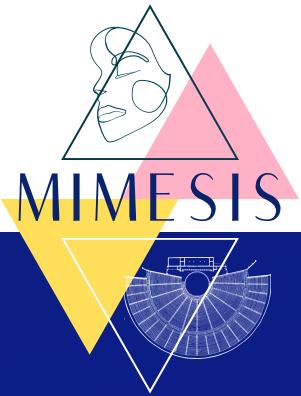


# Teacher's card



## WATER WATER EVERYWHERE

### Learning objectives

Abstract thinking

Water Cycle & Natural Science

Vocabulary & Language

Mask theatre

### Modalities of the activity

8-12 years old

In the classroom

Group work, in pairs, individual

### Materials needed

- 5 A4 sheets of different colours
- Paper scotch tape
- A4 white paper sheets
- Pens, coloured markers
- Scissors
- Elastic bands
- Stapler



### Printable resources attached

- Quiz & cards for Act 1
- Cards for Act 2
- Mask templates for Act 3

### Acts

Act 1: Time to act

Act 2: Time to move

Act 3: Time to create

Act 4 : Show time

### Difficulty and targeted school level

Easy - Medium

Primary

# Introduction to the activity



## Summary of the activity

Through the Water Water Everywhere activity, we aim to make children explore basic physical concepts and processes related to water through physical and mask theatre techniques. These activities, divided into 4 acts, resemble the composition of a play and offer different approaches to studying water, its 3 aggregate states and the 4 main transition processes between them.

These activities allow students to develop their knowledge through action and expression of body movements. At the same time, students go through a sequential process from learning about acting tools, creating their own theatrical mask character and improvised mask theatre performance. Becoming a water creature and interpreting it with the body contributes to learning and consolidating knowledge through full body-emotion-mind experience. These different activities must be completed in full in order to acquire all the skills. They are designed to be done in parts in several consecutive lessons.

## Sequencing the activity



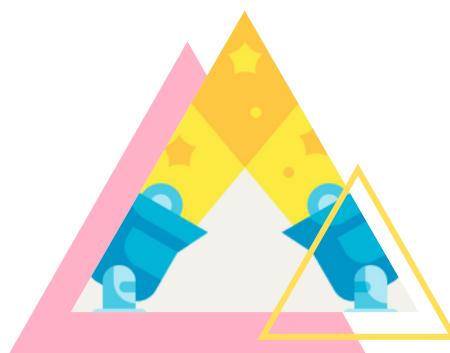
ACT 1: TIME TO ACT



ACT 2: TIME TO MOVE



ACT 3: TIME TO CREATE



ACT 4: SHOW TIME



## Summary of the activity - Act 1: Time to Act

### Water Cycle Quiz

The teacher creates 3 groups of up to 8 children each. Each group receives a quiz sheet and a certain number of letter cards. There is a hidden phrase that the group should discover by answering all the quiz questions and collecting the capital letters, marked in blue. Finally, the children arrange the cards with letters and should end with the same sentence "WATER CYCLE".

### Time to Act - Zone game

The teacher arranges 5 A4 coloured papers diagonally on the floor in the middle of the room, leaving equal space between each of them. The order /but not necessarily/ can be: Zone 1 (Orange) - Summer rain; Zone 2 (Green) - Amazon jungle; Zone 3 (Grey) - Impenetrable fog; Zone 4 (White) - Frozen lake; Zone 5 (Blue) - Deep ocean.

**THE TEACHER.** - We discovered that water is constantly moving. Now is the time to transform ourselves into actors and will act in different situations of the ever changing water cycle. This colourful path is made up of 5 zones. All groups will go through them. Each subsequent group prepares to enter the first zone at the moment the preceding group moves into the fifth. Follow the story I'm going to narrate and try to act on what you hear. Try to perform the actions as realistically and energetically as possible. The game is for fun and lets your imagination and acting skills run wild. Remember that you are acting as a group and you may find ways to interact in the different zones.

The groups agree on the order of turns and the first group takes its place for the beginning of the game.



Improvisation



Duration of the Act :  
30 minutes



Water cycle



Analytical thinking,  
Collaboration

## Phases of activity

- 1 Rearrange the space in the classroom and form a groups of up to 8 students.
- 2 Explain the rules and distribute the quiz sheets and the cards.
- 3 Let the students complete the quiz and find the coded phrase in a given time of 10 min
- 4 Make coloured path with 5 zones on the floor and explain the game rules
- 5 Lead the students through the game with a playful storytelling.



## Tips

### EXAMPLE OF STORYTELLING FOR THE TEACHER - ZONE GAME

The example only provides orientation and guidance. You can use your imagination and creativity to discover different and attractive situations for action and narration. You can also check page 6 "TO GO FURTHER" for inspiration.

- The first zone is the one of the warm summer rain. It's pouring, we are completely wet, water drips down from our hair, but we happily jump into the muddy puddles. But the rain intensifies, the puddles overflow and the stream drags us towards a huge river.
- Aaaand, ready to move to the second zone - the Amazon jungle! We sit in a canoe that carries us across the wide river. Look at the huge trees that surround us, their crowns are high in the sky and form a thick green ceiling above us. It's hot and very humid due to the strong release of moisture through the leaves.
- We fall into the third zone. Oh, but we can't see anything, the fog is so thick around us that we have to hold hands and move very slowly and cautiously to avoid getting lost. Careful! We might trip over something, or fall into a hole...
- It is very cold in the fourth zone. We have to cross an icy lake. We slide, we feel the ice creaking, some fall, it becomes difficult, the group has to help each other.
- The sun is hot, the ice is melting and we are falling into the fifth zone. Now we dive into the deep ocean. We swim among fish and marine life, along with dolphins and whales.....gradually we manage to reach the shore.

### USING SOUNDS AND MUSIC

You can use music and sound to create the atmosphere of the different zones. This stimulates activity and makes the participants' experience even more exciting. You can prepare an audio track with five different sounds of about 20 seconds length each. This will keep the game timing and rhythm.

Access to sample soundtrack [here](#) and [here](#)

### FEEDBACK

It is nice to end the activity with a short feedback from the students by answering questions like: Did you meet challenges in solving the quiz? Did you learn something new? In which zone did you have the most fun? In which you faced challenges? etc.



## Learning objectives

This activity allows us to revise or consolidate knowledge about water. It further contributes to enhancing knowledge on the natural water cycle and its importance for life on earth. A special focus is placed on the dynamic state of the water - constantly moving and changing. The best way to understand and feel the water in its diversity around us is through theatrical games where the students are offered situations to act and interact and to learn through experience.

## Theatrical objectives

In this activity, students are introduced to one of the basic theatrical means - to take an action/to be in action. The word "actor" means a person who acts. Using fun theatrical games with improvised storytelling activates students, boosts their spontaneity and imagination, and develops their cooperation and teamwork skills. Creating situations to act and interact is one of the best ways to introduce theatre art to children.

## Skills developed

- Logical thinking
- Analytical skills
- Teamwork skills in problem solving
- Interpreting scientific concepts through theatrical action and improvisation
- To be active
- To be creative



## More zones

One possible way to develop the game and the educational process is to add more zones.

For example: create the zone at the North Pole. Suddenly, the ice disappears (representing the process of sublimation). The group discovers a preserved mammoth skeleton...

## Augmented reality

If the school is technically equipped, the teacher can substitute coloured sheets of paper with augmented reality. This will make the action even more exciting and vivid, children can really feel like they are on stage or in a movie frame.

## Ecology

Study of ecology and some alarming problems related to the disturbance of the water cycle can also be played in the zones, for this purpose the teacher can identify in advance several that address a particular issue. For example, a zone in the sea, we are swimming and having fun, suddenly we see a dolphin wrapped in a plastic bag, a zone in the Arctic Ocean, a small iceberg has broken off and a little white bear is standing on it, a zone in a desert, it used to be an oasis but the water in the well has dried up....



## THE QUIZ!



- 1 I am everywhere. I occupy over 70% of the planet. I am over 60% of your body. I am an invaluable resource without which there is no life. I am ...
- a) gold - P      b) water - C      c) waste - U
- 2 When the sun heats me up, I float in the atmosphere and I can soar freely anywhere. Then, my aggregate state is...
- a) solid - B      b) liquid - Q      c) gas - E
- 3 When I cool off in the atmosphere, I fall on the ground & irrigate it. Then, my aggregate state is...
- a) gas - I      b) liquid - E      c) solid - S
- 4 When I am below zero degrees Celsius, I freeze. Then, my aggregate state is...
- a) liquid - N      b) gas - F      c) solid - W
- 5 I am formed by the sun-heated water in the reservoir. I am...
- a) snowflake - D      b) soil - Z      c) steam - A
- 6 I am born from the gaseous state of water in the atmosphere and travel over the earth with the help of the wind. I am...
- a) kite - O      b) cloud - C      c) airplane - K
- 7 I am formed when water in the atmosphere cools off and turns into droplets. I am...
- a) nasal drops - J      b) orange juice - G      c) rain - T
- 8 Once I hit the earth surface, a part of me passes through the soil and I become...
- a) an earthworm - M      b) a cave - H      c) a groundwater - Y
- 9 You'll meet me at the two poles of the earth and in the mountains. Where the sun heats least, I remain hard and motionless. I am...
- a) glacier - R      b) ice cream - D      c) eagle - V
- 10 In order for me to stay on this earth long enough with a pure heart, you have to...
- a) protect me keep me clean - L      b) take me to the doctor often - B      c) feed me with oils and chemicals - O

# Act 1: Printable resources - The Letters



**W**



**T**

**E**

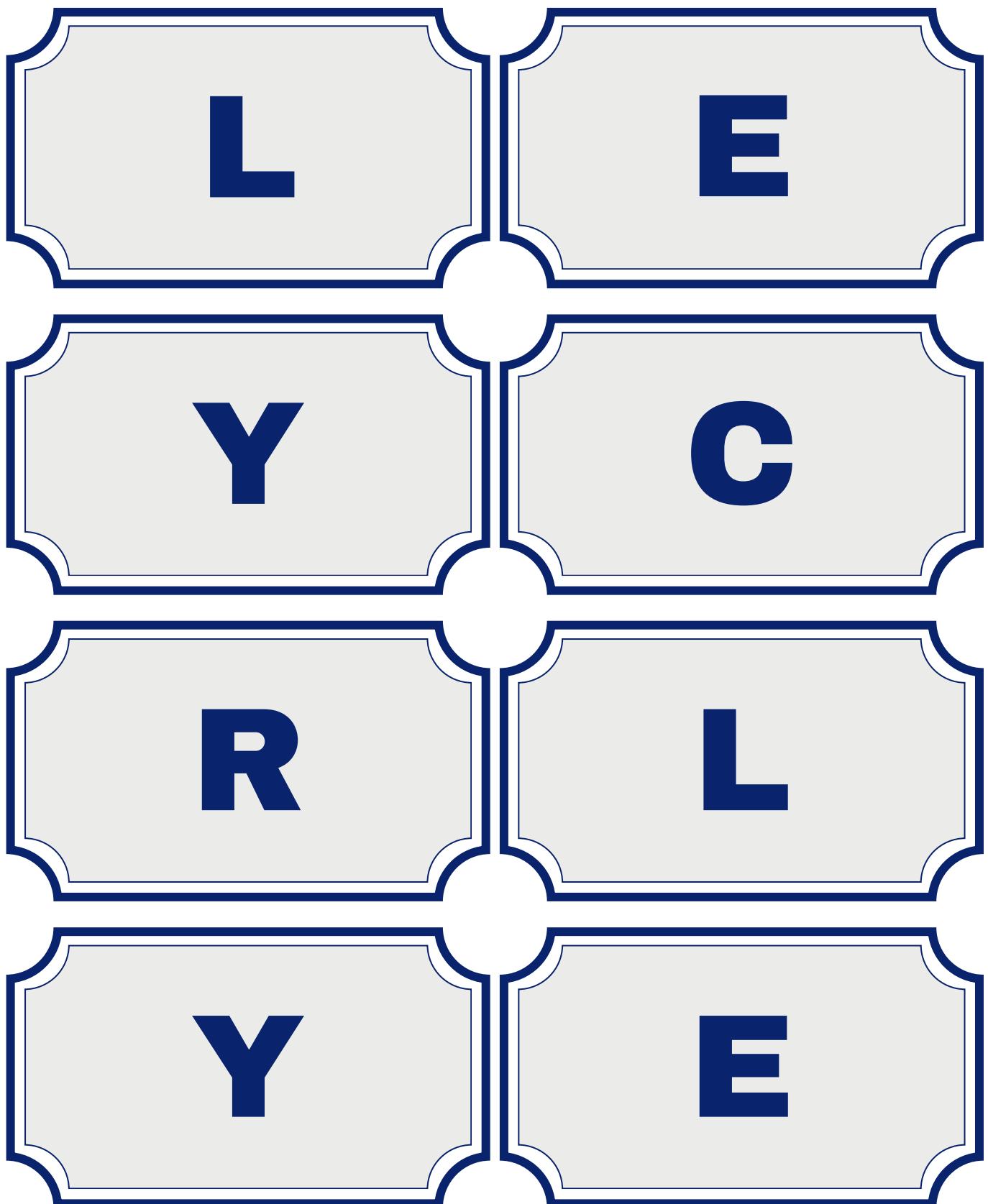
**R**

**C**

**Y**

**C**

# Act 1: Printable resources - The Letters



# Act 2: Time to Move



## Summary of the activity - Act 2: Time to Move

Act 2 consists of two warm-up games, creative work in small groups and a stage presentation. The topic is the aggregate states of water and the change processes from one aggregate state to another. The students will recreate the aggregate state as group body sculptures, and the change processes as a movement transition from one sculptur to another.

### Warm up game #1

What is sculpture and how can we create it with our bodies? A few easily done sculptures, based on the teacher's key words, are performed by the whole class. Examples for such that children respond spontaneously are, "Let's all create a sculpture of a giant; of a dwarf; of an eagle; of a flower, of a rock, of a feather, etc..."

### Warm up game #2

What does it mean to be in movement transition? Each of the students creates 4 sculptures with their body in the following order: seed; roots; stem, crown of a tree. They repeat them several times to memorise them. The teacher then gives instructions for everyone to reproduce the seed sculpture. The seed gradually germinates and all reach the root sculpture, then gradually stand up and make the stem sculpture, where the branches gradually open and all make the crown sculpture. From this position, a seed falls to the ground and everyone returns to the first seed sculpture. The cycle is repeated several times, and the goal is for the children to repeat the same movements in the transitions.

### Creative process in small groups

The teacher divides the class in groups of up to 5 students each. One child per group is invited to draw a card with 3 symbols for aggregate states and 2 words for change processes. The aggregate states of water are solid (a rhomb), liquid (a drop) and gas (a cloud). A single card can contain two identical representations of aggregate states (eg 2 drops) depending on the two written transitions. Arrows between pictures of aggregate states support the understanding of the transition process. The possible change processes are: melting, evaporating, condensing, freezing. Each group is expected to create 3 group sculptures representing a certain aggregate state and then find and execute the movement transitions between them.

### Stage presentation

Improvised stage is arranged by the teacher. The groups agree on the presentation order. First the group presents only the sculptures. The audience (the other groups) observe carefully as they have to guess which aggregate states the three sculptures correspond to. A mini-performance follows - the movement of water from one aggregate state to another. The end of each mini performance is followed by applause and short feedback from the audience and the teacher.



Physical  
theatre



Duration of the Act :  
40 minutes



Water states and  
change processes



Flexibility, body  
expressiveness,  
interaction and  
teamwork



## Phases of activity

1

Explain the rules and lead 2 consecutive warm up games.

2

Form small groups of up to 5 students and ask one representative from each to draw a card.

3

Support the students in their creative group process.

4

Lead the groups stage presentation.

5

Initiate feedback from the audience and the participants.

## Tips

### BODY SCULPTURE = BODY POSE

If necessary, the word "sculpture" can be further clarified by "body pose". In theatre art, both terms are used with the same meaning.

### INVITE ARTISTS TO YOUR CLASS AND WORK TOGETHER

It will be of good benefit if a guest artist is invited. They will help the teacher in more precise guidance on body movement and transformation and will stimulate the process for achieving a richer and more creative body expressiveness.

### USE OF MUSIC

A preset list of music tracks can be created for the various transitions. This will help students maintain the flow and rhythm of their movements and turn the performances into mini dance choreographies.

*Access some sample soundtrack [here](#) and [here](#).*



## Learning objectives

This activity allows to deepen the knowledge on water aggregate states and the processes of transition from one aggregate state to another. Here again, the focus on the dynamic state of water is directed towards an in-depth study of change processes. The best way to express and understand this is through body and physical expression. Through the means of physical theatre, students learn the water's transitions and thus acquire and permanently memorise basic scientific terms and concepts. Using body expression children become aware of their bodies and develop their communication and teamwork skills.

## Theatrical objectives

In this activity, students will learn some basic physical theatre techniques for using their bodies and the bodies of their classmates to create abstract group images. They will discover the ability to move and interact physically on their own. Through this activity their expressive potential will be developed and they will understand that anything can be expressed through the means of physical theatre. Body and movement interaction with their classmates will develop their senses, observation capacity and awareness of the self and others. Interpreting abstract concepts physically directly stimulates abstract thinking, a core element of the logical thinking and problem solving.

## Skills developed

- Abstract thinking
- Analytical skills
- Teamwork and problem solving skills
- Interpreting scientific concepts through the body
- To be creative
- Skill of group interaction through movement
- Kinesthetic awareness of the body in relation to space and other bodies



## Snowflakes

One interesting change process is the one of how the snowflakes are created. Is it possible that the water transits from the gaseous directly into the solid state? Why are snowflakes unique? Let's learn more about the topic and create our uniques snowflakes by:

- using printable patterns - <https://littlebinsforlittlehands.com/snowflake-template/>
- by drawing your pattern starting with 3 cross lines - <https://iheartcraftythings.com/snowflake-drawing.html>

## Physical theatre

If the teacher is interested in the topic "physical theatre", they could reveal more insights to the children:

- <https://www.youtube.com/watch?v=dL97TvbE0bk>
- <https://www.youtube.com/watch?v=vNVPumETpuA&t=57s>
- <https://www.youtube.com/watch?v=oY-cKI71FmQ&t=5s>

Jacques Lecoq is one of the leading figures in Physical theatre development. His method largely involves working with a neutral and a larval mask. A wonderful opportunity to make a connection between physical theatre and mask theatre, which will be introduced in the following Act 3 and Act 4:

- <https://www.youtube.com/watch?v=tcuM5reT16E>
- [https://www.youtube.com/watch?v=FzHPu5xD\\_hg](https://www.youtube.com/watch?v=FzHPu5xD_hg)

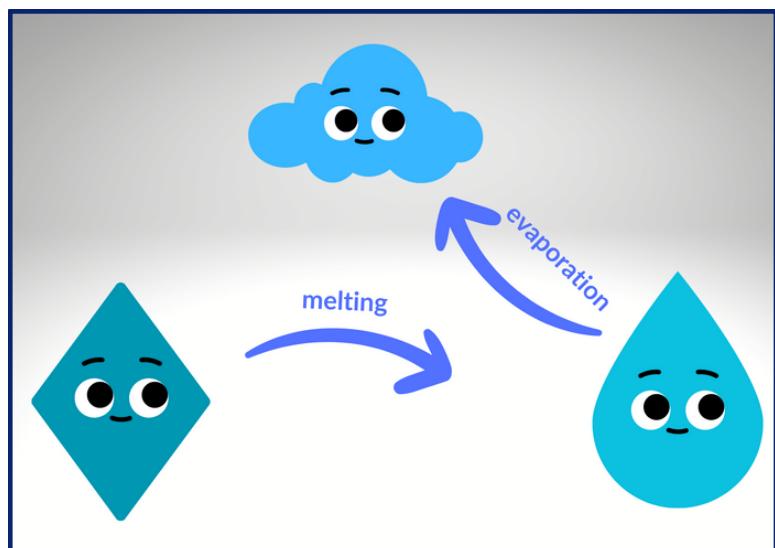
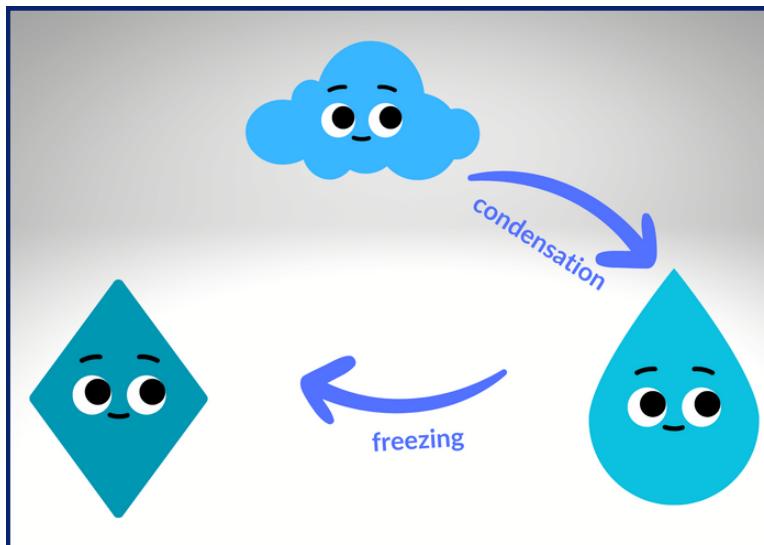
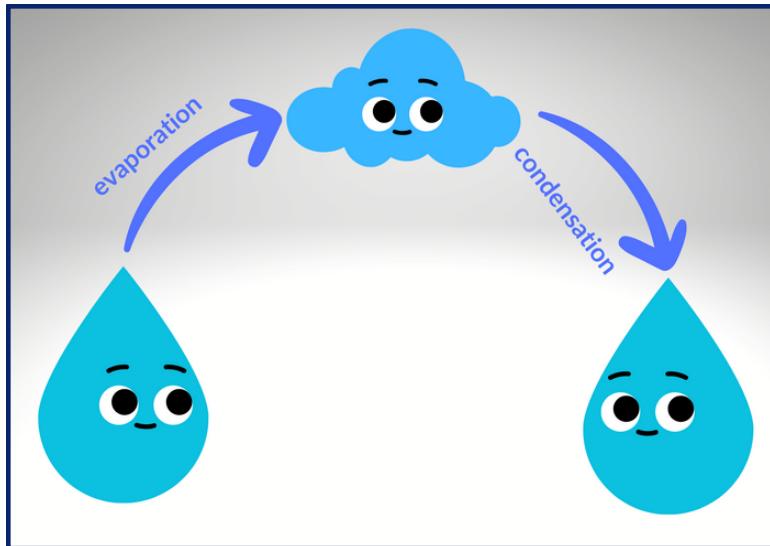
It will be a great benefit for the children If the teacher works in collaboration with an actor trained in physical theatre. This professional could offer games which develop both their expressiveness, coordination and balance and at the same time stimulate their creativity and interaction skills with a partner.

Plenty of good ideas here: <https://youtube.com/playlist?list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG>

## Act 2: Printable resources



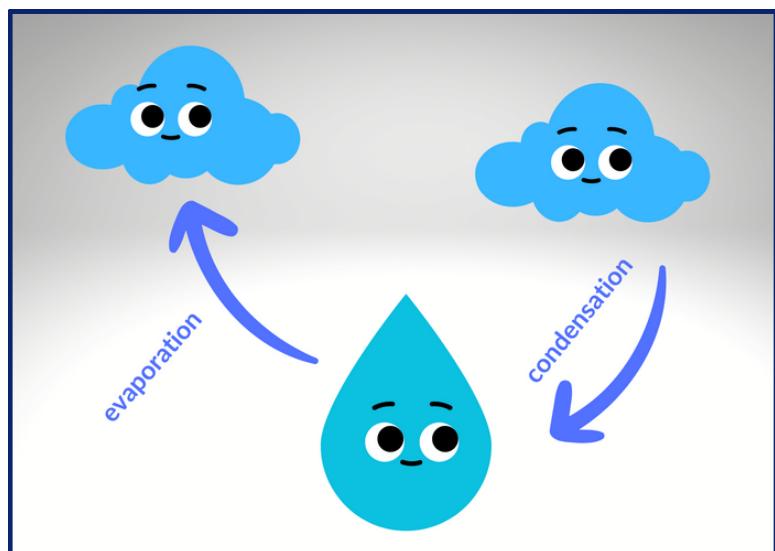
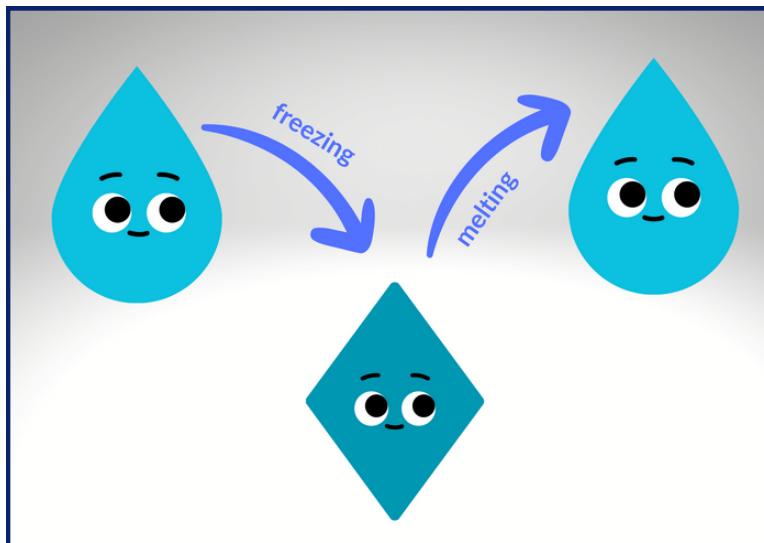
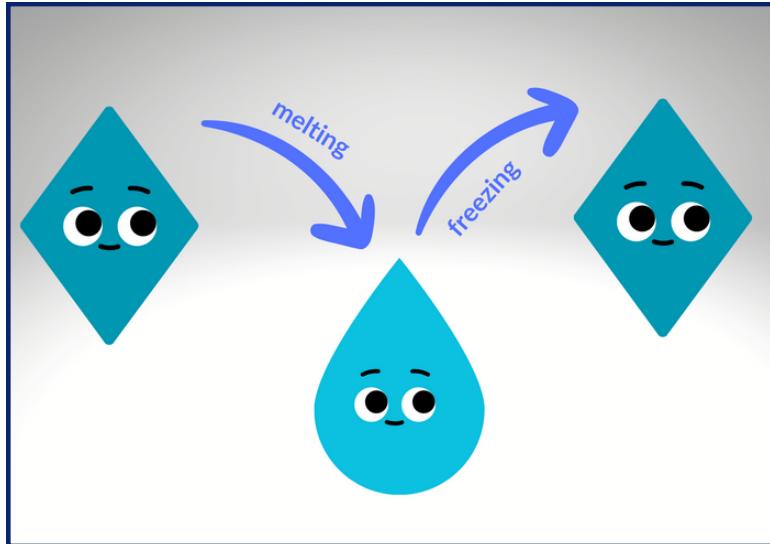
### Aggregate States of Water and Change Processes



## Act 2: Printable resources



### Aggregate States of Water and Change Processes





## Summary of the activity - Act 3: Time to Create

ACT 3 consists of two parts: inventing and describing theatrical character and its visualisation in a theatrical mask. The topic is: What are the water's specific characteristics in its different aggregate states? (volume and shape).

### Part 1 - Inventing and describing theatrical character

Before starting the activity, the teacher rearranges the space and marks three places in the room. In the form of playful dialogue, they draw children's attention to what these represent and makes them different

**Teacher.** - These are three worlds. Each is composed of water, but they are very different. One is water in the solid state. Can anyone tell what this means?

**Students.** - That everything there is strong, fixed, does not move, has its own shape.

**Teacher.** - OK. And this is the world in which water is in a liquid state. In this world, does water have a fixed shape?

**Students.** - No, everything there is constantly moving, as if twisting. It is very flexible. It can take the shape of the container you put it in.

**Teacher.** - Okay, but I want to ask you one more thing. Let's imagine I have a big bottle full of water and an ordinary glass. Do you think I can pour all the water from the bottle into the glass?

**Students.** - No, the glass is smaller and once filled the remaining water will spill over.

**Teacher.** - Great, so we can say that water in its liquid state has its own volume. And what do you think about the third world of the water in a gaseous state?

**Students.** - Well, there everything seems to be rising up and floating, and has no shape.

**Teacher.** - And what do you think about its volume?

**Students.** - We think, it doesn't have a concrete one. It can expand and condense.

**Teacher.** - Great! Now, can everyone think and choose which world they would like to be in today?

After the three groups/worlds have been built, each child chooses a representative of the particular state of water and writes it down on a piece of paper. To describe it better, they should add two adjectives each. One adjective is related to a characteristic of the aggregate state and the second describes a human quality, emotion or condition. To illustrate, the teacher can give several examples: "a cranky capricious snowflake", "a hard lazy ice cube"; "wide wise river"; "curious light cloud" ...

After the students are ready, the teacher ensures a few minutes for the groups to share what they have written (e.g. 5 min.)

### Part 2 - Visualisation in a theatrical mask

The teacher distributes the sheets with the three line patterns available in the printable resources section and explains the process of creating a mask step by step with a time limit of 60 minutes. Students should:

- Draw their mask shapes starting from the pattern, shown on the sheet
- Draw the eyes of the mask
- Cut out the mask shape
- Feel free to decide on further modifications, e.g. by additional cutting, folding and drawing;
- Cut small holes for their eyes /which could be different from the mask's eyes;
- Use a stapler to fix an elastic on the mask.

Time for creating the masks - 60 min.

Once the masks are ready, they are arranged in an exhibition where each child presents their mask and shares a little about the process of their creation. The teacher can help with guiding questions like: "What is the name of your character? How did you express its particular qualities in the mask - by adding colour, for example, by making the eyes more interesting, by cutting or adding something specific from/to your mask?"

# Act 3: Time to Create



## Summary of Act 3 - Time to Create



Mask theatre



Duration of the Act :  
90 minutes



Water characteristics:  
volume & shape



Vocabulary, Fine  
motor skills,  
Imagination and  
creativity

## Phases of activity

1

Introduce the topic of water characteristics and the three water worlds. Use playful dialog. Form 3 groups of students

2

Be supportive while students invent, write down their theatre characters and share them in the groups.

3

Explain the steps of the mask creating process and distribute materials and show examples.

4

Let students create their own masks and present them in a form of exhibition.

5

Initiate a discussion on the masks creation process.

## Tips

### ACT3 AND THE FOLLOWING ACT 4

These 2 acts represent one process of creating and playing with a mask. Therefore, it is better to conduct them sequentially in two consecutive sessions. Make sure that at the end of Act 3 all students' masks are fully completed.

### INVITE ARTISTS TO YOUR CLASS AND WORK TOGETHER

If possible, Act 3 is good to be conducted by the lead teacher together with the art teacher. This will contribute to enhancing the creative, unique and aesthetic qualities of the process. 2-3 masks can be done in advance to be presented as an example. You also have examples of realisations following the printable resources.



## Learning objectives

This activity supports the simultaneous learning and development of a complex set of knowledge and skills. It extends the knowledge of the specific characteristics of the three aggregate states of water - mass, volume, shape, density. At the same time, language competences are enhanced through conditions for using more and varied adjectives. In the process of creating their own theatrical character, children adopt concrete skills of applied arts, develop their fine motor skills, stimulate their imagination and creative thinking.

## Theatrical objectives

In this activity, children are introduced to the possibilities of creating a theatrical character by naming its specific and unique qualities and behaviours. The process is made fun and easy by visualising the character in a theatrical mask. This way, children receive a better idea of what they would look like in the role of this character. Subsequently, they may jump spontaneously and enthusiastically into the next stage - playing with a theatrical mask.

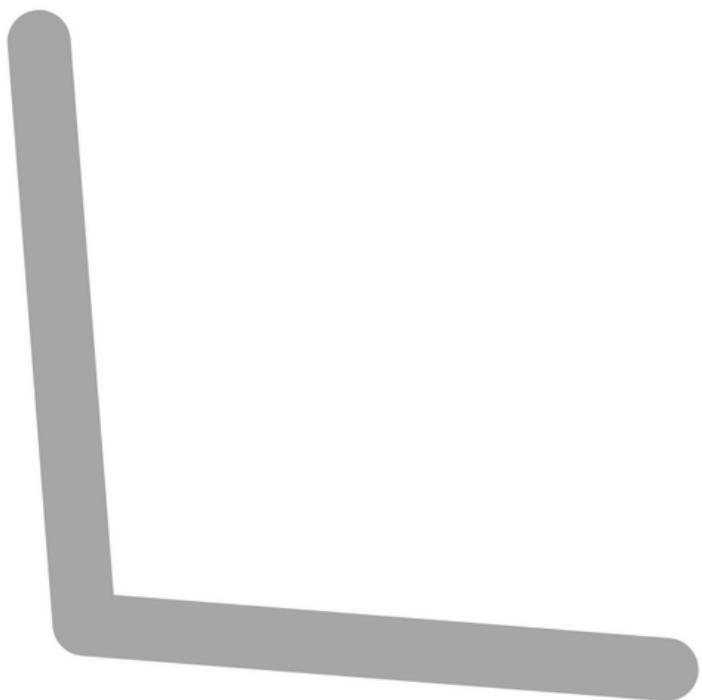
## Skills developed

- Enriching vocabulary and written expression skills
- Fine motor skills
- Boosting imagination and creativity
- Translating scientific concepts into creative acts
- Development of skills for self-presentation and observation.

## Act 3: Printable resources

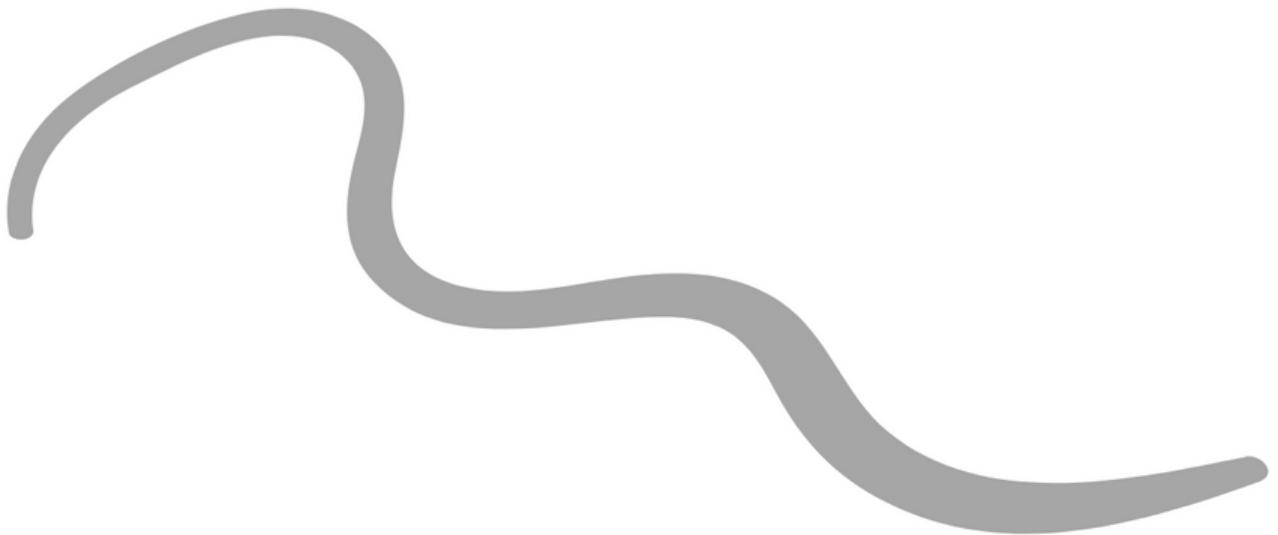


### Mask Templates





### Mask Templates



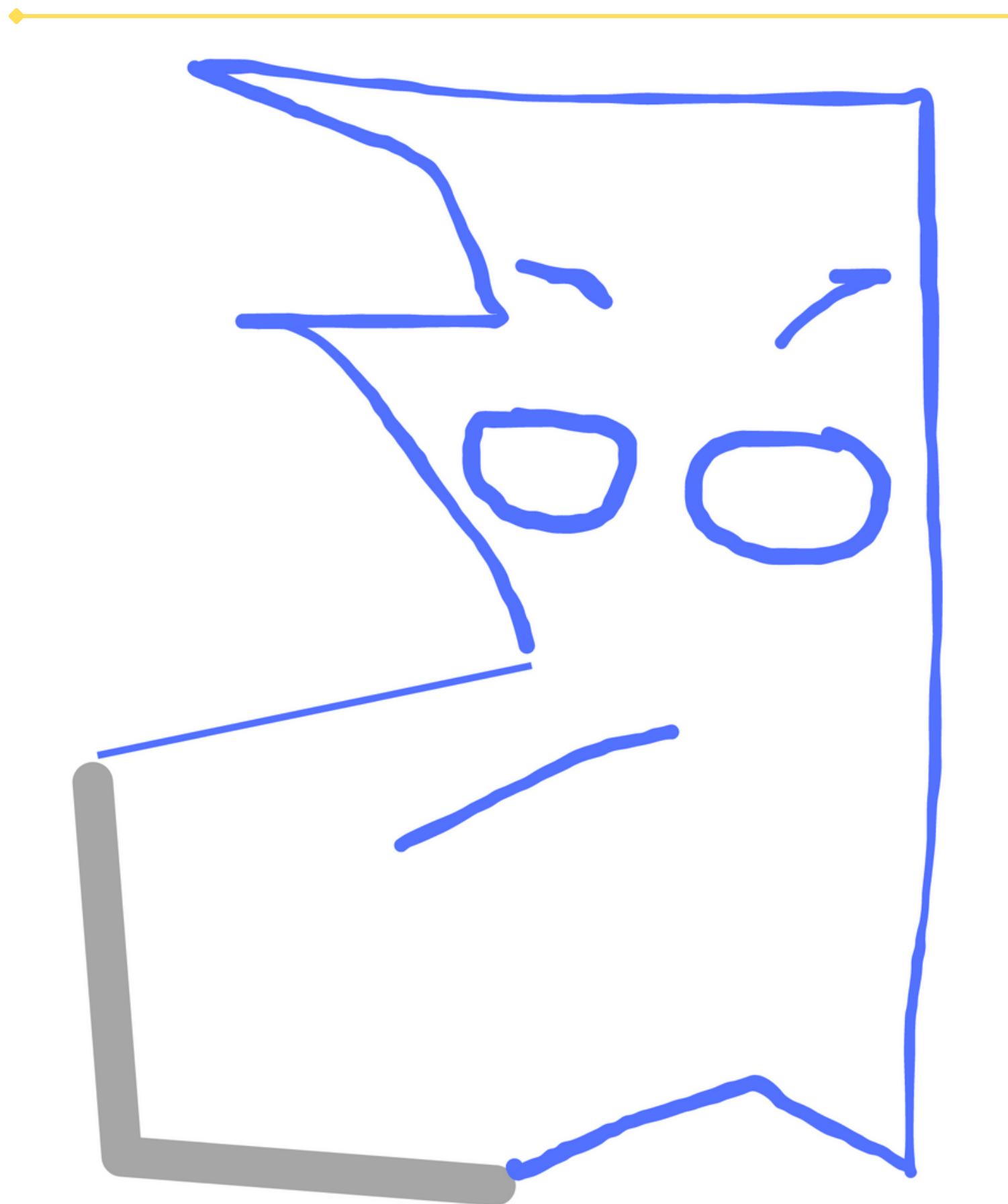


## Mask Templates





## Mask Drawing Examples



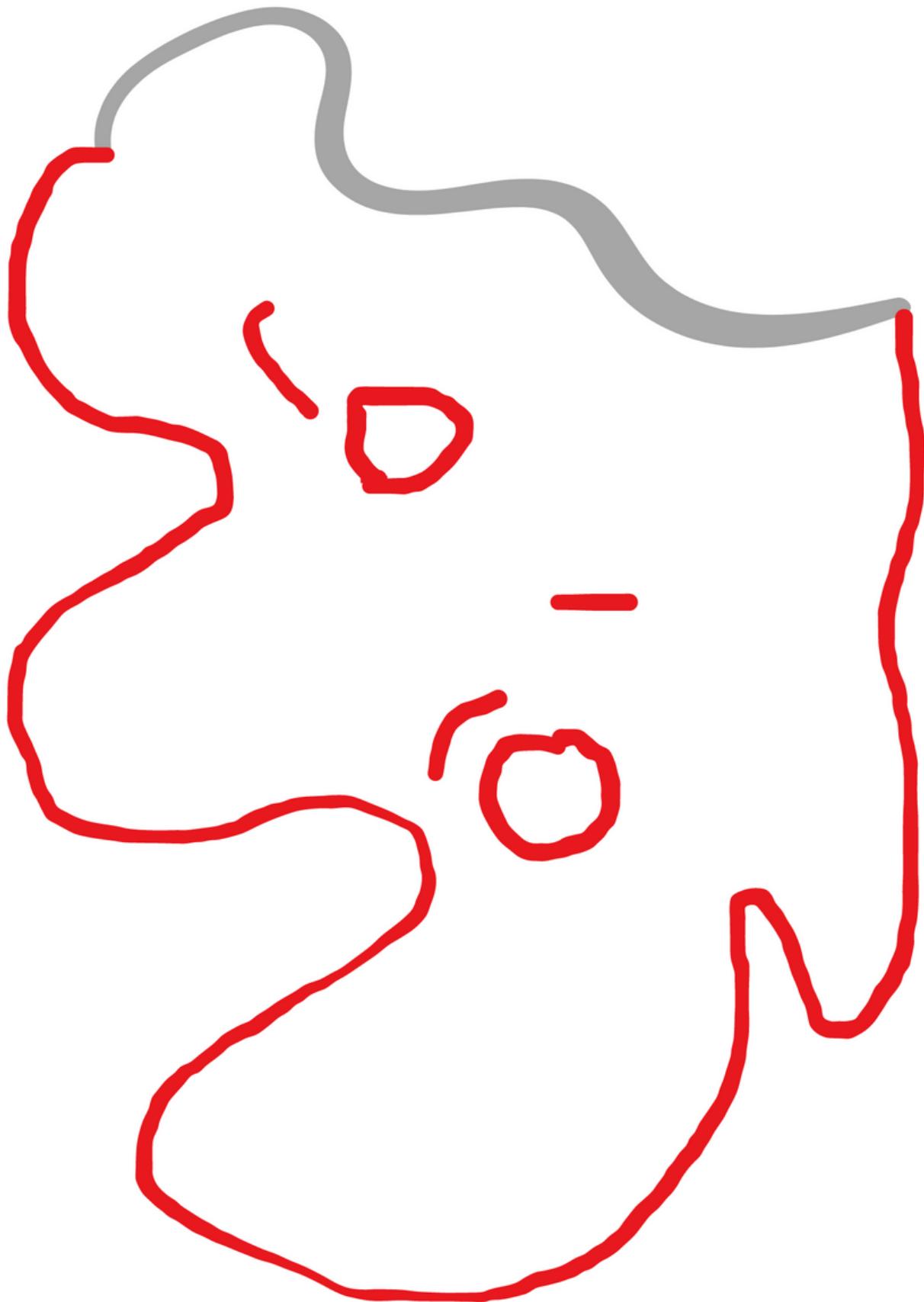


## Mask Drawing Examples





## Mask Drawing Examples





## Summary of the activity - Act 4: Show Time

Act 4 consists of two parts - rehearsal and performance. The focus remains on the characteristics of water in its various states, which students will explore through their bodies.

### REHEARSAL (30 min.)

Before starting the activity, the teacher rearranges the space and places the masks of the 3 worlds in the same three corners from Act 3.

The teacher asks students to take their places and form pairs. In the pairs: Student A holds the mask of Student B. Student B observes its own mask and starts to explore its character's movement and body expression. Student B puts on his mask and rehearses the movements while Student A observes and gives feedback. Partners exchange their roles in the pair by teacher's command.

The teacher leads the rehearsal with guiding questions:

- How do your characters move - fast or slow? with more sudden or smoother movements? Is your creature heavy or light? Does it walk tightly or with loosened legs?
- How it feels, acts and reacts - Is it happy or sad? curious or distracted? sleepy or energised? hungry or full?, frightened of the audience or trying to intimidate them?; shy or confident? impatient or calm....
- Why and how your character appears on stage - to find something, to say "hello", to escape from something. It is also possible to appear in a couple or trio and think about possible interaction between you and with the audience.

The teacher actively participates in the rehearsal by observing, asking additional questions, helping to make decisions and making sure that the process in the groups runs smoothly. At the end of the rehearsal, the teacher visits each group and writes down the characters in order and way of appearance.

### PERFORMANCE (30 min.)

The teacher announces the beginning of the presentation. It will be like a journey into the three different worlds of water. While one group performs, the rest will be an audience, but not in a theatre hall. They will actively participate as a group of travellers, discovering different worlds.

*Nb.: Each time the creative process of Act 3 and Act 4 will be different and children will come up with their own unique characters and stories. With their support the teacher will create its own order and storytelling. An exemplary structure of storytelling is provided on page..."TIPS". The storyline needs to follow the one created by the groups.*

The activity ends with congratulations from the teacher for the great performances done by the students and short feedback from them by answering the questions like: How did you feel while you were playing your character? Did you learn something new today? Which of the other performances impressed you the most and why?



Mask  
theatre



Duration of the Act :  
60 minutes



Water characteristics:  
shape, flow,  
movement, directions



Body Expressiveness;  
Interpretation, self-  
confidence



## Phases of activity

- 1 Arrange the space and the masks.
- 2 Children take their places and form pairs.
- 3 Explain the rehearsal process step by step.
- 4 Lead rehearsal with guiding questions, directions and examples.
- 5 Prepare the performance together with the students.
- 6 Lead the performance of 3 groups with improvised storytelling.
- 7 Initiate final feedback.

## Tips

### PLOT DEVELOPMENT

Children's fantasy and group enthusiasm may develop the characters' presentation into a plot with conflict, several consecutive events and a resolution. Then the teacher can suggest that someone from the group take on the role of narrator. Nice opportunity for collaboration will be if the group invites a guest narrator from another group. Such development of the activity may require extra time.

### INVITE ARTISTS TO YOUR CLASS AND WORK TOGETHER

It will be of good benefit if a guest artist is invited. They will support the teacher during rehearsal time where more precise individual guidance might be needed. This will stimulate richer and more precise movements, body expressions, actions and reactions among students and will support a quick, improvised creative storytelling. A short video with example for physical training with mask could also be presented: <https://bptp.live/larval-mask/>

### USE OF MUSIC

Added music as an ambience can enhance the impact and experience of the performance. The sample soundtracks from ACT 2 can also be used here.



## Tips

### EXAMPLE STRUCTURE FOR STORYTELLING - MASK THEATRE PERFORMANCE

The three worlds in order of example presentation: Hard-Liquid-Gaseous.

**Teacher. - Here we are in the world of eternal ice. Children, please dress well!**

The "audience" from the other two groups could mime: putting on hats, scarves, gloves, tapping their feet, rubbing their hands in an attempt to warm themselves.

**Teacher. - We will try not to stay long and quickly see who inhabits this world. Oh, what a big and strong glacier, but it looks pretty lazy to me. Look at those two snowflakes, how light they are, dancing around him, and he is almost asleep. One is quite cranky, she doesn't like that he's not paying attention to her and goes away. See, a curious and sharp icicle appears! Oh, but the snowflake got scared of it and went away too. Look, a small, hard and angry ice cube is coming towards us. I think it's trying to scare us. Maybe it thinks we're going to drop it in a glass of water and melt it? .....**

Consecutively the teacher, in the style of the example text above, announces the rest, until all the children in that group /world/ perform their characters. The performance ends with bows and applause from the audience.

Transition to the second world, the groups change places and the journey continues.

**Teacher. - Now it's time to go to the next world. It will be much warmer there. So let's all take off our scarves and put on our bathing suits! Be prepared to get wet!**

The audience mimes the action of putting off and on clothes.

**Teacher. - Oh, a small and cheerful drop approaches us. Let's wave "hello" to her. Look, she greets us too! Oh, what a wriggling beautiful sea wave is dancing towards us.....**

The rest of the representation of the liquid world follows the example given above. The performance ends with bows and applause from the audience.

Transition to the last world. The groups change their places.

**Teacher. - For the next world, we will fly on a hang glider. Put on your helmets and goggles.**

The audience mimes the action of putting on clothes and helmets.

**Teacher. - Oh, how foggy is here, do you see anything?**

**Children. - We think we see someone coming towards us? Who is it?**

**Teacher. - A small cloud approaches us uncertainly. It's a little timid. It's all right, little cloud, don't be frightened! Someone else is watching us, can you feel it? A very impatient steam of a kettle. It seems that it can't wait to jump up.....**

All the characters from the gaseous world perform as in the previous two worlds. The performance ends with bows and applause from the audience.



## Learning objectives

Act 4 is a summary of the learning process in the successive stages before and culminates in the short performances of the final. The objective is to allow students to consolidate the knowledge they have gained about water and its constant and dynamic presence all around us through experience. Playing specific characteristics of the water enhances and makes the cognitive experience sustainable. Together with the teacher, they create an improvised theatrical story based on scientific concepts. Situating them in the role of an active audience develops their observation, sensitivity, reflectiveness and skills for giving and receiving constructive feedback and they learn how to learn from each other.

## Theatrical objectives

In this last part, the children are stimulated to develop an overall theatrical behavior and the play with mask supports this process. In the individual process of representation and expression, this activity aims to make them explore the body's ability to create. They find out what motivates the character, what feelings and qualities they exhibit, what they want to say and demonstrate, how they communicate, act and react. Restricted by the mask, students will develop the ability to express different meanings with their whole body. Spatial orientation skills will be developed and the process of self-observation and awareness will be strengthened. The mask is a particularly good theatrical tool if there are shy children or children with communication difficulties in the class. It empowers them to take control and dare to express themselves boldly and freely.

## Skills developed

- Increasing body expressive language
- Be creative
- Reinterpreting basic scientific concepts and terms
- Developing body qualities - flexibility, strength, balance and coordination
- Presentational skills
- Boosting self-confidence
- Development of mindfulness towards one's self and others
- Communication skills
- Constructive feedback skills



The act of putting on a mask and becoming someone (or something) else for a moment has not been changed in time. The history of masks predates the history of drama and dance. Face decoration is at least as old as music and has been a part of storytelling since the dawn of language development. It is a wide and very interesting area to be explored by the teacher together with the students. Introduce significant representatives to enrich the knowledge of theatre and the use of the mask in it. They are from different parts of the world and from different historical eras and this provides additional opportunities for the teacher to link theatre arts with history and geography.

## Ancient Greek theatre

**Place: Greece; Time: 5th century BC.**

This is the beginning of the theatre as art we know today. We have all seen many times the two masks of tragedy and comedy that are the symbols of theatrical art. More detailed information for the teacher can be found here: <https://youtu.be/aSRLK7SogvE?si=9bz9Ku4VA5FJuouY>. Simple and fun narrated for children are accessible here: <https://www.youtube.com/watch?v=rFDT-c6QGpk>



Different types of masks



Tragic & comic masks Hadrian's Villa mosaic



Ancient Greek theatrical mask of Zeus replica

# Act 3 & Act 4: Going Further - Mask Theatre



## Noh Theatre

Place: Japan; Time: 14th century.

One of the oldest and still existing theatrical forms. As Noh is an art form that utilises masks, there is a great variety of them. There were originally about 60 basic types of noh masks, but today there are well over 200 different kinds in use. Shorts excerpts for Theatre Noh performances are accessible here:

- <https://www.youtube.com/watch?v=88v-HYGAKMQ>
- [https://www.youtube.com/watch?v=w9kJXe\\_ckFM](https://www.youtube.com/watch?v=w9kJXe_ckFM)



Three pictures of the same noh 'hawk mask' showing how the expression changes with a tilting of the head



From left to right: Okina (Old man masks), Jō (Elders masks), Onna-men (Woman masks)



From left to right: Otoko-men (Man masks), Kishin (Demons), Onryō (Ghosts and Spirits)



## Commedia dell'arte

**Place: Italy, Time: 16th - 18th century.**

Commedia dell'arte was a form of popular theatre that emphasised ensemble acting and improvisations set in a firm framework of masks and stock situations. Professional actors usually specialised in one role and developed an unmatched comic acting technique, which contributed to the popularity of the itinerant commedia troupes that travelled throughout Europe. Inspiring information and short videos for presentation in the class are available here:

- <https://www.youtube.com/c/commediadellarteactortraining>
- <https://www.youtube.com/watch?v=4sjLWLG5z70>
- <https://www.youtube.com/watch?v=xw8ky22vobl>
- [https://www.youtube.com/watch?v=HZLTWlz8\\_VY](https://www.youtube.com/watch?v=HZLTWlz8_VY)



Pedrolino



Colombina



Pantalone



Il'Dottore



Il'Capitano

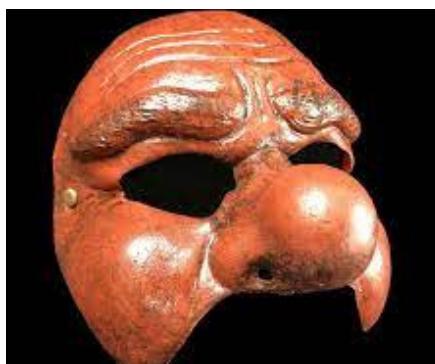


Arlechinno

Commedia dell'arte Characters



From left to right: Pedrolino (the white mask), Pantalone



From left to right: Il'Capitano,  
Il'Dottore