

THAT'S ENTERTAINMENT

LEARNING OUTCOMES

Having completed this badge members will have:

- demonstrated basic knowledge about the theatrical stage;
- participated in a variety of performances;
- made a presentation about several forms of performance.



BADGE REQUIREMENTS

1. Know basic theatrical stage terms.
2. Research and present a variety of performance styles.
3. Participate in a variety of performing arts.
4. Participate in a group performance.





Teaching ideas



1. Know basic theatrical stage terms.

This badge requirement aims to introduce members to a few key terms that direct performers around a stage.

The terms are:

CENTRE STAGE – the middle portion of the stage; it has good sightlines to all seats of the auditorium, i.e. the performer can see all seats in the room and therefore the audience can see the performer without anything obstructing their view.

RISER – Any platform on stage. For instance, the series of platforms for choral presentations are called choral risers, the rostrum on which a drumkit and drummer is positioned is the drum riser.

DOWNSTAGE – The part of the stage nearest to the audience. To move toward the audience is also known as 'downstage'.

UPSTAGE – This has two meanings:

1. The part of the stage furthest from the audience.
2. When an actor moves upstage of another and causes the victim to turn away from the audience he is 'upstaging'. Also, an actor drawing attention to him/her self away from the main action (by moving around, or over-reacting to onstage events) is upstaging.

STAGE LEFT/RIGHT – Left/Right as seen from the actor's point of view on stage (i.e. stage left is the right side of the stage when looking from the audience).

BREAK A LEG – The phrase 'Good luck' is considered a curse amongst entertainers so they use the term, 'break a leg' instead. Its origins aren't really known. One suggestion is that it referred to a performance that was so good the performer bent his/her knee – that is, to break their leg – in a deep bow acknowledging the audience's applause.

Having introduced and explained the terms, use the terms to play 'Captain's calling'.



2. Research and present a variety of performance styles.

11–13s at least two different styles.

14+ at least three different styles.

Members choose a style of performing art to research and present to the group. The presentation may take any form members choose, for example a poster, three minute talk, computerised presentation. Members should choose two or three different styles, for example puppetry, dance and vocal.

Leaders may need to assist by providing resources for members' use, e.g. books, web pages. However members should present the content in their own words and presentations may include photographs or illustrations.

Members may investigate the performing art in general or focus on a performer or performers' expertise in the performing art. The content noted on **Handout 1** may serve as a guide for members' research and presentation.

Teaching ideas

- The name of the performing art (or performer/s).
- When the performing art was first used.
- Where the performing art originates.
- How the entertainer or performing art became known.
- A demonstration of the performing art, this could be in the form of a CD or DVD recording.
- Any other interesting facts.

Suggested performing arts include:

- vaudeville;
- circus;
- dance, including ballet, modern;
- music including classical, jazz, popular;
- acting;
- magic;
- ventriloquism;
- vocal including solo, choral, group;
- puppetry;
- musical theatre including opera;
- busking.

Presentations should not exceed five minutes and be at least the size of an A3 page with no more than two postcard sized (148 x 100 mm) pictures.



3. Participate in a variety of performing arts.

This requirement allows members to display their own performing talents as well as experience performances of other entertainment forms. The aim here is for members to experience a variety of performing arts and not necessarily become proficient at them. For example, to try juggling is sufficient without necessarily mastering it. Members should have the experience, and enjoy it, rather than be compelled to master the performing art.

11–13s at least two performances.

14+ at least three performances.

Members may perform individually or in any combination of small groups. They should participate in two or three different performance arts, e.g. vocal, drama and instrumental, or dance, puppetry and juggling.



4. Participate in a group performance.

This performance is in addition to all other performances required for this badge. Leaders may choose any performing art however the item must be new to the majority of members and not something they have rehearsed for another occasion. This could mean creating and learning a dance or timbrel routine, write or learn a skit or song.

Some ideas for performances include:

- song
- dance
- timbrel
- instrumental ensemble
- puppetry
- drama





Teaching ideas

When choosing items, or rather the content of items, remember the age of members and the SAGALA Purpose Statement, which may exclude a song favoured by leaders or members. Consequently a song from the top 40 may not be appropriate in this setting.

Additional idea

The performances for this badge do not have to be public performances, though they could be used for a Church Parade, camp or 'in-house' concert to which parents and corps families could be invited. You might like to consider discussing the idea of a concert with all SAGALA leaders as Adventurers/Sunbeams have a similar badge and could contribute to a concert. The concert could be used to raise both awareness about SAGALA and funds, and include any or all performances required for the badge.

Handout 1

Guards/Rangers

The name of performing art (or performer)

How the performing art became known.

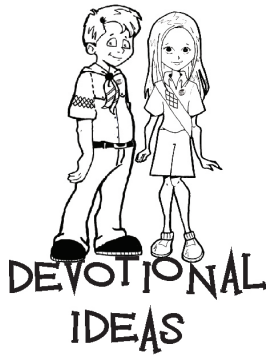
Photo

Where the performing art originates.

Some interesting facts about the performing art.

When the performing art was first used.

Provide a demonstration of the entertainer's talent or performing art ~ this could be in the form of a CD or DVD recording.



Devotional ideas



1. **Title:** Talents
Bible: Matthew 25:14 - 30
Thought: We need to use our talents to serve each other
Supplies: Bible, props for the skit

Ask members to write and perform, a skit based on Matthew 25:14 - 30.

Invite members to discuss what they think is the point of the parable. Then explain that God calls us to use our talents and abilities to serve Him by serving others, and that if we fail to do this we could lose our talents and/or lose the opportunity to serve Him.

Devotional ideas



- 2. Title:** Sing and make music
Bible: Ephesians 5:19 - 20
Thought: We can worship God through the use of our talents
Supplies: A worship song appropriate for the age group

Find a worship song appropriate to the age of members to play for them. Provide the lyrics for members to read.

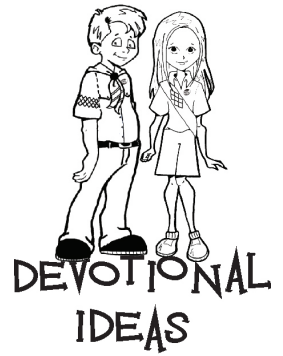
Ask members to discuss the song. What is it trying to say to them? To God?

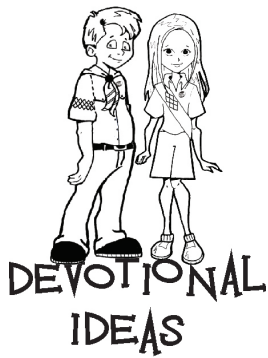
Explain that music is used significantly in churches and by individuals to worship God. It isn't important that we participate melodically, only that we participate sincerely. We may be asked to participate simply by joining in the singing, or perhaps using other musical talents. It is important that we see this as worship and not as performance.

Ask members to discuss the difference between worship and performance. Explain that performance seeks the approval of other people – the focus is on the performer and his/her talents, whilst the focus of worship is God and wanting to please Him.

Ask a member to read Ephesians 5:19 - 20.

It is not difficult to please God – we need only enjoy what we do for Him and do it as best we can.





Devotional ideas



3. **Title:** The touch of the Master's hand
Bible: 1 Corinthians 12:7 - 11
Thought: Our talents are changed when we allow God to use them
Supplies: Bible, poem – 'The Touch of the Master's Hand'

Read the poem, or ask a member to read or memorise it and present it to the group.

Invite members to discuss how the poem made them feel. What do they think it is saying?

Then explain that our lives, including our talents and abilities, are changed in a way that we can't fully understand or see but which impacts others, when we allow God to use us. This happens when God's Spirit becomes a part of our life as Paul expresses in 1 Corinthians 12:7 - 11. Be sure to read these verses.

The Touch of the Master's Hand

Myra Brooks Welch

'Twas battered and scarred and the auctioneer thought it scarcely worth his while to waste much time on the old violin, but he held it up with a smile.

'What am I bid, good folk?' he cried. 'Who'll start the bidding for me? A dollar, a dollar ... now two ... only two ... Two dollars, and who'll make it three?

'Three dollars once, three dollars twice, going for three'... but no! From the room far back a grey-haired man came forward and picked up the bow.

Then wiping the dust from the old violin and tightening up the strings, he played a melody pure and sweet, as sweet as an angel sings.

The music ceased, and the auctioneer, with a voice that was quiet and low, said, 'What am I bid for the old violin?' as he held it up with the bow.

'A thousand dollars ... and who'll make it two? Two ... two thousand, and who'll make it three? Three thousand once and three thousand twice ... Three thousand and gone!' said he.

The people cheered, but some exclaimed, 'We do not quite understand. What changed its worth?' and the answer came: 'Twas the touch of the master's hand.'

And many a man with soul out of tune and battered and scarred by sin is auctioned cheap by the thoughtless crowd just like the old violin.

But the Master comes, and the foolish crowd never can quite understand the worth of a soul, and the change that is wrought by the touch of the master's hand.'