



**Dofinansowane przez
Unię Europejską**

SCENARIO OF EXTRA-CURRICULAR THEATRE ACTIVITIES FOR STUDENTS FROM GRADES IV-VIII

CONDUCTED BY MARTA NIEDZIÓŁKA

TOPIC: WHAT EMOTIONS LOOK LIKE.

Educational goals -

EDUCATIONAL GOALS - GENERAL REQUIREMENTS: (CORE CURRICULUM)

- Shaping students' attitudes that enable effective and responsible functioning in the modern world.

KEY COMPETENCES

Cultural awareness and expression

- developing creativity, innovation and creative expression;

Communicating in Polish

- developing teamwork and constructive communication skills, expressing opinions and judgments;

Social and civic competences

- building a climate of trust conducive to cooperation, tolerance and empathy.

TEACHING CONTENT - SPECIFIC REQUIREMENTS: (CORE CURRICULUM)

The classes focus on examining the relationship between emotions and the body. Theatrical exercises allow participants to notice how our emotions affect our physicality: voice, posture, movement. Thanks to this, students acquire basic skills that support the recognition of other people and their own emotions, reading their physical symptoms, which promotes the development of empathy and allows for a better understanding of other people's behavior.

WORK METHODS: movement and vocal improvisations, conversation, discussion, dramatic exercises, presentation.

TEACHING AIDS: cards with the names of feelings.

ESTIMATED TIME: 50-60 min

LESSON PLAN:

I Concentration

Preparing students for work, strengthening concentration in the group, concentration on the partner, building trust in the group.

1. "GO" Game

Students stand in a circle. One person uses eye contact to draw the attention of another person in the circle. The called person says "GO," which is a signal for the caller to move towards the speaker. At this time, the person who said "GO" calls another person in the circle with eye contact, so they can move towards them and free up space for the person who started the game. To be able to move from their place, it is absolutely necessary to wait for the "GO" signal from the partner whom we call with eye contact.

2. Walk with a "blind" partner

One person in the pair has their eyes closed, the other guides them using touch signals. Touch on the head - signal to go, touch on the back - signal to stop, touch on the right arm - turn right, touch on the left arm - turn left.

II Warm-up

Preparing the body for movement activities, introduction to the world of emotions

1. Students walk freely around the room and perform 4 activities given by the teacher
 - When the command "stop" is given - they walk
 - When the command "go" is given - they stop
 - When the command "jump" is given - they squat
 - When the command "squat" is given - they jump
2. Students walk freely around the room. The teacher gives the names of various emotions that students try to represent with movement.
3. Monuments - feelings

Students walk freely around the room. The teacher gives the command "STOP" and gives the names of various emotions. On the command "Stop," students form groups of 3 and create monuments of people with the given emotion. Each time they try to form different groups.

IV Emotions in action

In this part of the classes, students will talk about situations in which various feelings appear. They will experience how the body posture, the sound of the voice, facial expressions, and gestures change with the change of emotions.

1. Students draw cards with the names of various emotions from a basket. The teacher asks students to pair up and have a short conversation - giving keywords when people feel the emotions drawn by the students. The teacher suggests several changes in pairs. Each time, students draw a different emotion.
2. Expressing feelings with voice

The teacher divides the group into two teams and asks them to recite the rhyme "Siała baba mak" („Sowed the old woman poppy seeds”) with different feelings

The first group recites 2 verses "Siała baba mak. Nie wiedziała jak" Sowed the old woman poppy seeds. She didn't know how."

The second group recites the next verses "A dziad wiedział, nie powiedział. A to było tak" ("The old man knew, yet he didn't say. And that's the way it was.") strengthening the given emotion.

3. Expressing feelings with the body

Two groups stand opposite each other. The teacher divides the groups into ones and twos. On the signal given by the teacher - One and the name of the emotion, the Ones show the given feeling with their bodies. On the teacher's signal TWO, the Twos imitate the Ones, and can also strengthen the given emotion.

4. Etudes with emotions

The task develops the ability to work in a group, communicate, make joint decisions, creativity and innovation, the ability to express one's opinion and constructive criticism.

Students divide into groups of several people, draw cards with the names of emotions and prepare a short etude showing the drawn feeling.

After the preparations, a presentation takes place. The viewers can express what they liked, or what could be changed or improved.

V Summary of classes - evaluation

1. A short conversation in a circle about how emotions affect our body, what is their relationship with it, how recognizing one's own and others' emotions can help.
2. At the end, the teacher asks the students to stand in a circle and cleanse their bodies of the states that it expressed during the classes by means of shaking, flicking and washing movements and throwing the emotions outside the circle.

BIBLIOGRAPHY

1. "Teatr wspiera. Godzina wychowawcza z Teatroteką Szkolną " - praca zbiorowa
2. Tina Oziwicz "Komu wyślesz uczucia "
3. Paul Ekman – lista uczuć

METHODOLOGIST OPINION

The theatrical workshop scenario that I had the opportunity to analyze demonstrates high quality and meticulous preparation. Here are some key aspects that deserve special recognition:

- The scenario introduces interesting ideas and original solutions that engage students. The use of unusual theatrical forms will certainly stimulate the imagination of the participants.
- The workshops are appropriately tailored to the age and abilities of the students. The introduction of various levels of task difficulty allows for the participation of both beginner and advanced young actors.
- The scenario places a strong emphasis on teamwork and interaction between students. Exercises that require cooperation promote the development of social skills and build trust within the group.
- The workshops are designed to develop not only acting skills but also analytical abilities, creative thinking, and the ability to express emotions.

Krzysztofa Brodecka

HEAD TEACHER APPROVAL