

PROJECT IN A BOX

SESSION 1 - DISCOVERING THE STORY

For this session you will need;

- [The Story](#) (click the link)
- A long piece of ribbon or sticky tape
- A long piece of cloth like a bed sheet or tablecloth
- A tape measure or ruler
- A timer
- A sheet of newspaper or paper

Exercise 1

- Read the story on your own or with your grown up.

Exercise 2

- Think about or have a chat about the story. What has happened so far? What bits stand out for you? Can you remember the names of any characters? What happened to the pound coin? If you heard the ice cream van now what ice cream would you get? Why do you think only the children can see the crack?

Exercise 3

- Find a suitable place in your house to mark out the line. You can use a piece of ribbon or sticky tape. Can you draw the line, then the crack? Use paper first and then a bed sheet to see how big it gets. How big does the crack have to get to lose the pound coin or a golf ball, tennis ball, water balloon, football, beach ball, hula hoop. *Get diameters to measure out.*

Exercise 4

- Scrunch up a piece of paper and play around with dropping it from different heights – a table, kitchen counter, top of the stairs, upstairs window. Time how many seconds until you hear it hit the ground. Now drop it into your 'hole' and imagine you never hear it hit the bottom. How do you feel? What do you think is down there? What does it look like? You might want to draw a picture.

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SESSION 2-MAKING A SHADOWBOX PUPPET THEATRE

[Session Two Instruction Video](#) (click the link)

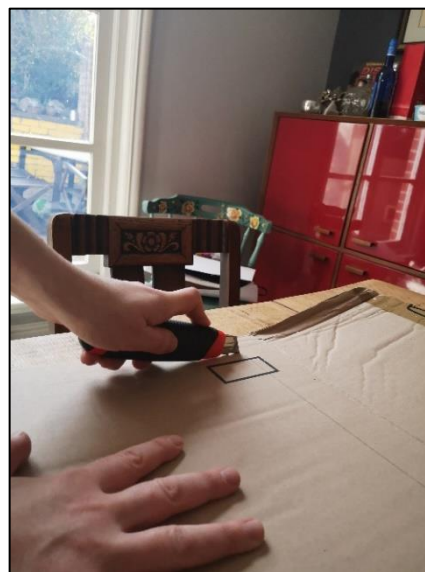


What you'll need:

- A cardboard Box
- Pencil
- Ruler
- Scissors or Stanley Knife
- Cutting board for Stanley Knife
- Sticky tape or glue
- Lamp or torch
- A3 piece of white paper
- Coloured tissue or wrapping paper and anything else you would like to decorate your Shadowbox Puppet Theatre with.



1. With your pencil and ruler mark out the dimensions for your square or rectangle shadow puppet theatre screen. (NB. The hole for your screen must be smaller than your piece of white paper)



2. Once you have marked out your screen cut along the lines with scissors or a Stanley Knife, being careful to protect your surface!



3. Once you've cut out your screen flip the box over to the opposite side.



4. Create a flap on the opposite side of your screen for your lamp or your torch to shine through. If this is for a lamp, make sure you measure the right height for the flap.



5. With sticky tape or glue secure your A3 piece of paper over the screen hole.



6. Shine the torch or lamp through the flap to check you have measured it all correctly.



7. Decorate your Shadowbox Puppet Theatre and make it your own! In the next session, we'll look at how to make shadow puppets and sets.

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SESSION 3 - WHAT HAPPENS NEXT?

You will need:

- The story
- Pen or pencil
- Something to write/draw on
- Colouring crayons or felt tips
- Resource [Project in a Box Image Resources](#)

Exercise 1

- Read the story again.
- Think about what you remembered from the last time and if there are any new details you see after reading it this time.

Exercise 2

- What would you do next? The story is unfinished. The adults want to take charge and deal with the situation but the young people don't agree and believe it is up to them now. Imagine you and your friends are stood on the edge of the hole, where your playground used to be. You are looking down and you cannot see the bottom. You're not even sure it has a bottom, but it's up to you to do something. What would you do? What would find? Where will this story end?
- You might have got some brilliant ideas already in which case write them down, continuing the story you've been given. If you're struggling you can have a look at some of these images to trigger your imagination. It's great to come up with loads of different ideas and then narrow them down. You might be able to merge some of them into one idea.
- Experiment with the [Table Top Theatre Exercise](#) (click the link)

Exercise 3

- Here's an exercise to help with storytelling. Use the images from the Project in a Box Images resource, alternatively you could draw 5 images yourself that represent the below.
- Order the images into a line, with the sinkhole image as number 1.

- These images now represent;

Image 1	The beginning of the story,
Images 2 and 3	The rising action (two images) – these are the turns and twists the characters have to go through to get to the climax.
Image 4	The dramatic climax – this is the moment when the main problem of the story is faced and solved
Image 5	The resolution – this wraps up the narrative , resolves its loose ends, and leads toward the closure.

- Using the images as a starting point, expand on and describe each part of the narrative.
An example of the first two captioned images might look like this:



The thick line that appeared one day in the playground became a massive gap in the ground. Taking over everything. The children decided to climb down the gap and see what was down there.



The children returned back to the surface, too scared to ask what it was and what it wanted. But the gap grew ever bigger and time was running out.

Exercise 4

- Genre is a way of deciding how you want your audience to feel. E.g. scared, amused, sorry, angry, thoughtful.
What genre is the end of your story going to be? Will it be a thriller or a comedy? Will there be a sci-fi element, horror or mystery? Deciding on a particular genre will give you focus when writing the end?

Endings

To help you decide on your ending the below might give you some good ideas:

The Resolved Ending A resolved ending wraps everything up and gives the audience answers to all the important questions. It's very clear what happens to all the characters and it is usually very satisfying for the audience. Explicit For this type of ending to work, the plot must be filled with holes.

The Unresolved Ending An unresolved ending is typically unclear and open to many different interpretations. It is up to the reader to

decide and fill the blanks. These kind of endings tend to be fun but frustrating for the audience so it is important to consider your decision wisely.

Twist Ending

A twist ending is usually unexpected, replacing everything that audience believed would happen at the end of the story. Twist endings can be a little hard to pull off because when they are done incorrectly, they can cause the reader to feel cheated so if you're choosing to do this think through the plot very well.

A Tie-back Ending

This type of ending works by tying the end of the story to the beginning. A tie-back ending must relate directly to what happens at the beginning or the middle of the story. After an audience member finishes watching a tie back ending, he or she should be able to identify the elements at the start and end that are connected or tied together.

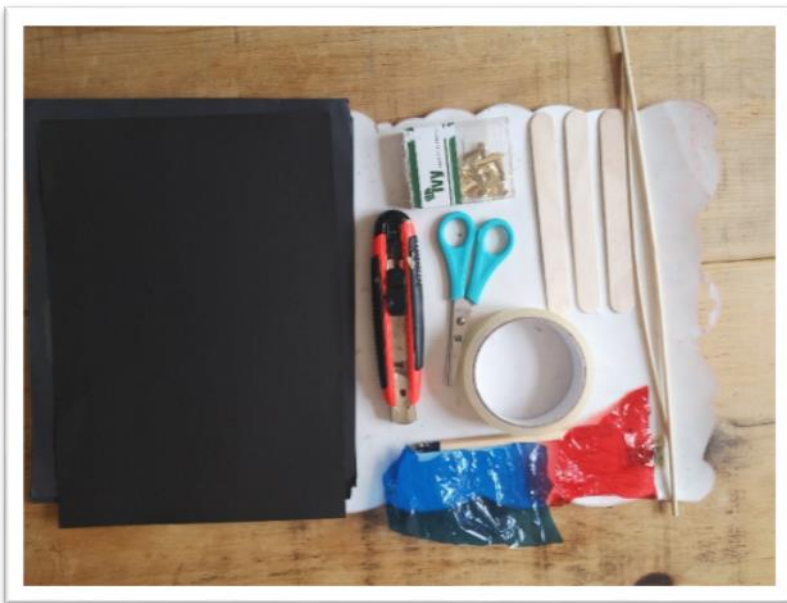
Long-View Endings

Long view endings paint a picture of the character's lives in their future. For example, in a romantic story, a long view ending should tell the reader if the couple stays together, whether they have kids or not or whether they are successful in the future.

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SESSION 4 - SHADOW PUPPETS AND SET

[Session 4 Instruction Video](#) (click the link)



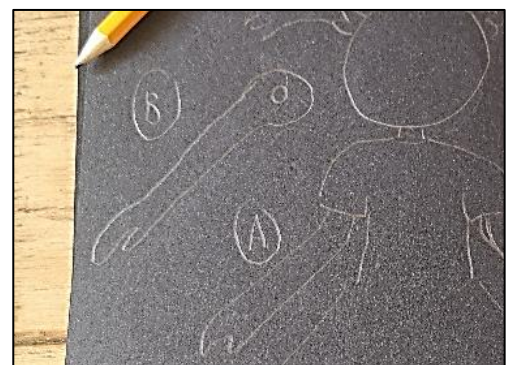
What you'll need:

- Pencil
- Scissors or Stanley Knife
- Cutting board for Stanley Knife
- Sticky tape
- Black card (white is fine too)
- Coloured transparent sweet wrappers.
- BBQ sticks or lollipop sticks or thin sticks from garden or park.
- Split pins (optional)



1. With your pencil draw the outline (silhouette) of your character. You don't draw facial features because you will only see the shadow of this puppet.

Option A is displayed as the puppet in one piece to cut out.



With Option B you need a split pin. You draw one arm separately and make a hole in the shoulder joint. You then connect the arm to the shoulder using the split pin.



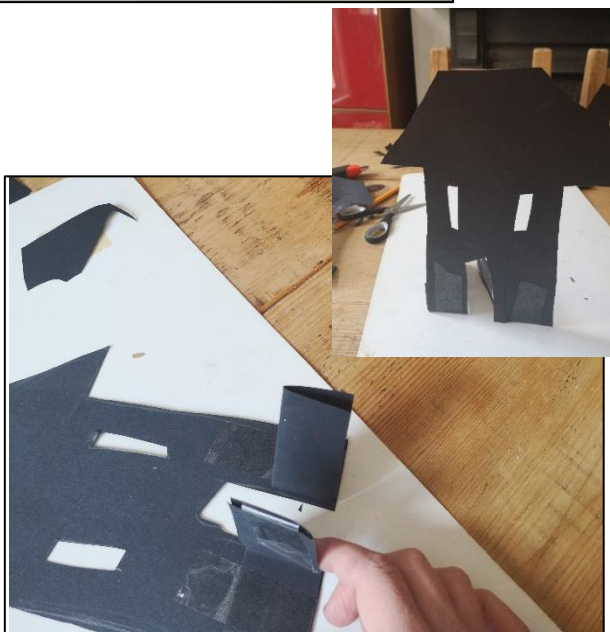
2. Cut out your puppet character, flip it over and attach the stick to the top of the puppet with some sticky tape.



With option B you then attach another stick to the moving arm.



3. Draw and cut out your set. Here we have a house with the windows and door cut out. Cut outs in the set make for interesting silhouettes.



4. To make your set upright, you create a brace. Fold two rectangular pieces of the card into L shapes. Tape them to the bottom of your set, the short part of the L shape against the structure and the long part sticking out to create the balance.

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5. If you have see-through coloured film or sweet wrappers you can cut interesting holes into your set and glue the pieces of the film to the back so they peep through.

Experiment with your set making. See if you can create environments as well, like the woods or the woods or the sea.

How could you create a shadow that looks like the line as described in the script? How could you make the line grow into a hole?



Set Example A: Forest

Set Example B: Witches Sweetie House, Hansel and Gretel.



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SESSION 5 - TURN YOUR STORY INTO A SCRIPT

You will need:

- Pen and paper
- Your story
- Your annotated images

Exercise 1

- You have got the narrative of the story. To make it into a piece of theatre you need to translate your story into a script. Follow the guidelines below to take your brilliant ending and make a script.

What is a script?

Things to think about when you turn your narrative into a script:

Narrators	These are characters that stand outside of the action and help tell the story. There can be more than one of them. They usually face the audience and tell them the story.
Characters	These are the people/creatures in your play. Try and keep this to a few as the more characters you have the more complicated the script. It's nice to give them each a name.
<i>Italics</i>	As the playwright if there is something that the actors need to do at a certain point to help tell the story then you write these instructions in <i>italics</i> to separate it from the speech, these are called stage directions.
Layout	The layout of a script is important. The character's name is written to the left of the page, leave a gap between that and the dialogue. Include the <i>italics</i> (or stage directions) within the characters speech.

Narrative turned into script

Here's an example of the narrative turned into a script:

Narrative Example;

The line soon became a feature of our play, and we played on it, jumped over it, used it to mark the start and finish of our games. The teachers stared at our games in confusion, unsure of the rules and objectives.

Script Example;

Narrator: Soon, it was like the line had always been there.
 It became the start or the finish of everything
 Border between safety and not, in or out
 To be hopped over, skipped over, leapt over
 Centre of all our playground games.

They play a skipping game over the line.

Sally: I was in!

Josh: You weren't!

Sally: I was! My foot was in. Look!

Anna: That doesn't count.

Callum: You have to be all the way over.

Sally: That was never the rule!

Callum: No, it's always been that way.

Narrator: And the teachers, clustered clutching coffee cups, would
 look out and wonder –

Mr Lime: What are they doing there?

Mrs Pebble: What is the game they're playing?

Mr Lime: What are the rules?

Narrator: And they don't understand
 They stopped trying to understand long ago
 But they leave us to it
 The way it's always been.

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SESSION 6 -PUTTING ON A SHOW



What you'll need:

- Your Shadowbox Puppet Theatre
- Your set
- A lamp or torch
- Your shadow puppets
- Your finished script
- [Genre Music](#)
- Some percussion instruments (optional) for sound effects.

Now you have completed your script and made your puppet theatre, characters and set, it's time to put on a show!

Prepare

Organise all your shadow puppets on a table beside you and any other things like set or instruments. You want to put them in the order that they appear in your script.

Mark out your cues

Cues are moments in the play where an action must take place. Mark out on your script any important cues for set changes or characters doing anything important (entering, exiting, picking things up, hiding things, for example). You can then follow the script during your rehearsal and practice where and when to perform certain actions.

Oh now Jack. Why such a sum?

v4: Jack
My Mother told me –

Prep Band

v5: Mysterious Man
Your mother? A boy your age? Why, you'd be lucky to exchange her for a sack of beans.

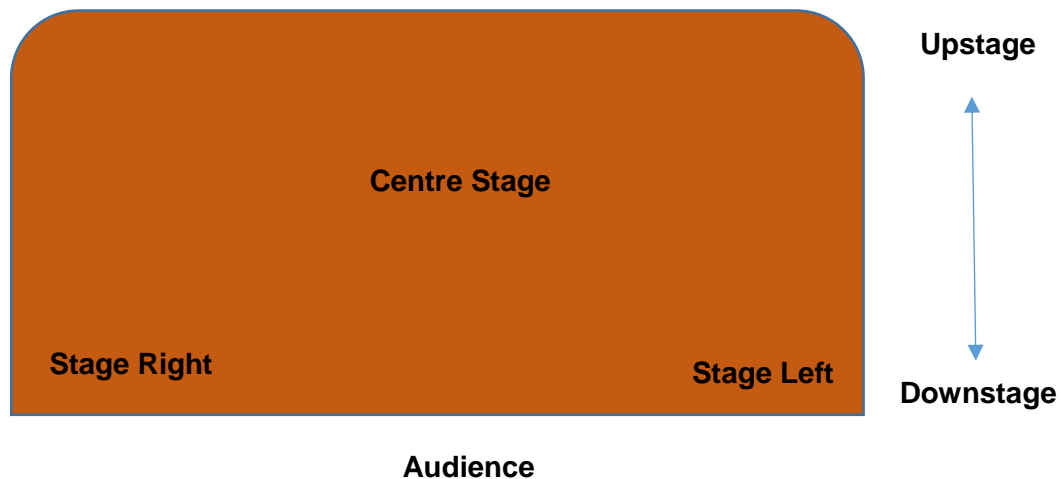
Prep v1

v4: Jack
Well, I – Come along Milky-White. There are spirits here.... ***CUE 6.5: Moo**

v1: Wolf (Cindy's Prince)
Good day, young lady. ***Scene 60**

Blocking

In theatre, blocking is when a director tells the actors which way to come in and out and what positions to stand in on stage.



It's always good to have an idea which puppets are going to come in from where and who is going to be performing with them. If you are doing this by yourself, position your puppets either ready for stage left entrance or stage right.

Building your atmosphere

In theatre, to help build the atmosphere created on stage we use both light and sound. Think about moments in your play that would be improved with some music or a sound effect. You could play one of your favourite songs at a specific moment in the play that helps express the mood.

Percussion instruments are great for building drama and tension. If you don't have any, you can always make some by putting some dry rice in Tupperware to shake and swish or banging a wooden spoon on a saucepan. Even two saucepan lids make a lovely clash!

Building atmosphere through music

Music is very evocative of genre and can quickly suggest mood, journeys, challenges and tension. We have included some pieces of music that you might like to use at different points in your play to add to the atmosphere, create a feeling of change at a certain point, make moments light hearted and create tension. Have a go at the exercises below to explore what music can do and then feel free to add it to your play!

Genre music- script/narrative activity

Exercise 1

- Read through an excerpt of the unfinished script or narrative as is, using an excerpt from when the line begins to spread out and take over the playground.
- Read through the same excerpt again three more times with the three different genre underscores, seeing how it impacts the lines and the mood of the piece. (Good to point out that there won't be an underscore throughout the whole play, just at key moments. This is an exercise to explore which genre to go for).
- Consider if using this genre what might happen next within the narrative.