

INTERPRETIVE SKILLS 3-B

LESSON PLAN: 10

SESSION TITLE: CREATIVE/PERFORMING ARTS

SESSION LENGTH: 3 hours **ORIG. PREPARED BY:** R. Turner 1/86

REDEVELOPED BY: C. Bernardo 1/92

OBJECTIVES: At the end of this session, participants will be able to:

1. List three different creative/performing arts which may be integrated into an individual's interpretive program;
2. Describe three programs which may be developed in a park which use performing arts as the medium through which the program is presented;
3. Evaluate the appropriateness of using creative/performing arts in individual interpretive programs, and as a medium to present programs.

TRAINING AIDS: Appropriate poem, song, reading, to open presentation; flip chart, markers; video tape of a short dramatic presentation

HANDOUTS: NPS-6 section on creative and performing arts; "Step in Preparing a Dramatic Program"; "Typical Concerns of Presenting Dramatic Interpretive Programs"

Content	Method	Time
<p>I. INTRODUCTION</p> <p>Include a poem, song, reading, or other form of creative/performing arts in your introduction. This will begin the session with an example of the appropriate use of arts in interpretation, so choose something that will be effective.</p>	Discussion list on flip chart (hang up)	5 Min.
<p>II. USE OF CREATIVE/PERFORMING ARTS - EFFECTIVE VS. NON</p> <p>Intro - List examples of creative/performing arts which may be used in a park setting (music, dance, theatre, puppetry, painting, drawing, sculpture, story telling, etc.)</p> <p>Have class talk about examples where they have either themselves used, or seen used effectively any of the above in an interpretive program. Why were they effective?</p> <ul style="list-style-type: none"> * person was professional * material chosen was appropriate <p>Rewritten as combination of lesson plans "Creative/Performing Arts," R. Turner, (NAR. - Rev. 1/86)</p>	Discussion list on flip chart	10 Min.

Content	Method	Time
<p>Have class talk about examples where interpreters have ineffectively used performing/creative arts in a program. What was it that made them less successful?</p> <ul style="list-style-type: none"> *technique did not effectively convey the resource message *amateur planning and production obvious <p>**Try to bring out these points in the listing to make connection to NPS-6 guidelines in the next exercise.</p> <p>Distribute handout with NPS guidelines relating to Creative and Performing Arts.</p> <p>"In all cases, using music, dance, theatre, puppetry, painting, drawing, sculpture, etc., for imparting an interpretive message will be conducted so that the technique does not overshadow the resource message.</p> <p>Personnel conducting these services, will be proficient in the art or craft involved so that the Service's reputation for excellence is not compromised.</p> <p>Whenever possible, professionals or employees with professional training in the creative or performing art being utilized will be involved in the planning, design and production of the episode.</p>	<p>Lecture NPS - 6 Handout</p>	<p>5 Min.</p>

Content	Method	Time
<p>Compare these standards to what class has listed on charts regarding effective vs. ineffective use of creative/performing arts.</p> <p>Conclusion: NPS-6 establishes clear standards, which are minimally what should be accomplished. Next we will take a more in depth look at the utilization of performing/creative arts in the park setting."</p>	Flip Chart	10 Min.
<p>III.PERFORMING/CREATIVE ARTS AND INTERPRETIVE PROGRAMMING</p> <p>Intro - There are two ways in which the use of performing/creative arts can be used in a park.</p> <p>1.Incorporate arts into the normal interpretive program: (go back to original list, "List examples of performing arts which may be used in a park setting)</p> <ul style="list-style-type: none"> -reciting a poem in an intro or closing -singing a song from the period you're interpreting -telling a story <p>Have students add any examples which may have been left out.</p> <p>2.Developing a special program which uses creative/performing arts as the main channel</p> <ul style="list-style-type: none"> -a program of dramatic readings of letters written by people from a specific period -producing a dramatic presentation -anthologies which interpret your interpretive theme <p>Have students add any examples which may have been left out.</p>	Lecture Flip Chart Flip Chart	15 Min.
<p>A.INCORPORATING ARTS INTO INTERPRETIVE PROGRAMS.</p> <p>In examining NPS-6, we know that the technique should not overshadow the resource message, and interpreters should be proficient at the technique they are using. This is particularly true in the case of introducing arts into an interpretive program.</p>	Lecture NPS - 6 handout	5 Min.

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<p>Interpreters should pick material appropriate to the theme of their program. The use of arts should enhance the interpreter's ability to get his/her message across, not detract from it. In addition, an interpreter should not use techniques which he/she is not good at.</p> <p>Refer back to original list. Poetry, traditional music, reading personal accounts (letters, oral histories) , puppetry, storytelling, are just a few examples of the techniques which can be incorporated.</p> <p>Break the class into groups, and assign (pick from a hat) each group one of the techniques listed above. Have each group list on poster paper things that an interpreter would have to consider when deciding whether or not the particular technique is appropriate for their program.</p> <p>Summary: The use of creative/performing arts can be an effective addition to your interpretive program, if it is well thought out and practiced. There is not enough time in this course to practice any of the techniques we have listed. However, there are many ways to pick them up and practice on your own: college courses, professional conferences and workshops, local community groups, professionals and/or people who are just plain good at it who are willing to share their talents. Remember the most important thing: practice, practice, practice.</p> <p>BREAK</p>	Lecture	5 minutes
<p>DEVELOPING INTERPRETIVE PROGRAMS/USING PERFORMING/CREATIVE ARTS</p> <p>INTRO</p> <p>In the last section we discussed the different types of creative/performing arts which can be used in an interpretive program, and what must be considered in doing so. During the next hour we are going to discuss presentations which use performing/creative arts as the main channel through which one can convey his or her interpretive theme.</p>	Lecture	2 Min.

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<p>Return to list of these types of programs developed by class. Refer back to NPS-6, and compare how it applies to dramatic presentations. Discuss the impacts if NPS-6 guidelines are not followed.</p> <p>For the sake of having only one hour, explain to the class that you are going to use a dramatic presentation (museum theater) as an example of what must be considered when planning this type of program.</p>	<p>Discussion</p>	<p>10 Min.</p>
<p>When time is up, have each group read their ideas, and list them on a common flip chart (they will undoubtedly repeat).</p> <p>From this information, you will be able to draw some questions which must be answered in determining whether or not a site is appropriate to use a dramatic presentation.</p>	<p>Buzz Group</p> <p>Discussion</p>	<p>10 Min.</p>
<p>Ask the first question, and see if the class has any more.</p> <ol style="list-style-type: none"> 1. Is the use of drama the most effective way to interpret the park's theme(s)? Remember, drama works best when used to interpret people, not places, chronology, events, or facts. Exhaust all other means first. 2. Is there enough time and money available to prepare for a formal program? This will be expensive and time consuming! 3. Is there an area where the play can be presented, free of distractions (closed areas are best). 4. Are adequate materials available, (research materials and equipment)? <p>DO NOT MIX FICTION AND FACT IN YOUR STORY LINE!</p> <ol style="list-style-type: none"> 5. Who will be in charge of overseeing the project? (Even with team involvement, one person must be the director and/or producer.)...remember NPS-6! 6. OTHER CONCERNS 		

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<p>There are NPS sites which are using dramatic productions as a regular part of their interpretive program. Colonial and Death Valley are just two examples.</p> <p>See an example of a dramatic presentation produced/presented in a park.</p> <p>A.Option 1; View a video tape</p> <p>B.Option 2; View a live performance provided it is at least to the stage of dress rehearsal or beyond.</p>	<p>Observation (leave out if short for time)</p>	<p>15-20 Min.</p>
<p>Ask the participants for their opinions based on what they have discussed thus far. Was the program appropriate? Was it professionally presented? Did it convey an appropriate message?</p>	<p>Discussion</p>	<p>10 Min.</p>
<p>Conclusion: If your park decides that a dramatic presentation will be the best way to interpret the resource(s) there, then begin making phone calls. Just as interpretation is a profession, and cannot be done well by anyone off the street, so is play writing, production, and direction.</p>	<p>Discussion</p>	<p>10 minutes</p>
<p>You or someone on your staff may have the necessary experience for such an endeavor, but honesty is the best policy. There are many resources available which you can utilize should you decide to take the task on yourself, but be forewarned: it isn't easy! Consult your local library, university, community college, and other parks which may currently be conducting such programs, and may have the resource materials and people to help. Of course we all wish that we could get our services for free. However, consulting fees are a reality, and generally well worth it if you've researched to find the right people.</p>	<p>Lecture</p>	<p>5 minutes</p>
<p>IV. Conclusion: Summarize important points in program (look at objectives).</p>		