



2010-11 HOT Season for Young People Teacher Guidebook



Tennessee Performing Arts Center

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DEAR TEACHERS,

Robert Post is a brilliant physical comedian with an inventive and playful theatrical mind. *Post Comedy Theatre* will introduce audiences to Post's whimsical approach to performance, inviting everyone to participate in his zany world filled with unforgettable characters.

Using a mixture of techniques including body language, facial expressions, mime, and vaudeville, Post's performances draw from a body of work that he carefully selects to respond to the age levels and interests of children, teens and adults alike.

We know you will enjoy this performance full of fun, laughter, and amazement.

TPAC Education

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For more information on Robert Post, visit
his website at www.robertpost.org.

Guidebook written and compiled by Cassie LaFevor. Edited by Susan Sanders.

A note from our Sponsor ~ Regions Bank



For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.



Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area

ABOUT ROBERT POST

Two major influences sparked Robert Post's childhood desire to go into show business: the sight of his Italian grandmother spontaneously dancing and singing at any family occasion (including funerals), and the classic vaudeville, juggling, and specialty acts featured on *The Ed Sullivan Show*.

In 1978, in an obsessive quest to find a teacher who could help him blend his love of character work with the magical techniques of the movement arts, Post traveled to the woods of Maine to take a workshop with the visionary theater artist, Tony Montanaro. This began the foundation of Post's unique creative style and his longtime artistic collaboration with Montanaro.

Throughout his career, Post has performed in almost every conceivable setting, including concert halls, street corners, dinner theaters, prisons, factories, festivals, TV commercials, homeless shelters, and with symphony orchestras. He has performed his original works for hundreds of thousands of young people across North America through educational programs. Post has toured his one-man performance to forty-six US states, Canada, Mexico, Russia, the Mediterranean and Japan.

In addition to his touring, Post has helped direct various productions including *Cinderella*, *Coppelia* and *The Nutcracker* for BalletMet Columbus, as well as theater productions of *Noises Off* and *Urinetown*. He also serves as an adjunct professor in theater at Ohio State University. PBS produced a special which aired internationally entitled *Robert Post – In Performance* which showed his stage performance. For more information, visit <http://www.robertpost.org>.



Photo by Eric Albrecht



ABOUT THE SHOW

Post will begin the performance in a very informal manner. He enjoys talking to the audience as he begins with a variety of basic illusions, titled *Odds and Ends*. This is an introduction to Post's signature style of "cartoon graphics." The students will be eased into focusing attention on the variety of images created by Post's body. He will move from large movements/classic pantomime illusions to more subtle images which require the students to use their imaginations in preparation for the pieces which will follow.

Post enjoys talking with the students throughout the performance and may incorporate audience participation if appropriate and time permits.

The following page includes a listing of works that will be included in the student performance.

Robert Post in *Odds and Ends*
Photo: Jane Hoffer. © 2007 Lincoln Center for the Performing Arts, Inc.

POST COMEDY THEATRE

Below is the listing of Robert Post's works that will be seen in the student performance.

Odds and Ends – A fast-paced introduction of Post's unique works comprised of illusions and his signature style, "cartoon graphics." His fingers take on a life of their own, becoming an Olympic diver or an uncontrollable toupee that won't stay on his head. His nose comes right off for a quick cleaning, two arms form a giant mouth and a football play is rewound from every angle at an impossible speed. This opening is a physical free-association to challenge and expand the imagination of the audience.



The Bag – Children and adults alike will think they see the invisible balls Post pulls out of a plain grocery bag. Everyone participates in this imagination stimulator, throwing the invisible balls into the empty bag that magically produces a surprise for all.



Photo by Eric Albrecht

Ace Wingspan – Robert Post takes us on an aerial joyride, playing the speeding plane, its famous pilot, and everything they almost run into! Swirling aloft in his trusty biplane, Ace Wingspan astounds the crowd with an airborne dance of high-flying tumbles and heart-stopping dives.

A Rather Unfortunate Evening for Burglar Burt – A barking dog, a slinking cat, a snoring parent, and a crying baby undo the attempted burglary by the bungling Burt in this tribute to the comedic genius of Sid Caesar.



Pasquale's Kitchen – A wacky TV chef whips up a culinary feast of juggling, visual gags, dialects, jokes, and rhythm. He serves up cooking secrets while demonstrating French, Australian, Russian, and British specialties. This piece is a definite recipe for laughter!

Shticks – They're just three sticks, about three feet long with red tips. But in Robert Post's hands, they're magic, pirouetting through the air in exact and almost mathematical patterns. Suddenly, they're not just pieces of wood! One snakes through the air as a cobra. One leaves home to join the circus as a trapeze. Soon, they all conspire to make a movie, simultaneously starring as cowboys, Indians, horses, speeding bullets, seagulls, fishing poles and sharks. This imaginative piece will have you laughing in amazement at Post's geometric patterns and creativity.

Tango – The dance of passion includes a whole new set of entanglements when the partner is a pair of red long johns! In the resulting tangle of arms and legs it's difficult to tell who is leading whom. Post's humorous Tango will make you want to dance in the aisles.



Beyond the Wall (A Mystery) – This six-character, quick-change spoof of a murder mystery is performed around a narrow black wall that is transformed into a variety of sets including an automobile, a castle door, and bathtub. With a change of a hat, wig or dialect, Post switches at lightning speed between all the characters. You will meet Inspector Wesley Bloom from Scotland Yard, Tilson, a surly, gnarled, cockney butler, Nicole the scheming French "beauty," the pompous, German Fritz Hinkle, Lady McNaughton, who is remarkably casual about her husband's death, and, finally, to Lord McNaughton, the Scottish corpse.

EXPRESSING CHARACTER



Facial expressions not only convey emotions, but can also create humor or make a character unique. In this lesson, students will explore facial expressions combined with movements to create their own character.

Grade Levels: 1-8 (This lesson is split into 2 parts, Grades 4-8 on this page, and Grades 1-3 on the adjacent page.)

Standards addressed: English Standards 2, 5, 6, and 8 – Communication, Logic, Media, and Literature
Theatre Standards – Character Acting and Theatrical Presentation

Objectives: The student will investigate emotional recall, facial expressions, and characterization.
The student will analyze the use of expression and movement to create a character.
The student will employ imagination and movement to express thought, feeling and character.

Grades 4-8

Materials needed: internet access, mirrors

Warm Up

- Show students the 6 minute video clip titled “The best facial expression video ever” on YouTube. (<http://www.youtube.com/watch?v=FyHrisinWBw>) Discuss with students. Was this video meant to be funny? What made it funny? Comedians use a variety of facial expressions to convey emotions. Some of them are true expressions, and some are exaggerated for humor.

Discussion

- Like many comedians and actors, Post uses facial expressions, body movements and gestures to help define his many characters, making each one unique. Ask students to give you examples of expressions - common or exaggerated – that they have seen on TV or in the movies.
- Look up pictures from Robert Post's website and talk about his expressions. You can find a variety of images (and expressions!) at <http://www.robertpost.org/media.html>. Can they label each expression with an emotion? Or do some include more than one? Are they funny? Why? How difficult do you think it is for actors to make expressions that express more than one emotion?
- Watch Post's promo video and discuss what kind of facial expressions you notice on him. Can students make the same expressions?

Part 1 – Warm Up Your Face

- Tell students to grab a mirror and see what kind of expressions they can make! Try as many expressions as you can! Some ideas to try –

- Try different smiles such as setting your teeth together and splitting your lips open as wide as you can.
- Practice moving the muscles in your face independently of each other. Isolate the muscle and then concentrate on keeping the other features of your face immobile. For example, try to move just one eyebrow at a time without moving any other parts of your face.
- See how your eyebrows and eyes can affect an expression.
- Scrunch your nose and try to keep your eyes open wide.
- Try different expressions that show your teeth, such as jutting your chin out or clenching your teeth together.
- Can you cross your eyes?
- See if you can come up with an expression you've never made before!



Photo by Eric Albrecht



Part 2 - Show Your Character

- Have students stand in a circle. Call out various character types, such as an old woman, a sports guy, an evil villain, a shy girl, etc. Ask the students to show what they think this character might look like using only their faces, no voices or body movement.
- Next, call out a character type and add the following situations, or any other additions you wish to add: Tasting a lemon; A bee lands on the character's nose; Trying not to sneeze; Saying goodbye to a friend who will be gone for a long time
- Mix up the activity with different characters and situations. Remind them to make faces that show the character and the situation. What do they notice about their classmates' facial expressions?
- Now, have the students pick ONE of the characters they have practiced. This time ask students to show their character using their entire body, including their face. Call out one of the situations and give them a slow count of three to change their body and face. Give them 3 different situations to reflect using the same character.

Closing Discussion

- Compare using only your face to show emotion with using your whole body. Which was easier to do? Which gave more information about the character? What did you have to think about as you were creating your characters? What did the students notice about their classmates' characters?

Grades 1-3

Materials needed: Jamie Lee Curtis' book *Today I Feel Silly and Other Moods That Make My Day*

Warm-Up

- Read the book *Today I Feel Silly and Other Moods That Make My Day* by Jamie Lee Curtis. Discuss the emotions and how they affected the things the character did each day.

Discussion

- Look at the faces drawn in the book and how the emotions are represented. Could you guess the emotion before you heard the words from the story? When have students experienced feelings like those in the book? When they felt that way, do they think they made a face or movement that showed their feelings?

Activity

- Have students spread out in the room. Say an emotion (happy, sad, angry, or embarrassed are a few simple ideas) out loud and ask them to consider how that emotion feels. Then ask them to create the facial expression and body movement that might represent this emotion. Repeat this with a few more emotions.
- Ask students to choose one of these emotions and create a pretend situation that would make someone feel that way. (For example, if the emotion they choose is sad, what would make someone feel sad? Perhaps they lost their favorite stuffed animal, or their best friend moved away.)
- Give students a few moments to think of the pretend situation, and to imagine the character in the situation. Then have students share their new facial expression and movement with the class.

Closing Discussion

- Did creating the character make the expression different from the way they showed the emotion the first time? In what way? How do students think actors prepare to show emotion?

MYSTERIOUS WRITING

In this lesson, students will be introduced to the mystery genre, exploring the vocabulary, characters, and plot structure they are likely to encounter when reading or writing a mystery.

Grade Level: 4-8

Standards addressed: English Standards 2, 3, 5, 6 and 8 – Communication, Writing, Logic, Informational Text and Literature

Objectives: The student will categorize elements of a mystery.
The student will develop an original story using the common elements of the mystery genre.

Materials needed: Before class, prepare flash cards using index cards, one set per student with each of the following elements written on it – Setting, Problem/Crime, Clues, Red Herrings, Detective, Suspects, and Witnesses. Internet access will also be needed (During the lesson or for teacher preparation ahead of time). Printed handouts optional.

Discussion

- Review general story elements (plot, climax, setting, character) with students.
- Ask students to share the names of mystery stories and movies they might know. What story elements make them different from other types of stories? Brainstorm story elements that students think may be unique to mysteries. Write these on the board, and add whatever elements they might have missed.

Warm-Up

- Read a short mystery together as a class. You can find various Two-Minute and Five-Minute Mysteries of your choice, or search online for sites like Kids Mystery at <http://kids.mysterynet.com/>.
- Give each student a set of flash cards as described above. As you read the story out loud, have students hold up the corresponding flash cards when they hear the element on the card in the story. For example, if you are reading details about the setting, they should hold up the setting card, and so on.
- Then, as a class answer the questions on the Scholastic “Planning Your Mystery” handout (link below) about the story. Help students fill in the handout so they have an idea of the story elements and how to outline the main events.
<http://printables.scholastic.com/printables/detail/?id=41122>

Activity

- Give students (individually or in small groups) this list of characters from Post's *Beyond the Wall: A Murder Mystery*, and ask them to write character descriptions:
 - Lord McNaughton
 - Lady McNaughton
 - Fritz Hinkle (Lord and Lady's German son)
 - Nicole (Fritz's French wife)
 - Tilson, the butler
 - Wesley Bloom, the inspector.

Recipe for a Mystery:

Most mysteries are set up the same way. The structure of a mystery usually looks like this:

Beginning – Characters are introduced and the reader learns about the problem.

Middle – Detectives work to solve the mystery by interviewing suspects and gathering clues.

End – The mystery is solved.

Ingredients for a Mystery:

CHARACTERS

Suspects – Characters believed to have possibly committed the crime

Detective – Character trying to solve the mystery

Witnesses – Characters who saw the crime being committed

SETTING: Location where the mystery takes place.

PLOT: When reading a mystery, the story usually includes one of the following –

- A problem needing to be solved
- An event that can't be explained
- A secret
- Something that is lost or missing
- A crime that has been committed

CLUES: Hints that can help the reader and detective solve the mystery. The things people say or do, or objects that are found that prove important information.

RED HERRINGS: Distractions or false clues that may lead the reader or detective off track. Red herrings often make it more difficult to solve a mystery.

- Students should use the same questions from “Planning Your Mystery” to create their own mystery, making sure they have all the elements included in their story. Their story should include the characters Lord McNaughton, Lady McNaughton, Fritz, Nicole, Tilson and Wesley Bloom. They may add in additional characters if their story requires it. (For fun ideas and story starters, check out <http://library.thinkquest.org/J002344/StoryStarters.html>)
- Finally, using the answers and outline they created, students will write a short story that involves a murder or mysterious disappearance of at least one character. Think funny! Allow students time to write in class, or for homework.

Closing Discussion

- What elements were the most interesting for students to create, and why? If they were going to perform their mystery on stage with only ONE actor, what types of characteristics would they include for each character to make them unique?

Extensions:

- After viewing the performance, have students evaluate *Beyond the Wall* using the checklist found on Scholastic’s website, “Ingredients for a Mystery” - <http://printables.scholastic.com/printables/detail/?id=38980>.
- Robert Post’s piece *Beyond the Wall* tells an entire murder mystery, with only one actor and minimal props. Each character demonstrates different personalities, accents, and mannerisms. Use the mysteries from class and perform them, with each student playing two different and unique characters. Present the pieces for the class. How did the individuals make each character distinctive? How did they solve the problem of playing two characters each?



Photos by Will Shively
Collage by Lisa McLymont

STICKS AND STUFF

Similar to Post's work in his piece "Shticks," this theater game emphasizes the skill of pantomime. It asks a student to problem-solve and to use his/her imagination by creating something out of nothing.

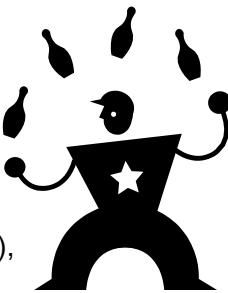
Grade Level: K-12

Standards addressed: Theatre Standards – Scene Design

Objectives: The student will demonstrate creative use of materials.

The student will imagine a simple prop for an improvised pantomime.

Materials needed: two sticks of equal size and length (such as dowels, rulers or yardsticks), Video clip from Mr. Magorium's Magic Emporium



Warm - Up

- Show students a clip from Mr. Magorium's Magic Emporium - the scene with Mahoney defending her block of wood to Henry.
- Discuss the movie clip. Mahoney believes it is more than just a block of wood. What do the students think? Is it just a block of wood? What do they think it is?

Activity

- Begin with the class seated in a circle of chairs. The teacher should be seated with them and act as a participant.
- Show students the two sticks and ask them what they are. The reply will probably be that they are sticks. However, hopefully after seeing the block of wood scene, some of them will come up with a creative answer.
- Tell them you are not holding sticks, but you are holding “_____.” Choose an object to fill in the blank and create that object out of the two sticks such as skis, knitting needles, chopsticks, a violin and bow, earrings, rabbit ears or anything else you can imagine and wish to use as an example. As you say what the object is, pantomime a movement as though you are using the object (pretend to knit with them, or use as skis, etc.). Give students a few examples, but don't give them so many that they can't think of any on their own.
- Next, pass the sticks to a child who will use them to create an object as well. The sticks can be turned into large or small items. An object can only be pantomimed once but the ideas for use of the sticks are limitless.
- You may choose to have students fill in the blank as they show the class, as you did in the example. Or, the student holding the sticks could keep what he is creating quiet and use the sticks in a way that the rest of the group can guess his/her object.
- This goes on around the circle until students begin running out of ideas or the teacher wishes to stop.

Closing Discussion

- After this game is played, discuss what it felt like to create “something out of nothing”. In the performance, Post uses 3 sticks to create various props and stories. Can students think of things they could create if they had 3 sticks instead of 2?

Extension: Continue to develop students' imagination in the next lesson, "Prop Stories."



Robert Post in Pasquale's Kitchen
Photo: Jane Hoffer. © 2007 Lincoln Center for the Performing Arts, Inc.

PROP STORIES

It is common for a theatre classroom to contain a prop box, or some sort of container holding random but useful items that will serve many purposes. The props can be used as objects for concentration, inspiration of creativity, and even as hand props. Consider making your own today!

Some item ideas for a prop box – varied pieces of fabric, fake flowers, roll of aluminum foil, a mirror, a flashlight, hats, dowel rods, scarves, cups, roll of string (thick), paper plates, inflatable balls, bean bags, key, small box, gloves, a book

Grade Level: 3-8

Standards addressed: English Standards 2 and 3 – Communication and Writing, Theatre Standards – Script Writing, Scene Design, Directing, and Scene Comprehension

Objectives: The student will demonstrate improvisation, teamwork, creativity, and self-expression.
The student will use objects and imagination to write and perform an improvised scene.

Materials needed: varied props, open playing space for the activity, table/desk, fabric, book, key, small box

Warm - Up

- Before students arrive, set up a small area with props as a display. Cover a small table or desk with a piece of fabric like a tablecloth. Place a book on the table, as well as a key and a small box.
- When students enter, ask them to get out a piece of paper and write down a short outline of a story based on the items they see in front of them. How do these items go together to create a story? They will only have about 5 minutes, so they do not need to write out the entire story, just some ideas about how the items work together in the story.

Discussion

- Discuss their ideas, and help guide them to imagine even more. For example: What is in the box? Maybe it represents a fancy jewelry box. Who might have owned this jewel box? What does this key unlock and why is it sitting on the table? Is the box locked? Where is the scene taking place? What characters go with the scene? Encourage many ideas and see how many creative ideas you can pull from them.

Activity

- Give each student one prop, and split the class into groups of 3-4. Groups will develop a story based on their props. Give students a short time to write out their story outline. As they did during the warm-up, the story does not need to be entirely written out, just the basic outline of ideas. Their story should include all members of the group within it and use the props in some way.
- Next, students should be given time to practice acting out their stories to present to the class.
- Perform prop stories for the class.

Closing Discussion

- What other ideas does the audience have for uses of the props? What was difficult or easy about the activity? What other objects would be good to use for this activity? How would the activity change if you performed with no words?

Photo by Will Shively



THE SCIENCE OF LAUGHTER

This lesson will explore gelotology (the study of laughter and its effects on the body, from a psychological and physiological perspective) and its benefits to our mental and physical well-being.

Grade Level: 3rd and up

Standards addressed: Science Standards – Embedded Inquiry, Human Anatomy and Physiology Lifetime Wellness Standard 2 – Mental, Emotional and Social Health Theatre Standards – Character Acting

- Objectives:**
- The student will examine health benefits of laughter.
 - The student will hypothesize reasons for laughter.
 - The student will analyze humor and strategies to create it.

Materials needed: America's Funniest Home Videos montage. (Find one of their montages that includes several short clips in a minute or two that you feel is appropriate.)

Laughter...it's fun...it's funny...but why do we do it? Why can't you tickle yourself? What part of the brain is responsible for laughter and humor? There are not many answers to these questions because there have not been very many experiments on the topic of laughter. Part of the reason for this is that laughter is not a big clinical problem. People don't go to the doctor because they are laughing and feel good!



Warm-Up

- Ask students to rate themselves on a scale from 1 to 10 (10 being the happiest) as to how happy they feel and write their rating on a sheet of paper. Then have them set the paper aside. Discuss – Why is something funny? Why don't we all laugh at the same things? Do kids laugh more than adults? Brainstorm topics or situations that students find funny.
- Show a montage from America's Funniest Home Videos to students. Then, ask students to rate themselves again on a scale from 1 to 10 as to how happy they feel. Did their ratings increase in comparison to their initial ratings? Do they feel happier? Why?

Discussion

- Discuss what it is that made the video clip humorous. What makes us laugh? What is humor? How do you determine when something is funny and why? Note any common elements that students find humorous, such as physical humor (falling, running into things), elements of surprise/relief (a friend plays a trick on you), etc.
- Charlie Chaplin once said, "A day without laughter is a day wasted," and scientists are starting to agree. Did you know that there is a science of laughter? The study of laughter has its own name: "gelotology." According to research, laughter appears to have several physical benefits. Research shows it may be a good way for people to relax because muscle tension is reduced after laughing. Laughing improves blood pressure, increases vascular blood flow, increases oxygenation of the blood, and gives the facial, leg, back, abdominal, respiratory, and diaphragm muscles a good workout! In addition, it strengthens the immune system and appears to reduce levels of stress.
- Ask students to consider their happiness ratings from earlier. Do they think laughter can improve health? Why? Have students heard the saying *Laughter is the best medicine*? What do they think about that statement?

Activity

- Some hospitals have their own "Humor Rooms," "Comedy Carts," and clowns to help speed a patient's recovery and boost morale. Tell students to pretend they have been asked to entertain at the Hospital for Sick Children. Each student should come up with something they think will make the others in the class laugh.
- Divide the class into 2 groups – One group will begin as clowns and the other as hospitalized children, then groups will switch. Clowns will take turns entertaining the "children" in an attempt to make them laugh. The teacher should monitor the group of "children" and get a count of how many laughed at each clown.

Closing Discussion

- Who made the most "children" laugh? What do students think the reason for this is? Is there a strategy to humor? Was there something students planned to do that they felt was humorous, but didn't get a laugh? After finishing this activity, would students rate their happiness even higher on the scale? Why do they think that is?

CRY UNTIL YOU LAUGH

Students will learn how comedians incorporate personal adversity into their comedy. Students will choose difficult or uncomfortable experiences from their own lives and create skits that reveal the humor within these challenging events.

Grade Levels: 6th and up

Standards addressed: English Standards 2, 3, and 5 – Communication, Writing, and Logic

Theatre Standards – Script Writing, Character Acting, and Directing

Objectives: The student will determine relationships between pain and comedy.

The student will create and perform a comedic skit based on an unhappy event.

The student will cooperate in a team.

Materials needed: none

Warm-Up

- Watch the first minute of the video on YouTube entitled "The Laughter Club –Crying Laughter."
<http://www.youtube.com/watch?v=CsPcNPhWEwM>

Why is humor so important as a healing agent and as a valuable life skill?

Robert's comments: "Humor is a wonderful tool to take people out of their negative thoughts and to stop taking life so seriously. It is very freeing and can change the mood in almost any situation. There is some great research about the power of humor as a healing for both physical illness and mental stress. It's also an excellent life skill that, when used respectfully, will be beneficial in almost any profession."

Discussion

- Is there a relationship between comedy and pain? In what way? Have students ever tried to make a joke or laugh when confronted with a difficult or uncomfortable situation? Does laughter alleviate pain?
- As a class, brainstorm painful or difficult events in students' lives, such as being cut from a sports team, failing a class in school, holidays with unwelcome relatives, etc. Create a list of these events. (Note: Consider this list before giving students a choice for their skits. Some events may be too painful for others in the class to turn into a comedy. Choose lighter events such as the examples given above.) The teacher should choose 5 or more ideas from the list that will work for the assignment and allow students to choose from those.

Activity

- Assign students to groups of 2 or 3, and have each group choose one of the events. Students will write a humorous skit that deals with the chosen event. (For example, if your skit is about failing the driver's license test, the skit could include a silly driving instructor that giggles non-stop and tells the driver wrong instructions, a bird flying in the car window, and the driver being nervous and shaking the whole time.)
- Next, allow students time to write and rehearse their skit on their chosen topic. Students should time their skit while practicing and be sure it is only about 3 minutes long. Ask students to consider the following while writing and rehearsing:
 - What would be humorous about this situation?
 - Which parts might be too uncomfortable for the actors and/or audience?
 - What surreal occurrences, exaggerated characters, or funny plot twists might be added to avoid dealing with the situation in a way that will make the audience uncomfortable?
 - Consider your audience – what will be funny to that specific group?
- Finally, students will perform their skits for the class.

Closing Discussion

- Did students feel uncomfortable with the situations represented in their classmates' skits, or did laughing make it easier? What choices did groups make that worked the best? Reflect on the Mark Twain quote - "The secret source of humor itself is not joy, but sorrow." What do students think about this quote? Do they agree? Challenge students to watch for moments in Post Comedy Theatre that may have begun as a difficult or uncomfortable situation, but Robert Post turned into comedy.

INFLUENTIAL ARTISTS

A few of the artists that have influenced Robert Post's artistic life and work:

Artists from around the world:

Woody Allen
Fred Astaire
Samuel Beckett
Sid Caesar
George Carlin
Charlie Chaplin
Imogene Coca
Bill Cosby
Walt Disney
Fyodor M. Dostoevsky
Dario Fo
Whoopi Goldberg
Lotte Goslar
Eugene Ionesco
Buster Keaton
Gene Kelly
Jerry Lewis
Marcel Marceau
Gabriel Garcia Marquez
Steve Martin
Mark Morris
Jerome Robbins
Chris Rock
Maggie Smith
Jon Stewart
Ed Sullivan
Lily Tomlin
Dick Van Dyke
Senor Wences
Robin Williams

Ohio Artists

George Carl
Bob Hope
Dean Martin
Bobby Man, *Juggler*
Red Skelton
Jonathan Winters

Influential films (small sample):

City Lights (Charlie Chaplin)
Mr. Hulot's Holiday (Jacques Tati)
Sullivan's Travels (Preston Sturges)
The General (Buster Keaton)

Influential TV Shows (small sample):

Dick Van Dyke Show
Johnny Carson Show
Ed Sullivan Show



Robert Post in *Pasquale's Kitchen*
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