third of sea level rise.

You may be asking yourself, how do we know sea levels are rising? Well, a couple of ways. First, since 1993 we have been using data from several NASA satellites to constantly measure sea surface height around the globe. Data from these ocean altimeters is integrated to refine and calibrate measurements. Additionally, we have tide gauges on Earth to ground-truth (locally validate) our satellite measurements. As for historical data, we use sediment cores -- drillings into Earth that yield the oldest layers on the bottom and the youngest layers on top -- to examine where oceans once reached thousands of years ago.



To engage your students in analyzing real climate data and drawing their own conclusions, have them try the Next Generation Science Standards and Common Core Mathematics aligned problems below.

Teacher Procedure

1. Have students first examine the satellite data graphs referenced below and answer the associated questions (according to ability).
2. Discuss what they have learned from the data, and show associated supporting videos from the "Background" section of this activity as the discussion evolves (click on the link at the bottom of this activity to get to the "Background" section).
3. Lead students through the problem-solving activity identified in the "Discussion" section of this activity.

Student Procedure

Have students use climate.nasa.gov/vital-signs/sea-level/ to answer the questions below. (To obtain exact data points, place your mouse on the section of the graph you would like to examine.)

1. What is the source of the data for each graph?
2. Which years are covered by each graph?
3. Is one graph a better representation of global sea levels than the other? Why or why not?
4. By approximately how many millimeters did sea level rise between:
 - A) 1910 and 1930?
10 mm (approx.)
 - B) 1930 and 1950?
65 mm (approx.)
5. What is the approximate average rate of increase of sea level rise between 1900 and 2000?
Note: students of various math abilities may approach and solve this problem within their capabilities. The most sophisticated approach is to find the slope of the line of best fit. The correct answer is approximately 1.4 mm per year.
6. By how many millimeters did sea level rise between the first measurement obtained in January 1993 and the first measurement obtained in January 2021?
96.7 mm
7. What is the approximate rate of sea level rise between January 1993 and present?
Note: The answer for this problem is directly stated at the top of the graph. Students of various math abilities may approach and solve this problem within their capabilities. The most sophisticated approach is to find slope of the line of best fit.

Have students examine climate.nasa.gov/vital-signs/global-temperature/ and use it to answer the questions below.

8. By how much did the average global temperature change, and did it increase or decrease between 1910 and 1930? How about between 1930 and 1950?

Students should determine whether each span of years shows an increase or decrease in temperature and calculate how much of an increase or decrease was measured.

9. Compare your answers to question number 8 with your answers to question number 4. Can you offer an explanation for the correlation or lack thereof?

Encourage students to critically examine the graph, noting the temperature increase that occurred between 1930 and 1944, preceding the temperature decrease between 1944 and 1950. Students familiar with heat capacity should include this concept in their discussion.

10. What is the approximate average global temperature rise per year from the first measurement taken in 1880 to present?

Note: students of various math abilities may approach and solve this problem within their capabilities. The most sophisticated approach is to find slope of the line of best fit. The most conservative answer is 0.007°C per year, the best-fit answer is closer to 0.01°C.

Discussion

Watch the following video to learn more about our changing climate, then discuss what could be done to control greenhouse gases in our atmosphere: youtube.com/watch?time_continue=3&v=K9kga9c0u2l&feature=emb_logo

Excerpted from: jpl.nasa.gov/edu/teach/activity/the-science-of-earths-rising-seas/

CURTAINS UP ON CONTENT RESOURCES

Verbatim theatre (sometimes called documentary or investigative theatre) uses pre-existing documentary material such as interviews, journals, and letters to construct the play. For ENDLINGS, the team at Cry Havoc Theater Company relied on interviews and recorded conversations collected from February-May 2020. We are grateful to the following individuals for sharing their time, their expertise, and their personal stories with us as we created ENDLINGS. Their passion for the planet and for collective healing has been the driving force behind this project.

Amelia Marchand is a member of the Confederated Tribes of the Colville Reservation in Eastern Washington.

Arrie Tucker is a yoga teacher, activist, and eco psychologist living in Nacogdoches, TX.

Ben Sandifer is an author, photographer, and environmental advocate for the Great Trinity Forest and White Rock Lake in Dallas, TX. You can follow him on [Twitter](#) or [Instagram](#).

Bill Holston is the Executive Director of the Human Rights Initiative of North Texas, environmental advocate and author of the Law Man Walking column for [D Magazine](#). You can follow him on [Twitter](#).

Daniel R. Wildcat, PhD is a Yuchi member of the Muscogee Nation of Oklahoma, a scholar, and the author of [Red Alert: Saving the Planet with Indigenous Knowledge](#). You can visit his [website](#).

Jamie Margolin is a Co-Founder of [Zero Hour](#) and a teen climate activist. You can follow her on [Twitter](#).

Jennifer W. Atkinson, PhD is a Senior Lecturer in environmental humanities at the University of Washington, Bothell and the author of [Gardenland: Nature, Fantasy, and Everyday Practice](#). You can visit her [website](#) or follow her on [Twitter](#).

Katharine Wilkinson, PhD is an author, strategist, teacher, and one of 15 “women who will save the world,” according to [Time](#) magazine. Her writings on climate include [The Drawdown Review](#), the *New York Times* bestseller *Drawdown*, and [Between God & Green](#). She is co-editor of the new bestseller [All We Can Save](#) and co-founder of The All We Can Save Project, in support of the feminist climate renaissance. You can visit her [website](#) or follow her on [Twitter](#).

Mark Mandica is the Co-Founder and Executive Director of [The Amphibian Foundation](#) in Atlanta, GA.

Mary Anaise Hegler is a climate justice essayist, podcast host, and the publications director for The Natural Resources Defense Council. You can follow her on [Twitter](#).

Meade Krosby, PhD is a climate change biologist, a conservation scientist, the Senior Scientist at the Climate Impacts Group and University Deputy Director at the Northwest Climate Adaptation Science Center, University of Washington. You can follow her on [Twitter](#).

Rania Batrice is a political and non-profit strategist working in climate justice. You can follow her on [Twitter](#).

Renee Lertzman, PhD is a climate, energy, and environmental psychologist and the author of [Environmental Melancholia: Psychoanalytic dimensions of engagement](#). You can visit her [website](#) or follow her on [Twitter](#).

CURTAINS UP ON CLIMATE CHANGE

In Cry Havoc Theater Company's ENDLINGS, the theater company interviewed all different kinds of experts to learn more about climate change. Now it's your turn to do the research!

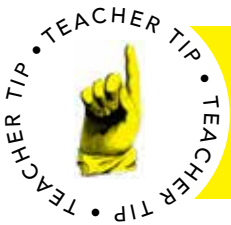
As a class, in groups, or individually, dig deeper into the research or work of a climate change expert or an organization that deals with climate change. This project can be as in-depth as you want it to be...students could create posters detailing their findings, or perhaps create formal presentations with the information. Be creative, focus on one area of research, and don't forget to save time for sharing the findings in class.

Try some of these websites to get started in your research:

epa.gov/climate-change/climate-change-resources-educators-and-students

nationalgeographic.org/education/climate-change/

research.un.org/en/climate-change/experts



These sites contain a lot of information – check them out before sharing with the class to see what would be a good resource(s) for your students.

Created by: Jessica Colaw

CURTAINS UP ON ART

There is so much going on in Cry Havoc Theater Company's ENDLINGS. From the pandemic (and associated issues) to the stress of climate change, there is a lot to process within the play. Use the following art activity to help your students think about these issues in a creative format.

Recycled Response Art

You will need:

- Recycled materials (papers, magazines, old boxes, recyclable materials, etc.)
- Other art mediums (pens, glue, paint, etc.)

Begin by discussing the play. How did the students feel about the issues in the story? Did they learn anything new? Did they have questions after seeing the play? With all those thoughts in mind, allow the students to create a piece of art that is in response to the play (in any way they see fit) utilizing recycled materials. Encourage them to be creative and express their personal thoughts/feelings. They could create a work of art that expresses a feeling, or maybe it could detail something new they learned. After everyone has been given ample time to finish their art work, hold an art show in your classroom. Celebrate everyone's different perspective and artistic expressions!

Created by: Jessica Colaw

CURTAINS UP ON SEL

Just like the students in Cry Havoc Theater Company's ENDLINGS experienced anxiety and stress, so do all of us at one time or another. Fortunately, there are ways to help manage anxious thoughts and feelings. Try some of these activities with your students to help them find ways to de-stress as needed...

Teach mindfulness with the Squeeze & Release muscle technique

Ask students to lie down or sit comfortably. Turn on some calming music, and guide students to squeeze and then relax each muscle in their body, one at a time, from their head to their toes. With each release, have students exhale a nice big breath. The teacher should verbally guide students through each section, head to toe, and then ask them to squeeze their entire body and let go with a final deep breath. This calming exercise helps students maintain focus on their mind and body while slowing down the nervous system. Encourage students to use this technique whenever they feel worry creeping in or if they can't sleep.

Get grounded

Grounding is a technique that helps divert the brain away from the spiral of anxious thoughts back into the present moment. Chicago's Dr. Sarah Allen, a clinical psychologist, notes that "When we start to think about something stressful, our amygdala, a section of the brain located in the temporal lobe, goes into action. The amygdala, simply put, is the part of our brain that is responsible for our emotional responses, especially fear. It is great for preparing for emergency events, but sometimes it kicks into action and detects a threat where there really isn't any."

Grounding techniques, she argues, help us break out of this "vicious cycle" of anxiety by re-focusing on what's around us through our senses. The 5-4-3-2-1 Grounding Technique is a popular one that can be used with children and young adults.

For each part of this activity, students can say or write down what they see, feel, hear, smell, or taste.

5 – SEE: Have students look around for 5 things they can **see**, and state what those are.

4 – FEEL: Ask students to list off 4 things they can **feel**.

3 – HEAR: Students should listen for 3 sounds they can **hear** and say what those sounds are.

2 – SMELL: Tell students to identify 2 things they can **smell**.

1 – TASTE: Ask students to state 1 thing they can **taste** or want to taste and say it out loud.

Finish by taking a deep, cleansing breath.

Let your worries go with the Worry Jar

The Worry Jar is an activity that helps students mindfully identify their worries and give themselves permission to shift their focus away from them for a while. "It is like storing them for safe keeping," says clinical psychologist Dr. Stephanie Margolese. "Just knowing that their worries are contained in the jar can free your child from having to replay them in their minds." Ask students to write down their worries and anxieties on a piece of paper. Next, have students fold up their paper and put it in the jar while saying: "I can let this worry go for now." Store the worry jar out of sight. If you'd like to give students a space to express their anxieties, you can also schedule "Status Update" times when students are encouraged to share their worries in writing or out loud as a classroom family. Sharing anxieties can help students see that their peers may be feeling many of the same things and it can build empathy amongst classmates.

Excerpted from: resilienteducator.com/classroom-resources/sel-school-anxiety/

CURTAINS UP ON “GOING VIRTUAL”

Cry Havoc Theater Company, like all of us, had to "go virtual" during the pandemic. Since they couldn't perform ENDLINGS live, they created an audioplay version for release. As a class, hold a discussion on these questions:

- What parts of your life became “virtual” during the pandemic?
- What parts didn't?
- Were there people in your life who couldn't go virtual because of the nature of their work? How did that impact them and you?
- What were some of the best parts of being “virtual”? What were some of the worst?
- What were some lessons you learned during this experience?
- If you could give your 2019-self advice, what would you say to yourself regarding this issue?

CURTAINS UP ON MORE

Learn more about Cry Havoc Theater Company's other works at:
cryhavoctheater.org/streaming

Video links:

- Web of Life: <https://youtu.be/8zsW1ZpIXHg>
- Frogs: <https://youtu.be/A4KawirQqL0>
- Salmon: <https://youtu.be/h-KgjCQShm8>
- Red: <https://youtu.be/EtimQwzkbDI>
- Seven Generations: https://youtu.be/hhl1_uOJ43c

T.E.K.S. SATISFIED BY Cry Havoc Theater Company's ENDLINGS

110.22 - English Language Arts and Reading, Grade 6

- b.1 - Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion.
- b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

110.23 - English Language Arts and Reading, Grade 7

- b.1 - Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion.
- b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

110.24 – English Language Arts and Reading, Grade 8

- b.1 - Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion.
- b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

111.26 - Mathematics, Grade 6

- b.1 - Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

111.27 - Mathematics, Grade 7

- b.1 - Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

111.28 – Mathematics, Grade 8

- b.1 - Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

117.202 - Art, Middle School 1

- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.203 - Art, Middle School 2

- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.204 – Art, Middle School 3

- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.211 – Theatre, Middle School 1

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.212 – Theatre, Middle School 2

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.213 – Theatre, Middle School 3

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.