**ERASMUS+ KA2-Partnership -“Young Citizens of Europe – our Future. The Path of Knowing, Growing and Understanding” 2014-2016-2014-1-PL01-KA201-002812\_5**

**Meeting in Finland – “Teacher for One Day “-**

***Theatre lessson***

**Date:** May 2016

**School:** Koivusaaren koulu, Järvenpää,Finland

**Teachers: Alexa ; Stefan**

**Level: Beginner**

**Type of lesson: Acquiring Educational Theatre techniques; energizing and motivational exercises; playing a part in a Romanian play -„ 5 o’clock” by I.L Caragiale.**

**Competences:**

* *to teach students basic theatre techniques to energize and motivate their involvement in the lesson*
* *to meet expectations*
* *create a proper learning environment*
* *energize, stimulate creativity, concentration and stress- free inter- relationships; expressing feelings*

**Skills**: kinesthetic skills; learning by doing; motivational interrelating;

**Aims:- students will be able to perform simple tasks such as shaking hands while counting; mimimg fight in the water; throwing burning coal; ”, dancing in style; „ Sausage”-asking each other questions with one possible answer; „up”- and „down” looking;”Red Ball, Yellow Ball; Blue Ball”; „The letter „– expressing feelings; adjectives expressing feelings- mimimg**

* sts will be encouraged to act in a Romanian play by I.L. Caragiale, called „ 5 o’clock’.

**Aids**: question cards, costumes; adjectives cards; envelope with an imaginary letter; script worksheets

**Bibliography: „ Curtain up”-...for life- Educational Theatre- games and exercises ; by Sylvia Roth, Brigitte Sindelar;**

**„ 5 o’clock” by I.L Caragiale- translated into English by Ileana Mirea**

ORGANISATON – individual work, pair work and group work

**Assumed knowledge:** Ss are not familiar with any of the exercises or the play introduced.

**Techniques:** mimimg; listening to instructions; theatre techniques to stimulate creativity, motivation and concentration.

**Classroom management:** frontal, individual, pair work and group work

**Anticipated problems:** the students will not pronounce correctly some words in English; they might find it difficult to mime, or act; they will not understand the instructions given.

**Time:** 50 minutes

**CONTENTS:**

**Activity 1: energizing exercises**

**TIMING: 20 minutes**

**Skills: create expectations; motivate; energize; stimulate involvement; relaxation; expressing feelings.**

**Class Organization**: T- Ss

**Procedure**: Students listen to the teachers who introduce themselves and greet the audience,

Description of the activities:

1. **Shaking :**

The Sts are aked to stand in a circle. Each student raise their right arm and shake it 8 times; then they shake their left arm, their hips, right leg and left leg 8 times also; they repeat the action 7 times then 6, 5, 4 3, twice, once. They count aloud slowly at first then faster and faster. When they reach number one they shake each part mentioned above once, 4 times.

1. **Fighting with water**

The Sts.have to imagine that the entire room is filled with water up to their ankles. They are going to be involved in a fight with water where they are also allowed to scream.

Sts must imagine they are really fighting with water and live the joy as such. To help them they are asked: **„What can we do in the water”; ” What’s the temperature of the water?”; How can we walk or run in the water?”** etc. The game asks for imagination and creativity while releasing tension, feelings, being agressive to a small extent without hurting each other.

**3**.**Burning Coal**

The sts. imagine they run on burnig coal and express through gestures and mimes the feelings and body reaction. They can also throw burning coal to each other and get rid of it as fast as they can and do it so that their feet should have contact with the ground as little as possible; they are allowed to scream to create atmosphere.

**4. „Sausage”-**

One student is asked to sit down in front of the others while they are asking him questions. The only answer he/she could give is „ sausage” and he/she is not allowed to laugh or smile.When the student laughs

another one replaces him/her. If the Sts. finds it difficult to ask questions in English they are helped by

choosing questions form a set of question cards prepared by the teachers in advance.( „ What’s your

Maths homework?; „ What’s your name?”; „ What’s your sister’s/ brothers’s name”; What’s your

teacher’s name?’; What do you use to wipe your face/ nose?”; What’s the name of your favourite Tv

programme?’; What did you see on the wall of the classroom?’ etc.)

**5. Dancing in style.**

Sts have to dance to the tune they listen to. The teachers play the CD with different styles of music (

Shakira; „The Swans’ lake” etc) and they have to dance in style.

Activity 2: Concentration exercises

TIMING: 10 minutes

Skills: create expectations; motivate; stimulate concentration atention and involvement.

Class Organization: T- Ss

Procedure: Students perform the activities as explained by teacher.

Description of the activities:

1. **„ Up and Down”**

Sts stand in a circle. Teachers explain that they have to look down when they hear the command "down" and look up when they hear the command " up”. While looking up they are supposed to stare at another student in order to meet his/ her sight. When their eyes intersect, they are winners and they can leave the game and get out of the circle.The game continues until there are enough pairs.

1. **Red Ball....**

Sts. are asked to stand in a circle. An imaginary ball that one teacher is throwing to another player is introduced. It is important that the ball gets to the player we are throwing to. When he/she gets the ball he/she confirms by saying the magic words "red ball”. When the players master the exercise, the game can continue by introducing the blue ball, the yellow ball etc.

Activity 3: Expressing feelings exercises

TIMING: 10 minutes

Skills: create expectations; motivate; stimulate expressing feelings.

Class Organization: T- Ss

Procedure: Students perform the activities as explained by teachers.

Description of the activities:

1. **The letter**

There is a letter on a chair. Each st. has to think of the content of the letter and express his/ her feelings after opening it.( anger; sadness, joy, happiness etc) using words and gestures.

1. **Chaos of emotions**

Sts receive word cards containing adjectives expressing emotions ( sad; happy; tearful; angry; shy; thoughtful; tired; worried; scared; bored; sleepy; hungry; impatient; free; hot; cold; wet etc) .Sts are explained they have to mime what they see on their card.

Activity 3: volunteering to act in a play.

TIMING: 10 minutes

Skills: create expectations; motivate; stimulate expressing feelings; acting

Class Organization: T- Ss

Procedure: teachers ask for volunteers to act in a play by I.L. Caragiale called “5 o’clock”.

Description of the activities:

Sts are asked to volunteer in order to act in the “5 o’clock “ play.( they are assigned the parts randomly as sts volunteer. Sts who volunteer are given script sheets with their part highlighted .

All sts are then given some fact sheets about the life, work and career as a playwright of I.L Caragiale and asked to answer the questions at the beginning of the fact sheet as homework activity.

Cast of characters:

Alexa: Mandica

Stefan: The author

Tincuta: volunteer

Butler: volunteer

Maid: volunteer

Mita: volunteer

Mitica: volunteer

**FIVE O’CLOCK**

By I. L Caragiale

Five o’clock in English means in high society each lady chooses one day a week (fixed day ) when she receives guests at 5 o’clock in the afternoon and makes tea for them; that’s why it is also called the five o’clock tea. Usually ladies in high society make an announcement in Claymoor’s notebook to let their acquaintances know about the event when the tea will be held. For example, we read in “L’Independence roumain”:“Madam Esmeralde Piscopesco, five o’clock tea on Thursday”

* Today is Thursday. Come on, I say come to Madam Piscopescu.

The butler in his tailcoat and white gloves shows me the way to the splendid guests’room of the somptuous Piscopescu hotel. But I can’t see anyone. A! in the back, in the intimity of the Louis XV furnished room, I can hear two high pitched voices of two ladies, chirping. I’m going that way. Madam Mandica Piscopescu with her sister, Madam Tincuta Popesco. Madam Mandica welcomes me with her usual gracefulness. I must confess… I am keen on what the French call “la causerie” and that’s why I frequently attend mundane circles. I like , I mean , in Romanian, I like conversing with high society ladies. I find in their conversation, much more gracefulness than in men’s talks. Women know to tell a thousand one hundred unimportant details but in a more interesting manner than men tell the most serious things. A flower, a ribbon, a slightly perceived difference between two nuances, nothing, filtered through the subtle brain of a woman and expressed by those sweet voice modulations and that playful game of lights in their eyes, acquire invincible charm for me. Here I am at ease…. This is where I’ll be spending delicious moments.

Me: - Madam Piscopescu, allow me…

Mandica: - You’re right on time.

Tincuta: - Did you…

Mandica: - Shut up! Let me ask… Did you go to the circus yesterday?

Me: - I did.

Tincuta: - Who else…?

Mandica: - You shut up! Don’t you hear me? Did you see Mita?

Me: - Your sister…you mean.

Mandica: - No…Mita, Protopopescu the young one.

Me: - Yes, she was in a lodge in front of me.

Mandica ( to Tincuta) : See?

Tincuta ( to me) : Who…

Mandica: You shut up! ( to me) : What hat was she wearing?

Me ( embarassed) : Who.

Tincuta wants to interfere.

Mandica (convering Tincuta’s mouth with her hand) : A big hat!

Me ( sighing in relief) : Yes…

Mandica ( to me) : See? Navy blue.

Me: Yes…

Mandica( to me ) : With bright pink ribbous. ( I nodded approval)

Mandica ( to Tincuta) : See the point?

Tincuta : Wait to see (to me) : Was she with her husband?

Mandica : Shut up!

Tincuta : Then, let me ask, too, sis! Not you again!

Mandica : (to me) Was she with Protopopescu?

Me (embarassed) : It seems so.

Mandica : Wasn’t she with Haralambina?

Me (more embarassed) : Haralambina, who?

Tincuta : Her mother!

Me : ?

Mandica : An old lady, ugly as a dry fig and well dressed up!

Me (sighing) : Yes….

Tincuta : With dyed red hair.

Me : Yes, yes.

Tincuta (to Mandica) : See?

Mandica: What? As if her mother didn’t know. (to me): Did anyone come to their lodge?

Me:……

Tincuta: Mitica.

Me: Mitica, who?

Tincuta: Lefterescu, lieutenant.

Me: Believe me, my ladies, I swear to God, I’m telling you, I can’t tell you because I …

Mandica: Because you are a gentleman and you don’t want to say…

Tincuta: Yes, you saw Lefterescu at the circus.

Me: Apparently he was in a stall right in front of me.

Mandica: Next to her lodge! (to Tincuta): See…? You got the message…See,…if you are stupid!

Tincuta: Unbelievable! No way!

Me: (glancing through the window and noticing a convertible carriage pulled by the staircase) Speaking of the devil! And Madam Potropopescu is at the door!

Tincuta: Potropopescu herself!

Mandica: See how cheeky she is!

Me: (having a feeling and taking my hat) Ladies, allow me to say goodby… I’m glad to find you well and gracefull… I have to go. Will you excuse me…?

Tincuta: (standing on my way) So soon?

Me: I can assure you that an urgent business…

Mandica: (standing in the door way) Without having some tea?

Me: (more and more having that feeling…) Trust me…

Mandica: Right now?

Tincuta: (grabbing my hat) No way!

Me (giving in – Crumbling on a cushion)

Butler: Madam Potropopescu.

Mandica turns red, Tincuta turns purple and I turn pale.

Madame Mita Potropopescu shows up, astonishingly beautiful and silent, as always, wearing her navy blue hat. The three ladies kiss each other affectionately.

Mita: It’s freezing cold outside, ma cher, you can’t imagine… If it is that frosty all night, then so long with the rape.

Me: I don’t think so! I talked to land owners…

Mita: Mrs.Potropopescu wrote to me today…

Mandica: (to Mita) Did you go…Last night?

Tincuta: (to Mandica) You shut up! Let me ask (to Mita): Did you go to the circus last night, Madam Potropopescu?

Mita: Yes…

Mandica: Alo…(alone)

Tincuta: Shut up!(to Mita): Alone?

Mita: No, with my mum…

Tincuta: With mum? Well done!

Me: (getting up) Ladies…I…

Mandica: (stumbling to take my hat and slowly ) Not now! (She is heading towards the bell)

Tincuta: And were many people at the circus?

Mita: Very.

Mandica: (ringing the bell) What stupid butlers! (The butler shows up)

Mandica: I didn’t call you; your business is to stand by the door; where is stupid Rosa? What is she doing with the tea? (The butler goes out)

Tincuta: (to Mita) Was there anyone we know?

Mita: Nobody!... Mrs. Constantinescu, Mrs. Treasca, Mrs. Vasilescu, the Ogretinencies. (Rosa, the maid appears)

Mandica: What are you doing with that tea?

Rosa:It is ready, my lady.

Mandica: Then, why don’t you bring it ,stupid!

Rosa, leaves, mumbling.

Mandica:Don’t you dare to mumble, you naughty.

All this time, Madame Tincuta Popescu has been silent, beating her left palm with an ivory knife for cutting the mail; while Madame Potropopescu was looking at herself in the mirror, cursing a rebelious lock on her forehead. Madam Piscopescu, with a relaxed gesture, welcomes us to the guests room to have some tea. A washing basin and a silver china with an exquisite count crown above the initials E.P. Esmeralde Piscopescu.

Tincuta: (to Mita) By the way, you didn’t tell me who else was at the circus.

Mita: I told you. The Ogredinencies…

Tincuta: No, any men…

Mita: Men?

I quickly pass to take my hat.

Mandica: Don’t you have tea?

Me: (holding my hat tight) Yes, I do.

Tincuta: Wasn’t Mitica there?

Mita: Mitica who? I don’t know which Mitica…

Tincuta: Lefterescu, the lieutenant.

Me: (burning myself with tea, to Mandica) Will you excuse me, I have to…

Mita: (loughing with joy to Tincuta) A! Lefterescu, your Mitica.

Tincuta: Yours, you naughty!

Mita: Your, you churl!

Me, dropping my tea glass, I push Madam Piscopescu, I make way to the yard and meet brave Lefterescu in the doorway.

Me: Where are you going?

Mitica: To “five o’clock” at Madam Piscopescu.

Me: Run, you bastard! **Translated by Ileana Mirea**

**I.L Caragiale- worksheet**

**Read and answer the questions.**

**1. How many plays did Caragiale write?**

**2. Where was he born?**

**3. When was he born?**

**4. How old was he when he entered the acting school? Why was his career as an actor interrupted?**

**5. When did he begin writing plays?**

**6. When did he write “ A Lost letter” one of his most famous works?**

**7. Among so many comedies he also wrote a more serious play . What was the name of this one?**

**8. What caused his voluntary exile?**

**9. Where did he die?**

**10. Name his most famous plays.**

**Often considered the voice of Romanian literature and his native country's best playwright, Ion Luca Caragiale (1852-1912) reflected the language, people, and concerns of Romania in his work. Caragiale was best known for his eight plays—most of which were social comedies—though he also had an extensive body of fiction, dramatic criticism, other works of nonfiction, and one novella to his name.**

Caragiale was born on January 30, 1852, in Haimanalele, in what was to become Romania. He was the son of Luca and Ecaterina (nee Karaba) Caragiale. His father was the eldest of three sons, who all had careers in the theater as actors, directors, and playwrights, and were of Greek origin. Luca Caragiale began as an actor, but later became a judge, lawyer, and administrator of an estate. Caragiale also had a sister.

As a child, Caragiale received his education in Ploesti, beginning in 1857. It was not a complete or particularly even education at a local grammar school, then the Ploesti Gymnasium for three years, from 1864 to 1867. In many ways, Caragiale was largely self-taught and cultivated his own study of literature.

**Studied Acting in Bucharest**

When Caragiale was 16, he went to Bucharest to enter the family business. He entered the acting school run by one of his uncles, Iorgiu "Costache" Caragiale. The uncle ran the Bucharest Drama Conservatory. While a student there, he studied acting, mime, and dramatic recitation. While Caragiale wanted a career in the theater, his studies were cut short because of the death of his father when he was 18 years old. He then became the sole supporter of his mother and sister.

To financially provide for his mother and sister, Caragiale worked a number of jobs, while also building a career in the theater and in publishing. He was employed in a tobacco factory, a beer garden, as a copyist for the Prahova County Court House, private tutor, and translator of French literature. In 1870, he worked as a prompter for the National Theatre in Bucharest. Caragiale was also the proofreader of two newspapers and a freelance journalist.

**Published First Works**

In the early 1870s, Caragiale began publishing sketches and poetry. In 1873 and 1875, he had sketches published in the satirical review Ghimpele. In 1874, Caragiale published his first poem in a review published in Bucharest. He then moved on to working as a freelance journalist, often writing theater criticism for a number of publications including Romania libera and Convorbiri literare. Caragiale also held several positions in running publications. In 1877, he was the publisher of Clapomul, a humor periodical. Caragiale both wrote for and was a member of the editorial board of Timpul from 1878 to 1881.

Caragiale's first foray into writing plays was two translations of French works into verse done in 1878, Roma Invinsa and Lucretia Borgia. His first original work of important was O noapte furtunoasa sau numarul (A Stormy Night, or Number 9; 1879 or 1880). The story was centered around a love triangle between a man, Dumitrache, and wife, Veta, and the assistant of the husband/wife's lover, Chririac. Dumitrache is a jealous and mean man who is employed as the head of the civil guard. Because of his worries about his wife, he has his assistant, Chririac, guard his home, though his assistant is already his wife's lover. When Rica, his wife's sister's lover, comes to the home in error, the intricacies of the relationship are nearly revealed. Though the play was later considered important, it was originally banned from performance and labeled immortal and unpatriotic.

A second significant play from the same time period was also a satire, but more of a political comedy with similar elements of social commentary. Conul Leonida fata cu reaciunea (Mr. Leonida and the Reactionries; 1880) also featured a couple at its center. The provincial man, Mr. Leonida, relates the story of the Romanian republic that existed for a brief three weeks, to his wife Efimita. A republican, he also tells her his idea for a utopian society. Later that night, shots ring out. At first, Leonida believes that the revolution is taking place, and later, that they reactionaries are after him because of his ideas. Both assumptions are wrong, and he learns that the shots are coming from a Shrove Tuesday celebration.

Though Conul Leonida did not have the same controversial opening as A Stormy Night, when Caragiale originally wrote it, the play featured two aristocratic characters at its center. Theater officials would not allow the play to be performed until he changed them to two provincials. This allowed the characters to be viewed as more farcical and satirical by the audience

Thus, before Caragiale ever established himself as a playwright, he was somewhat known, at least in Bucharest, for his literary works. In his writing for Convorbiri literare, Caragiale was a recognized member of the literary circle, Junimea (which means youth). The journal was their publication. He eventually became a leader in the group, though he was forced out after ten years in the early 1880s because of his critical attitude.

**Began Writing Plays**

By the late 1870s, Caragiale began writing the plays that would cement his reputation as an important playwright in Romania. In both his plays and the prose he wrote for much of his life, he displayed an ear for the language, customs, and manner of Romanians, especially the common person, and successfully used them in comic and satirical ways. Caragiale was very observant of the human condition and our tendency towards mistakes and used what he saw and heard in his stories, which often focused on social conflicts and political corruptions. The plays, especially, were full of action and fast-paced, employing stock characters who spoke witty dialogue but often failed to succeed in their goal.

While Caragiale was gaining much notoriety as a playwright, he was also still holding other jobs to support his family. From 1881 to 1884, he served as an inspector of schools.

**Wrote “A Lost Letter”**

In 1884, Caragiale wrote what many consider his masterpiece as a playwright, O scrisoare pierduta (A Lost Letter; 1884). This was a comic satire about political corruption, which explores the victory of a blackmailer in a provincial government election. Like Caragiale's other important plays, A Lost Letter features a love triangle. The letter referred to in the title is from the wife of a candidate to an election official and is romantic in nature. The letter is lost and found by others who want to win the election and/or bring down the candidate. Caragiale's depiction of the events surrounding this election is very cynical, with most of the characters not even being likable. Despite this, the play had a long life and was performed for many years.

Another significant play of this time period was D'ale carnavalului (Carnival Adventures or Carnival Scenes; 1885). This complex farcical comedy was set in Bucharest during carnival time. The story focuses on romantic intrigues among the lower class characters. Several couples deceive each other and their lovers. Originally, Carnival Adventures was only performed twice because it was considered violent and crude.

As Caragiale became established as a significant playwright in Romania, he briefly held a post of importance there. For a few months at the end of 1888 and the beginning of 1889, he was the director general of the National Theatre in Bucharest. As a playwright, Caragiale was also maturing. In 1889 or 1890, he wrote Napasta (also known as False Accusations, Injustice, and False Witness), which was a tragedy-comedy but more serious than his other works. It was often compared to Fydor Dostoyevsky's novel Crime and Punishment and Leo Tolstoy's The Power of Darkness. The central character is a woman named Anca. She is a widow who has remarried to the man, Dragomir, who killed her husband. He was not convicted of the crime, but his friend Ion was. The play focuses on Anca's revenge on Dragomir. Like his other plays, Napasta was controversial in its time period.

**Stopped Writing Plays**

After Napasta, Caragiale did not write plays for the most part because he did not make much money at it and he needed to take care of his own family. In 1889, he married Alexandrina Burelly, with whom he had one son, Luca Ion—who also grew up to be a writer—and daughter Ecaterina. The couple also had another daughter who died in infancy. (Caragiale also had an illegitimate son, Mateiu Caragiale, who also became a writer.) Caragiale again returned to non-theater-related jobs, but continued to write short stories, fiction, and non-fiction in periodicals.

In 1892, Caragiale published two collections of short stories. Many of these stories retained his comic bite and reflected Romanian life. They often showed the life of lower class people like peasants and clerks. One famous short story published that year was "O faclie de Paste" ("The Easter Torch"), a condemnation of anti-Semitism. He published another collection of fictional pieces in 1901.

In the 1890s, Caragiale again returned to publishing work in a multi-faceted way. In 1893, he was the founder and editor of Mortful roman, a humor magazine. It was revived in 1901. In 1894, he was the producer, with George Cosbuc and Ioan Slavici, of the magazine Vatra, a family publication. He was also a contributor to Vointa nationala in 1895 and Universul between 1899 and 1901. Though Caragiale worked in publishing, he also continued non-related occupations as well. He was a civil servant at the Romanian Department of State Monopolies between 1899 and 1901.

**Lived in Voluntary Exile**

In 1901, Caragiale was sued by a theater critic for plagiarism. This caused much psychological stress for him, though he eventually proved his innocence. Such incidents led to his decision to move his family to Berlin, Germany, in 1904. That year, he received a long-awaited and previously disputed inheritance from an aunt.

Caragiale had never really been happy in Romania, in part because he felt unappreciated as a writer in his native country. He also continued to have problems supporting his wife and children there.

While in exile, Caragiale continued to write, often contributing sketches and stories to periodicals published in Romania. In 1907, he published Din primavara pana in toamna (From Spring to Fall), a sociological piece of commentary that was originally published in Die Zeit, a German magazine. Two years later, he published a novella, Kir Ianulea (Lord Ianulea). This was his version of Niccolo Machiavelli's stage play The Marriage of Belphagor. In this fantasy, an imp from hell is sent to investigate human women on earth by the devil. The title refers to the name and form the imp takes when he lives in Bucharest as a Greek merchant. In this form, he marries a shrew and is bankrupted by her. Negoita, a man, saves him. The imp gives his rescuer wealth. The imp goes back to hell, while his wife and Negoita to heaven.

Caragiale died in Berlin, Germany, on July 9, 1912, of arteriosclerosis. He was buried there, but later he was reburied in Romania. Though Caragiale had a following and name recognition in Romania during his lifetime, he was also criticized and unappreciated there. After his death, he became more recognized for his importance to Romanian drama. Fifty years after his death, he was given a week-long tribute in which his plays were performed. Caragiale's plays seemed especially relevant when the Communists were in control and were oppressive. In the 1980s, his plays were banned until the dictator Nicolae Ceausescu was taken out of power in 1989.

Though Caragiale only wrote eight plays, he was arguably the best playwright produced in Romania. He was the first playwright to reflect the realities, speech, and manner of Romanian people and life and influenced other playwrights including the Romanian-born Eugene Ionesco. As Eric D. Tappe wrote in his book Ion Luca Caragiale, "He prided himself on his knowledge of Romanian and would say: 'Not many are masters of it as I am.' "