

# *Creative Spark*

*creativity and imagination*

# DISCOVERY JOURNAL

- Focus** To encourage students to observe their surroundings and stimulate interest in what they see.
- Group Size** Entire class
- Time Required** 20 minutes
- Materials** Per student:  
Clipboard (*piece of cardboard or masonite & a bull-dog clip*)  
3-ring Binder  
Pencil or Pen  
Journal Paper
- Physical Setting** Wherever the student is
- Process**
1. Everyday the students will take the clipboard, a few sheets of paper, and a writing utensil along with them.
  2. When the students find something interesting that they want to record, they can draw a picture and make some notes about it in their journal. If the student doesn't know much about the object, then he or she should be encouraged to research information and add what they learn to the notes already in their journal. The journal can also be used for any assignments they have.
  3. At the end of the day, the students can color in their pictures using memory and journal notations. Then they can place the filled sheets in the 3-ring binder, and remove fresh sheets for the next day.
  4. A variation would be to assign a focus each day for journal entries (insects, plants, birds, etc.), while also allowing them to add anything that interests them. Then, later in the day, time can be set aside for the students to research more information on the day's focus or whatever they want to learn more about.

*Date:*  
*Location:*  
*Time:*  
*Weather:*  
*Details*

# Discovery Journal



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name

## ***EATING TOWER ROCK***

<b>Focus</b>	To use a hike and dinner at Tower Rock Campground as a recreational, aesthetic and socialization process.
<b>Group Size</b>	Entire class
<b>Time Required</b>	3-3.5 hours
<b>Materials</b>	Flashlights Van(s) for transporting materials Wishboat materials ( <i>see Once Upon A Wishboat</i> ) Instruments/props for campfire songs and skits <u>Fire:</u> Wood & kindling Matches Pail & shovel Water <u>Dinner:</u> Food & beverages Serving utensils Marshmallows Marshmallow skewers
<b>Physical Setting</b>	Along the road to Tower Rock Campground, Tower Rock Campground, Cispus River, and Cispus Education Building
<b>Process</b>	<ol style="list-style-type: none"><li>1. Everyone gathers at the flag pole to organize for the walk, while the van(s) pick up food at the dining hall.</li><li>2. Once assembled, begin the hike (single file) to Tower Rock Campground.</li><li>3. Once at Tower Rock Campground each classroom group will go to their table(s), set up their meals and have dinner.</li><li>4. After dinner has been cleared up and everything put into the van(s), the students, teachers and counselors construct their Wishboats from the materials they have brought with them (<i>see ONCE UPON A WISHBOAT</i>). Be sure to take materials with you so that you don't strip the campground of natural materials. While waiting for it to become dark enough to launch the Wishboats, everyone could engage in rock-skipping along the Cispus River (see safety issues) or in other activities to occupy the time.</li><li>5. When it is dark, launch the Wishboats. Take advantage of the situation to roast marshmallows and sing songs around a campfire on the bank of the Cispus River. Watch the stars come out and have an impromptu astronomy lesson. See if you can identify constellations, or make up your own. If there are bats out, watch them catch insects and scoop drinks out of the Cispus River.</li><li>6. When it's time to return, hike back to camp using your flashlights.</li></ol>

**FOOD:**

A. You must arrange for the change in meal schedule with the main office and kitchen before you get to Cispus. A good selection for picnic food is:

<u>Main course</u>	<u>Side dish</u>	<u>Dessert</u>	<u>Beverage</u>
stew	rolls	cookies	milk
roast chicken	steamed veg.	apples	water
hamburgers	tater tots	marshmallows	fruit juice
	roast potatoes	canned fruit	
	sliced veggies		
	salad		

Remember condiments, plates, cups, silverware and napkins.

B. A van should be used to transport the food at about 3:00-3:30 p.m. It should take 30 minutes to walk down to Tower Rock Campground. If you begin loading the food as everyone is congregating at the flag pole, you will have about 45 minutes before they reach the campground.

C. You will find that the high school counselors will make good servers, which leaves the teacher/adult free to supervise the meal.

D. You need to gather the dishes, eating utensils, serving plates, and left-over food. This all needs to be taken back and the dishes washed up. Ask the cooks for directions.

**HIKE:**

The hike (1.25 miles one way) takes about 30 minutes. This can be an opportunity for viewing, discussing or participating in:

- a) the origins of Tower Rock
- b) the economy (jobs in the Cispus River valley)
- c) rocks on the gravel bars of the Cispus River
- d) visual and performing arts associated with the campfire and Wishboats
- e) plant and animal sightings

**SAFETY ISSUES:**

There are several safety issues involved in this activity:

- a) road safety during the hike (see *1-2-3 Left-Right-Left*)
- b) the procedure for skipping rocks on a river bank requires that all students stand in single file parallel to the river bank so that no one is throwing over any other person
- c) students need to stay with their buddy and counselor to ensure that no one is lost.

# ***FIRE UP YOUR CAMP LIFE***

<b>Focus</b>	To develop an esthetic appreciation for the natural environment through campfire activities.
<b>Group Size</b>	Entire class
<b>Time Required</b>	1-2 hours
<b>Materials</b>	Vary according to chosen skits and activities Handout: <b><i>How To Launch Your Campfire</i></b>
<b>Physical Setting</b>	Campfire Pit or Pavillion
<b>Process</b>	<p><b>Activity 1: GATHERING MATERIALS</b></p> <p><i>The development of an airtight, smoothly flowing campfire must begin well in advance of the show-time date. Conscientious planning is required in order to keep the eager anticipation and attention flowing through your audience.</i></p> <p><i>The first step is to gather, beg, borrow or steal as many activities as possible. Here are a few hints in finding resources:</i></p> <ol style="list-style-type: none"><li>1. Songbooks containing the old goodies that are familiar or easy to learn. You could contact other schools who utilize Cispus and ask for the loan of their songbook.</li><li>2. Libraries usually carry books on legends, skits, stunts, pranks, songs, and poetry with nature and friendship themes.</li><li>3. People who have attended summer camps tend to offer a variety of ideas that have remained in their memory over time. Don't be shy, pick their brains! Jot down any silly run-ons or skits that people have recalled from their camp experience, those are the best of all.</li><li>4. Try to contact other adults who have acted as camp counselors or directors. They usually have a wealth of knowledge.</li><li>5. Believe it or not, a lot of crazy spin-offs can be developed by watching shows like Saturday Night Live, Sesame Street, or just regular T.V. shows. Use your imagination.</li><li>6. See if you can begin a collection of crazy costumes and skit props. Things like bib overalls, police uniforms, toy guns, silly</li></ol>

hats of all varieties, flannel shirts, floppy coats, shoes, and wigs of all styles, etc.

7. Try to collect written compositions of student impressions, emotions and environmental views.

#### Activity 2: CAMPFIRE ORGANIZATION

1. The next step is to begin organizing the campfire songs and skits before your week at camp. If you wait until camp begins to organize skits and props you probably won't have enough time to produce the quality of program you want.

2. There are many methods of organization, here's one to consider:

Well in advance of camp week, ask each counselor to be in charge of 1 skit or run-on. If they have a group of kids that they'll be in charge of, it will be the counselors' responsibility to choreograph their chosen skit and assure that each child has a role to play in the campfire. This is an opportunity for the children to experience performing for an audience. The counselor will also be responsible for the costumes and props required for that particular skit. It's also a good idea to ask for written descriptions of the counselors' skits to make sure the lines and actions are appropriate. Sometimes skits can result in embarrassment if left unchecked. Kids love to see their teachers, parents, or other assisting adults up on stage, so if you can, try to schedule in a few "big kids" to liven up the atmosphere. Quick run-on's are great for the adults.

3. There are many, many familiar and easy-to-learn campfire songs to choose from. After you decide which songs you want to include, it's a good idea to make written copies for the campfire participants to read from. It's a much more enjoyable sing-a-long if everyone has the words right in front of them, instead of struggling to remember what the next line of the song is.

4. In order to produce an hour and a half campfire program, approximately 10-14 skits are required with intermittent songs and run-ons scattered throughout the schedule. Careful placement of active vs. more subtle activities provides the flowing continuity that makes a campfire successful. Remember, try to have a lot of ideas and spur-of-the-moment antics up your sleeve in case a lull suddenly arises in your program. The crazier and more creative YOU are, the better your program will be. Good luck!



## *How To Launch Your Campfire*

The following schedule is a basic example of a campfire that should bring about a bit of laughter, groans, and maybe even a few tears. Typically, the pace of a campfire starts out active and full of vigor. Throughout the first half of the program, favorite songs and skits can be designed to keep audience participation high. As the night progresses, perhaps you'd like to change the campfire to a more soothing tone. Poems, quieter songs, Indian legends, or an oral reading of student-written environmental compositions tend to slow down the pace and elicit a more tender feeling within the campfire circle.

Below is a typical campfire schedule which could be duplicated and distributed to each counselor and adult involved in the program. Each of them is asked to prepare themselves quietly for their act or performance while the preceding activity on the schedule is taking place. This insures a smooth running program and eliminates empty spots in the entertainment. Empty space will usually make your audience restless. In addition to the sample schedule, examples of typical songs, run-ons, and skits are included for your reference.

### CISPUS CAMPFIRE

1. SONG: *"If You're Happy and You Know It"*
2. SONG: *"Which Way America"*
3. SONG: *"This Land is Your Land"*  
(Usually it helps to sing songs as the audience is being seated. This helps to keep a large group more orderly)
4. AUDIENCE PARTICIPATION SONG: *"My Aunt Came Back!"*
5. RUN-ON: *"It's All Around Me!"*  
(A person runs around the campfire screaming, "It's all around me, it's all around me!" Another person asks, "What's all around you? Reply: "MY BELT!")
6. SKIT: *"The U.S.A. Spitting Team"*
7. SONG: *"Hecksacolamishawalkey"*
8. RUN-ON: *"The Infantry Is Coming!"*
9. TEACHERS SKIT: (Usually the teachers create a skit that's sure to make their students howl)
10. SONG: *"Spider's Web"*
11. SKIT: *"Is It Time Yet?"*
12. RUN-ON: *"How'd Ya Sleep?"*  
(*"How'd ya sleep? Like a log! You would!"*)  
(BEGIN TO SLOW DOWN THE PACE OF YOUR ACTIVITIES)
13. SONG: *"One Tin Soldier"*
14. POEM
15. AUDIENCE PARTICIPATION SONG: *"Making Rain"*
16. SONG: *"Leave Them A Flower"*
17. SKIT: *"Lost Chewing Gum"*
18. RUN-ON: *"Get Off My Back!"*  
(Two people come in piggy-backing, the rider delivering insults to the carrier. Finally the carrier screams "Would you just get off my back!")
19. SONG: *"Where Have All The Flowers Gone?"*

# ***HI MOM, I'M AT CAMP!***

- Focus** To use lecture and discussion in communicating home the joys of camp life.
- Group Size** Entire class
- Time Required** 30 minutes
- Materials** Recycled stationary paper      Recycled paper envelopes  
Lined note paper      Stamps  
Writing utensils
- Physical Setting** In the group cabin
- Process** *This activity assumes previous instruction in the writing of a friendly letter, and that envelopes have been addressed before arriving at camp. In order to have the letter arrive home before the student, those students who spend 5 days here must mail their letter by Tuesday.*
1. Counselors will help the students to write a letter home on recycled stationary. Place lined paper underneath the stationery to provide lines to write on. The lined sheet may be used as a second page of the letter if needed.
  2. Counselors hand out the pre-addressed envelopes and the letters are sealed and mailed.

# LEAFY T'S

- Focus** To use natural objects in a creative activity.
- Group Size** 7-10 students
- Time Required** 45 minutes
- Materials** Small sponge Newspaper  
Cardboard Small foam paint brushes  
Paper towels Leaves (*all shapes and sizes*)  
Textile/Latex paint (*variety of colors*)  
Rolling pin (*8" length of 1/2" dowell works well*)  
Water source or a bucket with sudsy water  
White or light colored T-shirt (*washed to remove any sizing*)
- Physical Setting** Standard classroom with tables
- Process**
1. Choose flat leaves with interesting shapes and texture. Leaves should have some body to them. Limp or fragile ones won't print well. Lay out several thicknesses of newspaper to cushion your work surface. Cut cardboard pieces to fit inside the t-shirts. Insert cardboard between the front and back so that paint won't go through.
  2. Dab the textile or latex paint on the underside of the leaves with a foam brush or a slightly damp sponge. Arrange the leaves carefully on the t-shirt, paint side down. Use more than one color on the leaves to get a mottled effect. Overlap leaves to create a collage effect.
  3. Cover leaves with a paper towel. With the rolling pin or dowel, roll gently, but firmly over the surface several times.
  4. Carefully lift off the paper towel and allow the t-shirt to dry for several hours or overnight.

# ONCE UPON A WISHBOAT

- Focus** To provide a creative problem solving activity using natural materials.
- Group Size** Entire class
- Time Required** 30-60 minutes
- Materials**
- |               |                       |
|---------------|-----------------------|
| Mosses        | Leaves                |
| Flowers       | Plants                |
| Twigs         | Floatable bark pieces |
| Rubber cement | Birthday candles      |
- Physical Setting** Standard classroom or outside on picnic tables for assembly, at the Cispus River for launching
- Process** *Before constructing the wishboats, you may want to have the students think about some of their short term and/or long-term goals and what sort of things can help them to accomplish those goals. While they are building their wishboats they should also be constructing a personal wish that will help with their goals.*
1. Each student creates their own wishboat by selecting a piece of bark that will support the natural materials they decide to use to decorate their vessel.
  2. After collecting various natural materials, the students will create a boat that will be suitable to send down the river carrying their private wish.
  3. Each student will adhere a candle to their wishboat. This candle will symbolically carry their wish down the river. Adults light the candles. **If the fire danger is too high, light the candles, make a wish, blow out the candles, and then launch the wishboats.**

## ***OUTDOOR INSPIRATION***

<b>Focus</b>	To show students how to use guided inquiry and discussion in expressing their feelings about nature or Cispus in a written form.
<b>Group Size</b>	Entire class
<b>Time Required</b>	30-60 minutes
<b>Materials</b>	Paper Pencils Crayons <i>"Cascade Winter"</i> 16mm film (optional) Handout: <i>Poem Templates</i>
<b>Physical Setting</b>	Benched area on the Braille Trail
<b>Process</b>	<ol style="list-style-type: none"><li>1. Before going outside, introduce students to the poem forms. Give each student a copy of <i>Poem Templates</i>. You may also want to show <i>"Cascade Winter"</i> to use as a take-off point for a poem.</li><li>2. Take the students to the area you have selected along the trail. Go slowly enough that they have time to absorb and appreciate their surroundings on the way there.</li><li>3. Once you have reached your destination, have students select individual writing places and, using the templates, create their poems. The objective is to use environmental or nature concepts as inspiration, but they should feel free to use anything that inspires them.</li></ol>

**CINQUAIN:**

A cinquain is an unrhymed Japanese poem which follows the pattern below:

- 1 word----noun, the subject of the poem, who or what the poem is about
- 2 words----adjectives, describing words, what size, color, etc, is the thing?
- 3 words----verbs, action words, what is the thing doing?
- 4-5 words----a phrase which shows how you feel about the subject
- 1 word----a synonym for the subject, another noun

**HAIKU:**

A haiku is an unrhymed Japanese poem about nature which follows the pattern below

- line 1-----5 syllables
- line 2-----7 syllables
- line 3----- 5 syllables

Example:

The frost covered grass  
Sparkles in the bright sunlight  
The tree limb shivers

**TANAKA:**

A tanaka is an unrhymed Japanese poem about nature which follows the pattern below:

- |                      |                                 |
|----------------------|---------------------------------|
| Line 1---5 syllables | The frost covered grass         |
| Line 2---7 syllables | Sparkles in the bright sunlight |
| Line 3---5 syllables | The tree is jealous             |
| Line 4---7 syllables | All of its leaves have fallen   |
| Line 5---7 syllables | The bare limbs are shivering    |

**DIAMANTE:**

A diamante is a diamond shaped poem with an environmental theme and the following pattern:

- noun
- adjective, adjective
- participle, participle, participle
- noun, noun, noun, noun
- participle, participle, participle
- adjective, adjective
- noun

Ex:

Pre-Cispusers  
 Fresh Blank  
 Shouting Arriving Singing  
 Boys Girls Teachers Counselors  
 Teaching Learning Hiking  
 Enriched Matured  
 Environmentalists

# THE THREE R GAME

<b>Focus</b>	To learn the three components of waste reduction: Reduce, Re-use, and Recycle.		
<b>Group Size</b>	Entire class		
<b>Time Required</b>	20 minutes		

<b>Materials</b>	3 paper bags	Aluminum cans	Tin cans
	Newspaper	Mixed paper	Cardboard
	Apple core	Cereal box	Bulk cereal
	Plastic liter of pop	Aluminum pop can	Baking soda box
	Box/bottle of cleaner	Bulk paper	Toilet paper
	Spiral notebook paper	Recycled toilet paper	Glass food jars
	Bag of yard leaves	Package of ramen	Food scraps
	Cup of ramen (with cup, plastic, and tagboard)		
	Watch with a second hand/stopwatch		
	Cardboard boxes/recycling bins		
	Handouts:		
	<i>Waste Not, Want Not</i>		
	<i>Shopping Checklist</i>		

**Physical Setting** Standard classroom, or outside

**Process** *Before starting the game, discuss the ideas on the handout. This is a three-part game that can be played with three or six teams. The points won in each part of the game are added up to determine the winning team.*

*Scoring: earn a point for every "smart" decision, subtract one for each wasteful or hazardous item*

## REDUCE:

This is a shopping game where items are set up on a table or bench. The contestants have a basic list of items to buy. The shopping is timed for 1 minute. Their choices are evaluated by the facilitator at the check-out, and points are given for the most environmentally conscious decisions.

*Scoring: earn a point for every item re-used, subtract one for every item left over*

## RE-USE:

Set-up jars, food waste, yard waste, and paper used on one side. The students have 1 minute to find a way to re-use as many items as possible.

*Scoring: earn a point for each correct item in a bin, subtract a point for each incorrect item*

## RECYCLE:

Set up recycling bins and recyclable materials on a table. The contestants have 30 seconds to put the materials into the correct bins.

### Review:

1. How can you re-use yard waste and food scraps at home?
2. What items can you recycle at home?
3. Do you know what items your local recycling center will accept?
4. How can you get in touch with your local recycling center?
5. Where would you put a worm bin in your home? Who would take care of it?
6. What kind of products can you tell your parents to look for when they go shopping?
7. What products does your family use now that can be changed to reduce waste? Think about different brands, buying bulk, same brand--different package, do you need or use it, and hazardous by-products/leftovers.

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## *Shopping Checklist*

*ask yourself these questions before you buy:*

- Does it contain toxic ingredients?
- Can I buy a non-hazardous alternative?
- Is it made from recycled materials?
- Is the packaging recyclable?
- Can I re-use the container?
- Is it overpackaged?
- Can I buy it in bulk?
- Does it have more than one use?
- Can I buy a different brand?
- If it breaks, can it be repaired, or must it be replaced?
- Can I buy it second hand?
- Do I really need this?

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## *Waste Not, Want Not*

Due to an increase in population and the closure of many landfills, waste reduction is an essential part of what each of us can do to alleviate problems associated with the waste we produce. Here are some examples of what you can do to reduce and utilize the waste you create, and possibly save you money on your garbage rates!

### **REDUCE:**

Outside of the home you can help reduce waste by making better buying decisions while shopping.

### **RE-USE:**

Using a worm bin is also part of the solution. It's something that we can do at home to reduce the amount of waste we put out at the curb each week. The worm bin can swallow up much of our organic kitchen waste (no meat or animal fats), while producing rich soil for our house plants or gardens. Yard waste, like leaves and weeds, can be composted and used as fertilizer too.

### **RECYCLE:**

At home you can recycle aluminum, paper, newspaper, glass and cardboard. In some places you can also recycle plastic, tin cans and mixed metal cans.



# ***CAPTURE THE MOMENT; SEIZE THE PLACE***

<b>Focus</b>	To use lecture, demonstration and guided practice in making observations of time and place.
<b>Group Size</b>	Entire class, then small groups, ending with individual observations
<b>Time Required</b>	1.5 hours
<b>Materials</b>	Medium size spiral notebook for each student, ( <i>lined or unlined</i> ), Ball point pen John Pitcher is a resident artist/naturalist at the Cispus Center. He can teach your group these methods and help get your group started in this fun activity. <b>YOU MUST MAKE ARRANGEMENTS WITH HIM SEVERAL WEEKS PRIOR TO YOUR ARRIVAL TO ENSURE HE'S AVAILABLE.</b> Handouts: <b>Field Journal Entry</b> <b>Student Journal Entry</b>
<b>Physical Setting</b>	Standard classroom , then outdoors at three separate locations
<b>Process</b>	<b>Activity 1: DEMONSTRATION</b> Mr. Pitcher will design a program to fit your needs. Meet John at the Cispus Center offices and he will escort your group to a classroom where he will display samples of scientific field journals he has made. He will then diagram on the chalkboard a handy format to follow to make expert field observations. He can show several styles and students can pick the one they like best. (SEE THE NEXT TWO PAGES FOR TWO SAMPLES)  <b>Activity 2: WHOLE CLASS OBSERVATION</b> John will then take your group outside the classroom for some guided practice where the whole class will use the same setting on which to base their observations.

### **Activity 3: SMALL GROUP-LARGE VIEW OBSERVATION**

Break your class into at least three groups--the smaller the better. Make sure there is an adult with each group.

*Group 1:* Walk this group out the main entrance and down the road to the right about 1/4 mile to the fire station. Stop here and make your first observation.

*Group 2:* Walk this group out the main entrance and up the Covell Creek trail until you are under the first group of vine maple trees hanging over the path. Stop here and make your first observation.

*Group 3:* Take the trail that begins near the Dispensary, cross the road carefully (some logging trucks don't slow down), and proceed on the path that goes through the middle of the trailer court. Cross the short grassy area and hike up the wider path to a point about 100 feet short of Covell Creek. At this point the vegetation begins to change; make your first observation here.

If you have more than 3 groups, choose other trails not too far from the other groups. Spend about 10 minutes observing and recording what is seen, felt, and heard. Encourage students to share and help each other.

### **Activity 3: A PRIVATE, PERSONAL PERSPECTIVE**

Switch sites with one of the other groups. When you get to your observation point review orally with your group what should be included for a good observation. Encourage use of precise adjectives like, "The sound of my footsteps in the snow was 'crunchy' not 'squeaky'", or, "The clouds were white and puffy." **SEPERATE THE STUDENTS FROM EACH OTHER AT THIS TIME.** Have them record their observations privately, without talking for about 5 minutes. Allow students time to share and refine their data at the end of this period. Encourage them to record their feelings as part of their personal touch.

## WHOLE CLASS OBSERVATION

Following Mr. Pitcher's lead, **record your observations** of the setting. Feel free to draw or sketch. Remember to use precise descriptive words. Be complete; don't leave anything out.

## SMALL GROUP-LARGE VIEW OBSERVATION

Work with your group to develop a complete summary of data at this viewpoint. It's o.k. to copy each other. It's o.k. to disagree too. SAVE SOME SPACE TO MAKE A DRAWING IF YOU FEEL INSPIRED!

## A PRIVATE, PERSONAL PERSPECTIVE

This is your opportunity to have a personal touch. You will see, feel, and hear different things from your friends. Take this time **BY YOURSELF** to record important information about this place. Remember to respect this private time of your friends, too; you can share later. Don't forget important elements of a scientific journal (the time, date, temperature, sky cover and color, variety of plants-trees, animals, birds, insects, noises, smells, textures, and of course **YOUR** feelings.) Go ahead, draw something if you feel inspired.

# THE FIELD JOURNAL

FIELD JOURNAL 1987

PITCHER,  
J.C.

28 SEP  
70-75° F  
Blue sky -  
little wind.

## MT. ADAM'S WILDERNESS - Killen Creek Trail / Pacific Crest Trail, WA

We left on a hike up Killen Creek at about 10:00 Am. Elk were heard bugling three times when we left. (Trail # 113 - 6008 elev.)

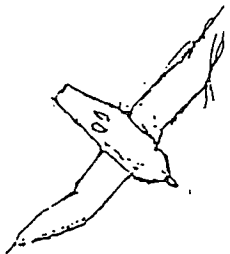
We started out in Bull Pine\* Mountain Hemlock and as we ~~was~~ went higher it changed to sub-alpine Fir / Noble Fir / Mountain Hemlock. At the Killen Creek / Pacific Crest T. intersection (about 6008 elev.) it was mainly sub-alpine Fir and White-bark Pine with scattered M. Hemlock. There were shrubs of Mountain Ash, and willow.

### Birds observed:

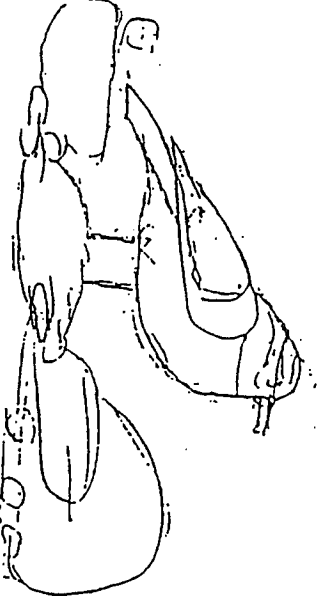
- Mountain Chickadee - several flocks of 4-5 birds each group.
- Gray Jay - 8-10 birds in one flock begging for food from me while I photographed them.
- Red-tailed Hawk 3 Imm. birds flying East.
- Dark-eyed Junco - common 40-50 birds
- Yellow-rumped Warbler - 1 fall ♀ (subsp.?)
- Townsend's Solitaire - 1 ad. (cont'd)

\* Bull Pine = lodgepole Pine  
Pine contorta

(P)

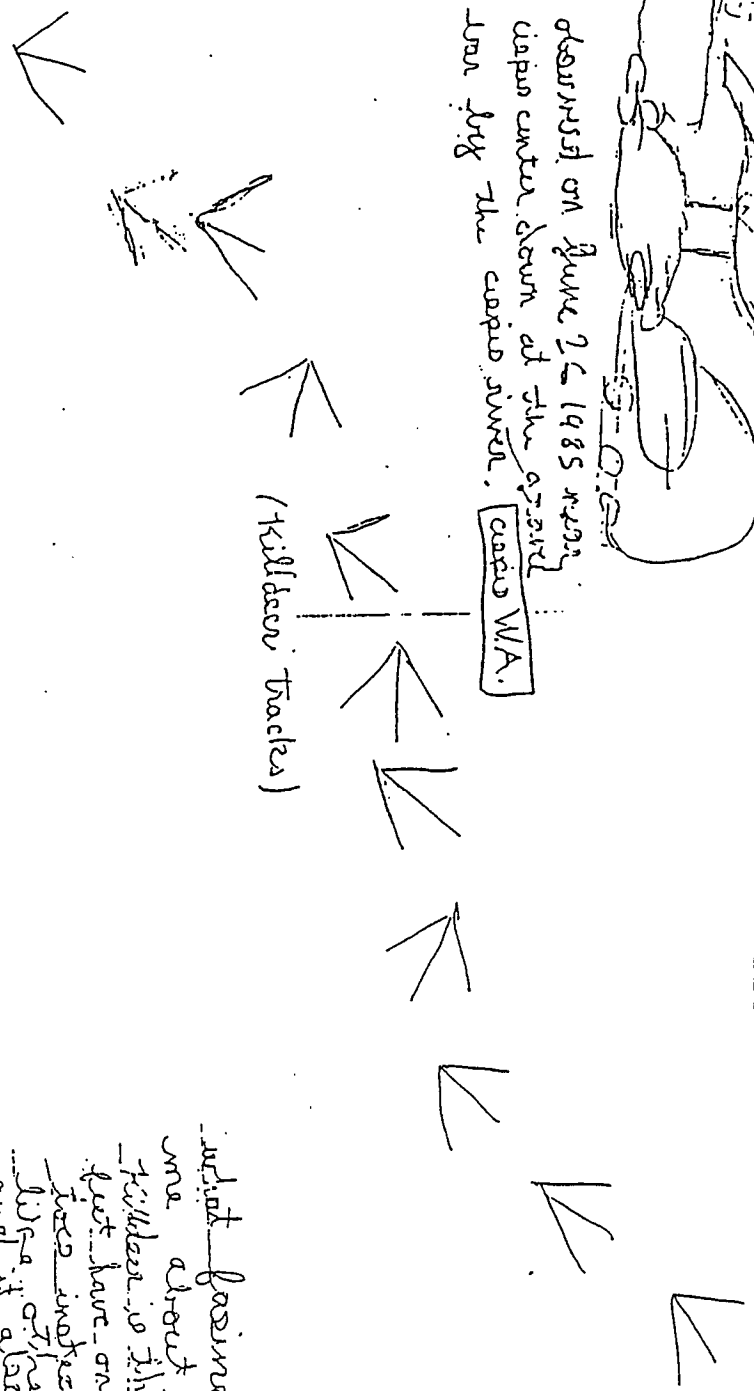


When a bird is in flight  
 it will flap its wings  
 and move its tail feathers  
 to keep it balanced.  
 It will also call to other  
 birds or to warn of danger.  
 Some birds can fly very  
 fast and some can fly  
 very slowly.



observed on June 26 1985 near  
 camp center down at the grass  
 on the Cape River. Cape W.A.

(Killdeer tracks)



what I observed  
 was about the  
 Killdeer is that it is  
 just have only three  
 feet instead of four  
 like other birds.  
 except it also has  
 a patch on its  
 neck and back of  
 head.

(student drawing; age 10, 4th grade)

# ***DOWN MEMORY LANE***

- Focus** To make an outdoor school autograph book and provide a final activity before departing.
- Group Size** Entire class
- Time Required** 30minutes, plus drying and assembly time as needed
- Materials** *Book construction:*  
Hole Punch                      Stapler and staples  
Yarn or twine                      Paper fasteners  
9x12 construction paper (*one piece per book, cut in half so that cover and back will measure 4.5x6 in.*)  
White or colored duplicator paper (*5 or 6 pieces cut in half so that filler pages measure 4.25x5.5 in.*)
- Cover Decorations:*  
India Ink, stiff toothbrushes, and spatter paint frames  
Block printing ink and brayers (ink roller)  
Pen and ink drawings of cabin logo, a Cispus site, Camp Critter, etc.  
Artist/owner's name inside front cover with cabin group id.
- Physical Setting** Indoor or outdoor classroom area
- Process** **Activity 1: MAKING MEMORIES**  
1. Design the autograph book covers and allow for drying time.  
2. Arrange the filler paper between the construction paper cover. Then fasten the book together using staples, or by punching holes along one edge and joining with twine or paper fasteners  
3. COLLECT ALL BOOKS and save until...
- Activity 2: MEMORABLE MOMENTS**  
On the last day of camp, after luggage is loaded, cabins and grounds are cleaned, and everything is done; return books to counselors for distribution to the students.



# ***FIRE AWAY!***

<b>Focus</b>	To develop an esthetic appreciation for the natural environment through campfire activities.
<b>Group Size</b>	Entire class
<b>Time Required</b>	1-2 hours
<b>Materials</b>	Vary according to chosen skits and activities
<b>Physical Setting</b>	Campfire Pit or Pavilion
<b>Process</b>	<b>CAMPFIRE #1:</b> <i>For a more enjoyable campfire, practice the songs and skits beforehand. Then, the participants can spend time actually enjoying the activities, instead of learning them and trying to make them work.</i>

## **Introduction**

This could be a request for a reflection on the day's activities. You might want to have the first song of the campfire to be played while everyone is being seated. Having the song played while everyone is being seated may serve to smooth the edges of the excitement that might be present.

## **Outline**

1. Introductions and reflections on the day
2. Song: "Day-O"
3. Song: "Hey, Ho, Nobody Home"
4. Teacher's Skit: Finding a Dime
5. Audience Participation Song: "Boom Boom"
6. Skit: Roaming Naturalist
7. Skit: Sale of Cispus Wear
8. Skit: Guess What's Behind the Sleeping Bag!
9. Song: "Tie Me Kangaroo Down, Sport"
10. Skit: Allergies
11. Skit: The Bus
12. Audience Participation Song: "This Land is My Land"
13. Skit: Photographing the Audience
14. Short Story
15. Song: "Love is a Rose"
16. Skit: Looking for a Room
17. Poetry Reading
18. Song: "I'd Like to Teach the World to Sing"
19. Short Story
20. Song: "Dock of the Bay"
21. Goodnight!

## **CAMPFIRE #2:**

### **Introduction**

This could be a request for a reflection on the day's activities. You might want to have the first song of the campfire to be played while everyone is being seated. Having the song played while everyone is being seated may serve to smooth the edges of the excitement that might be present.

### **Outline:**

1. Introduction
2. Audience participation song: "Oh, Suzanna"
3. Song: "La Bamba"
4. Teacher Skit: I'm Sorry
5. Song: "Everyday People"
6. Skit: The Post Office
7. Skit: Trick Or Treat
8. Skit: T.V. Zombies
9. Song: "Mamas, Don't Let Your Babies Grow Up to Be Cowboys"
10. Audience Participation Song: "If I Had A Hammer"
11. Skit: The Goldilocks Family
12. Skit: Mystery Drink
13. Skits: Restaurant Bits
14. Short Story: The Cats and the Monkey
15. Song: "Take Me Home, Country Roads"
16. Poetry Readings: *A Bird Came Down The Walk*- Emily Dickenson  
*Seal Lullaby*- Rudyard Kipling
17. Audience Participation Song: "Raindrops Keep Falling On My Head"
18. Short Story: The Donkey and the Little Dog
19. Song: "I Shall Be Released"
20. Good Night!

# I'm sorry

## Teacher's Skit

*Having some of the teachers or group leaders perform in the first skit may help alleviate some of the anxiety sometimes felt by youngsters who are not familiar with getting up in front of a crowd and performing. But the role of 'sorry' itself may be played best by a younger person.*

### Players:

Nag 1:

Nag 2:

I.S.:

### Props: a chair

*The skit opens with a lone person sitting in a chair on stage. The two nags come in and start nagging the person sitting in the chair, one stands on either side of the person.*

Nag #1: Hey! I thought I asked you to take out the garbage. What happened?

I.S.: Oh, well, I'm sorry.

Nag #2: Oh, yeah? Well I asked you to butter the rolls. Why didn't you do that?

I.S.: I'm sorry.

Nag #1: And I asked you to walk the dog. What happened to that?

I.S.: Oh, well, (shrugging shoulders) I'm sorry.

Nag #2: 'I'm sorry' he/she says, 'I'm sorry'! Well 'sorry' doesn't take out the garbage, 'sorry' doesn't butter the rolls, 'sorry' doesn't walk the dog, 'sorry' doesn't get anything done.

Nag #1: What's your name anyway?

I.S. I told you my name. I'm sorry. And I don't do anything! (runs off-stage)

Nag #2: And boy are we sorry. Now we have to do all of those things.

**End**

# The Post Office

## Players:

Manager:	New Worker 1:	Postal Worker 1:
Customer 1:	New Worker 2:	Postal Worker 2:
Customer 2:	New Worker 3:	
Customer 3:	New Worker 4:	
Customer 4:		

**Props:** scrap paper for letters  
small table for post office window

*The setting of this skit is in a post office. There is one extra postal worker mentioned in the 'persons of the skit' who does not have a speaking role. This person will be the person that the new workers are supposed to hand the incoming letters to. The manager in the post office is obviously frustrated, for the manager is having a difficult time managing her/his employees.*

Manager: (looking and sounding exhausted) Boy, working at this post office is really getting to me. It's so hard to find good help these days.

Post Office Worker: Oh Mr.Manager? The new employee has come in.

Manager: Send him in!

New Guy #1: (approaching manager) Hi. I am the new guy.

Manager: O.K. Here's what you must do. People come up to the window, where you'll be standing, and they will want to mail things. All you must do is take what ever it is that they want to mail, and give it to the person behind you. Understand?

NG1: Sounds simple enough. (takes his place by the imaginary postal window)

*Customer approaches NG1 with a letter or piece of paper or something like that.*

Customer 1: Hello.

NG1: Hiya.

C1: I'd like to send this letter to New Orleans.

NG1: Gee, that's nice. Why do you want to do that?

C1: Because my friend lives down there and I want to send him this letter.

NG1: What's your friend's name?

C1: Oh, his name is Boom-Boom.

NG1: My, what a silly name. Well, good luck sending your letter.

C1: Wait a second! Aren't you going to take my letter.

NG1: Naa-aaaah! (with an exaggerated hand gesture, as though pushing something slowly away from yourself) Why would I wanna do something like that?, for crying out loud.

Manager: (overhearing the last few lines, then approaching NG1 and saying to him) Hey, you're no good! You're fired! Get lost!

*NG1 exits*

Manager: Here, I'll take the letter for you. (Takes the letter from C1) Have a nice day.

*C1 exits*

Post office worker: Oh, Mr. Manager?

Manager: Yes?

Post office worker: The other new person has just arrived. Should I send her/him in?

Manager: Yes.

New Person #2: I am the new person.

Manager: Great. Now all you have to do is stand at this window, and when someone comes in to mail something, you take whatever it is from them and hand it to the person over there. Then you can say, "Have a nice day". Understand?

NP2: Yes, I understand.

Manager: O.K., now get to work.

*Manager steps away*  
*Customer with letter approaches NP2*

Customer 2: Hello.

NP2: Hi.

Customer 2: I want to send this letter to Washington, D.C.

NP2: Well, what do you want me to do about it?

C2: What?! (outraged tone of voice) You are the post office person. You are supposed to help me send my mail!

NP2: Hey, calm down. Now just because you're too lazy to take it there yourself doesn't mean you should come in here and yell at me like I'm a misbehaving circus freak. Now beat it before I tell Jumbo the elephant to sit on you.

Manager: (overhearing and approaching NP2) Holy Toledo! You're fired! Get outta here!

*NP2 exits*

Manager: (to C2) I'll take that letter for you, turtle dove. Have a nice day.

*Manager takes the letter and C2 exits.*

Post Office Worker: Oh Mr. Manager?

Manager: What?

Post Office Worker: The new person is here. Should I send them in?

Manager: Yes.

*Postal worker exits, NP3 enters*

Manager: O.K. Here is all you have to do. You stand at this window, and when a customer comes in, you take what ever it is that they have, and you give it to the person over there. (gesturing to the other postal worker) Then you say, 'Have a nice day'. Understand?

NP3: Yes.

*Manager leaves NP3, but stays relatively close to watch for any slip ups. NP3 takes their place at the window, and customer # 3 approaches the window with a letter.*

NP3: Hi.

C3: Hi. I'd like to send this letter to Brazil.

NP3: O.K. (taking the letter) That will be one dollar.

C3: O.K. Here you are. (hands over the imaginary money)

NP3: Have a nice day!

Manager: (obviously pleased and applauding) Hey, all right! Way to go!

*NP3 takes the letter and tears it into pieces.*

Manager: Hey, what are you doing?

NP3: Well, I've never liked Brazil, and I don't think the people down there deserve any mail.

Manager: You're fired.

*NP3 exits*

Postal Worker: Oh Mr. Manager?

Manager: Send them in.

*NP 4 enters*

NP4: Hi.

Manager: Do you like Brazil?

NP4: I love Brazil.

Manager: O.K., you're hired. Now, all you have to do is stand at that window over there, and when a customer comes in with something to mail, you take it from them and give it to the person over there (gesturing towards the other postal worker). Then you can say, 'Have a nice day'. Understand?

NP4: Yes.

Manager: O.K. Go to work.

*NP4 takes place at the window. Customer 4 approaches, Manager looks on anxiously.*

NP4: Hi.

C4: Hi. I want to sent this letter to New York.

NP4: No you don't.

*Manager observing and groaning, placing hands over his eyes.*

C4: What?

NP4: You don't want to send that to New York.

C4: Yes, I do.

NP4: No you don't. You're lying.

C4: Now see here---

Manager: (running to them) That does it! Everyone is fired, and I quit! Everyone go home.

**End**

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# Trick or Treat

## Players

Sally:

Henry:

Joe:

Mary:

Trick-or-Treater 1:

Trick-or-Treater 2:

Trick-or-Treater 3:

Trick-or-Treater 4:

Police Officer 1:

Police Officer 2:

**Props:** 4 chairs  
2 trick-or-treat masks  
2 trick-or-treat bags  
cardboard box (radio)

*4 people are seated in an assumed living room, listening to the radio.  
There is a knock on the door.*

The Two Trick or Treaters: Knock Knock Knock.

Henry: Hey. I think that there's someone at the door.

Mary: Oh, I'll get it.

*Mary approaches the imaginary door and opens it.*

Mary: Yes?

The Two treat or Treaters: Trick or treat, trick or treat!

Mary: Oh my, it's two trick or treaters!

Henry: (rising from his chair) But it's not Halloween. (He approaches the door) Hey you kids, it's not Halloween.

2TT'ers: Trick or treat, trick or treat!

Henry: Hey you kids, it's not Halloween, so get lost.

T1: We're not leaving until you give us some treats.

T2: Yeah, so hand over the goods Pops!

Henry: Oh yeah? (becoming angry) We'll see about that.

Mary: Oh Henry, they look so cute. Let's give them something.

Joe: Yeah Henry! Give the kids some treats.

Henry: Oh, all right. (Handing over some treats, real or imaginary) Here you go, and Merry Christmas, or whatever day you think it is there.



*Henry closes the imaginary door, the 2 TT'ers leave.*

Joe: That was nice of Henry, wasn't it Sally?

Sally: Yes, it was very nice of Henry, wasn't it Mary?

Mary: Yes, it was very nice of Henry, wasn't it Henry?

Joe: Yes, it was Henry.

*Two different trick or treaters arrive at the door. Perhaps the difference between these two TT'ers and the previous two could be an obvious size difference. To conserve resources, it may be best to use the same masks.*

2TT'ers: Knock Knock Knock!

Joe: I'll get the door everybody. (Joe opens the door)

2TT'ers: Trick or treat, trick or treat!

Joe: Hey, two more trick or treaters.

Sally: Well tell them to go away, dag-nab it!

TT1: We're not leaving until we get our treats.

TT2: Yeah, so get with the program and break out the candy, Daddy-o!

Mary: Oh, give them some treats, Joe.

Henry: For Pete's sake, what's going on around here?

*Joe hands over some treats, real or imaginary. The 2TT'ers exit.*

Sally: Hey, it getting boring around here. Turn on the radio and liven the place up a bit.

*Henry goes over and 'turns' the radio on. Immediately a news flash comes on. Someone in a secluded place can read the part of the radio announcer off of a card or something. Be certain a loud voice is used so all the audience can hear the news flash.*

Radio announcer: Flash! There has been reports of two strange and unusual beings roaming about the area of the Cispus Learning Center. It is suspected that these beings are from outer space, and are thought to be very dangerous.

Joe: Gee, I wonder if those trick or treaters have anything to do with this.

Radio Announcer: These space people have been reported to be able to take on any form or shape that they like. It has also been reported that they are gathering treats of different types for their own diabolical purposes.

Joe: Oh, no, what'll we do?

Sally: Hey, Joe, just sit down and chill out.

Mary: Oh, no, what'll we do?

Henry: I've got an idea. I'll go outside and hide in the woods somewhere. When they come back, I'll come out and catch them and then you guys can call up the cops.

Sally: O.K., Henry, see you later.

Joe: Yeah, it's been nice knowing you!

*Henry opens the door and goes outside. He closes the door and leaves the stage area. The three others gather by the 'window' and watch what goes on outside. By describing to each other what they see, the audience will learn what is actually going on outside.*

Mary: Look, there goes Henry behind that tree.

Joe: I hope he makes it back all right.

Sally: Hey, I see two people walking around out there. They look like Police men.

Joe: Look, Henry is jumping out at them.

*Voices are heard from the area where Henry disappeared to.*

Policeman 1: Hey, it's one of those space people!

Policeman 2: Well put the cuffs on him, let's bring him in!

Joe: (turning from the window) Well, there goes Henry.

Sally: We should all at least say goodbye.

All: (waving at the imaginary window)

Goodbye, Henry, Goodbye!

Goodbye, Henry, Goodbye!

**End**

# T.V. Zombies

## Players

the Kid:  
parental figure:  
the other one:  
8-10 zombies:

**Props:** chair  
t.v. (box)  
t.v. costume (see explanation below).

*One costume is essential for this skit, and it is one that can be made quite simply. The costume of a T.V. set is needed. To make this costume, all that is needed is a big sheet of paper, or several little ones taped together, or just one piece of paper, with a television set drawn on it. A long string should be fastened to the paper that will enable the Kid to wear the costume around his or her neck when the time is appropriate. Perhaps 'the other one' could be given a long tree limb or something similar to act as a staff of some type.*

*The skit opens with one person, the Kid, sitting on a chair watching a television set, which is simply a cardboard box or a milk crate.*

T.V. voice:(someone reading off of a card off-stage) And stay tuned, because you are a television viewer and you are worth money to us.

Parental Figure: (entering and looking at the the person watching T.V., an assumed child or something of theirs) You're still watching T.V.?! You've been doing that for hours!

Kid: I like watching T.V.

PF: You're going to turn into a T.V. zombie.

Kid: I don't care. All I want to do is watch T.V. I love it. I wish I could be a T.V. Then I could just look into a mirror at myself all day.

PF: Oh, no you don't. Then T.V. zombies just like you would all want to watch you.

Kid: Good. Then I would have lots of friends.

PF: Well, be careful of what you wish for. You might get it. (exits)

Kid: I don't care. I wish I was a T.V., I wish I was a T.V., (growing softer and slowly falling asleep in the chair) I wish I was a T.V. A T.V. A T.V. (mumbling and growing more quiet) a t.v.....

*At this point the lights are shut off and the Kid is given the opportunity to put on the T.V. costume. The chair and the t.v. are removed. The lights are turned back on. The Kid stands next to the other one.*

Kid: Where am I?

The other one: Welcome to Dreamland kid. Where all dreams come true.

Kid: (looking down) Hey! I am a T.V.

The other one: Yes, but too bad for you that there are no electrical outlets in Dreamland. You cannot plug yourself in.

Kid: Well what will I watch?

The other one: Ha-ha. I don't know. Perhaps you could watch the T.V. zombies walking around. (waving arms in the air)

*Enter the T.V. zombies. Have about 8 or 10 group members begin to walk around like Frankenstein, with their faces emotionless and their arms outstretched and their knees locked. They are all moaning. They can all walk around in random routes mumbling the word 'T.V.'.*

The other one: Well, good-bye kid! Ha-ha. And good luck with the zombies! Ha-ha-ha.

Kid: No! Don't leave me here! Help. Please!

*The other one leaves, laughing loudly as the exit is made.*

*While the Kid is calling for help, the zombies notice him and that he is a television set. They slowly circle around him and start grabbing him. He runs away from them in random directions, but they continue to walk after them. None of them ever leave the stage, though.*

Kid: (finally turning to them and confronting them) Hey. There's more to life than watching T.V.

A zombie: (groaning yet audible) What channel is that on?

Kid: No, let's be serious. You could all be walking in the woods or riding bicycles or reading books...

*The zombies begin chanting the word 'T.V.' while the Kid is trying to convince them that there are other things to do. The lights are turned off, the zombies disappear, the chair and the T.V. are replaced, and The Kid, after the lights are turned back on, is sleeping in the chair, and wakes up screaming.*

The Kid: (screaming yet sleeping) ...no! There are lots of other things to do. You could learn to play the tuba, or...

*Parental Figure enters*

Parental Figure: Hey, Hey! (shaking the Kid awake) Wake up! You're having a nightmare.

The Kid: (waking) Wow! What a terrible dream.

Parental Unit: What did you dream of?

The Kid: I dreamt I turned into a T.V., and all these T.V. zombies wanted to watch me, but I couldn't plug myself in.

Parental Figure: That's interesting. Did you learn anything from the dream?

The Kid: You bet! I learned that I want to write skits for Television. Since I can imagine such great things in my sleep, who knows what I can think of if I really try to make skits out of it.

End  
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# The Goldilocks Family

## Players:

Mama:

Papa:

Baby:

Traveller 1:

Traveller 2:

Narrator:

## Props:

3 soup bowls

three chairs

one table

three spoons

one big serving bowl

*This skit is a take-off of the old fairy tale, "Goldilocks and the Three Bears".*

*The Goldilocks family is just sitting down for supper. Have the things set up to make it seem like dinner is about to be served. The narrator can be in a secluded area or standing on the side of the stage.*

Narrator: Once upon a time there was a family. This family was known in certain circles as the Goldilocks family. This family consisted of a Mama Goldilocks, a Papa Goldilocks and a Baby Goldilocks. Despite feeling miserable most of the time, they did enjoy each other's company at meal time.

*The Goldilocks family enters. Mama Goldilocks begins to tell all to sit down while she brings over the big bowl of soup.*

Mama: Now everyone sit down while I bring the soup.

*Papa and Baby sit down with unhappy looks on their faces. Mama brings over the big bowl and pours the imaginary soup into the other bowls for her family.*

Papa: (tasting the soup and making a fuss) Holy Cow! This soup is like molten lava! I think it is molten lava.

Baby: Molten lava? Ewww-www! I hate molten lava.

Mama: Well it's not molten lava. Who told you to go ahead and eat it anyway? Why don't you wait until it cools off instead of burning your mouths like a couple of dog-gone fools.

Narrator: And so it was mealtime as usual at the Goldilock's house. The soup was entirely too hot for the family to eat the soup, so they all had a discussion as to what should be done.

Papa: Mama, you usually cook something rotten for us, but this time you have outdone yourself. This is the worst thing I have ever tried to eat.

Baby: Yeah, I'm with Papa. I think I'm going to run away and join the circus. I can eat hay with the elephants.

Mama: Oh yeah? (shaking her fist at them) Well you two better run away before I give you a knuckle sandwich to eat.

Papa: Holy cow! (rising from the table with Baby) Let's get out of here Baby before Mama gets really mad!

*Mama chases Papa and Baby out of the 'house' and they all run off stage.*

Narrator: So the Goldilocks family decided to take a walk in the woods, so to allow for time for the soup to cool off. Meanwhile, two people were coming down the road towards the Goldilocks house. Their car had run out of gas a few miles away. They were hot and tired, and hungry too. They came to the Goldilocks house looking for a phone with which they could call for help.

*The two people approach the Goldilocks house, and go to the 'door' and knock on it.*

Traveller 1: Do you think anyone is home in this house?

Traveller 2: Gee, I hope so. I would hate to have to walk any farther.

*They knock*

T1 and T2: Knock knock knock!

T2: No one is home.

T1: Let's check and see if the door is locked.

*T2 opens the 'door'.*

T2: It's not! Let's go in.

Narrator: The two travellers rudely let themselves into the Goldilocks house, for it is bad manners to simply walk into a strangers house uninvited, unless it is an emergency. Let this be a lesson to all to lock their doors so hoodlems like these two don't come into your houses.

T1: (looking up towards the sky if the narrator is in a secluded place, or at the narrator if the narrator is on the side of the stage) Hoodlems??!

*Brief pause*

Narrator: The two came across Mama Goldilocks's soup.

T1: (looking at the table) Hey, look at this nice soup.

T2: MMMMMM. Let's eat!

*The two sit down and begin eating.*

T1: (jumping up and making ugly faces) Yuch! This stuff tastes like gasoline.

T2: Yeah. (thinking) Hey, maybe we can use it to make our truck go.

T1: Hey, Yeah. Let's go.

*The two pour all of the soup out of the bowls and put them in the one big bowl. Then they take the big bowl with them as they exit. Afterwards, the Goldilockses return.*

Narrator: So the travellers took all the soup and left no soup for the hungry family.

*The family walks in.*

Baby: My legs hurt and I've got lots of mosquito bites.

Papa: You should have rubbed Mama's soup on yourself before we left. I bet the mosquitoes wouldn't have bit you then.

*All three go to the table and look at their soup.*

Baby: Hey, someone's been eating my soup.

Papa: Hey, someone's been eating my soup.

Mama: Well someone took our big bowl of soup. Now we can't eat it.

Papa and Baby: Hooray!

Narrator: So the family was very sad, because they had no supper. Just then, the travellers returned.

*The travellers run up to the door.*

T1 and 2: Knock Knock Knock.

Mama: (answering the door) Yeah?

T1: Hey lady? We're the ones who stole your soup.

Mama: (angrily) Oh Yeah!

T2: Don't get mad. Your soup works just like gasoline, without all of the pollution.

T1: It's a better alternative to gasoline. You're gonna be a millionaire after you sell the recipe.

Mama: Hooray!

**End**

# Mystery Drink

## Players

Game show host  
Sam  
Sally  
Morticia (or Mort)  
Painter:

Announcer 1:  
Announcer 2:  
Announcer 3:  
Assistant:  
Stage Hand:

## Props:

3 empty glasses or cups  
3 chairs  
Applause card

empty pitcher  
table for the three contestants to sit at  
painter costume

*This skit will need three empty cups, or as many cups as there will be participants in the skit. The skit is set up much like a game show as seen on television. The three participants will make an attempt to determine what it is they are actually drinking. An empty jug or pitcher can be used as the container in which the mystery drink is contained, hopefully one that is not transparent, so as to not expose the fact that it is empty. The players can make believe that there is liquid inside the pitcher. Perhaps the children involved could draw a large question mark on a piece of paper and tape it to the jug, and set the jug near their seats that will hopefully be on the stage by the time the skit begins. The question mark should face the audience, of course, so that the audience knows that the pitcher does indeed hold the mystery drink.*

*All of the roles can be played by either a male or female. It does not really matter. But to lessen the burden on the typist, only one of gender will be represented in the names and personal pronouns used in this skit. These names and personal pronouns can be changed to suit those of a different gender, or a horse of a different color.*

*There are several places where it is asked that applause be inspired. Perhaps someone, maybe one of the teachers, can begin applauding at those moments and inspire the others in the audience to do the same. Or, like a real game show, you could have a "stage hand" hold up an "APPLAUSE!" card at the appropriate moments. The skit will be much more fun if the audience does take this active role in the production.*

*The announcers and the game show host can be given cards, just like on televised game shows, with their lines on them. This way, they need not memorize their lines, they can simply refer to their cards.*

Announcer #1: Get ready everybody, for now it's time for our favorite show, 'The Mystery Drink', with our favorite host, (ordinary name).

Game Show Host: Hello everyone, and welcome to our show. Tonight we have some interesting guests, I don't want to say they're unusual but, boy, they sure do *smell* unusual, let me tell you that! But that's O.K., cause it takes all kinds of different people to make the world what it is, right? All right! Let's get to know them right now. Shelly?

Announcer 2: O.K., Joe. Our first contestant is named Sally, and she is from San Francisco. Let's have a big round of applause for Sally from San Fransisco.

*Inspire applause*

GSH: Hi Sally. What possessed you to come up to this neck of the woods?

Sally: If I only knew....

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Announcer 1: O.K. Joe. Our next contestant is named Sam. Sam from San Fransisco. Let's have a big round of applause for Sam from San Fransisco.

*Inspire applause*

GSH: Hey Sam, you're from San Fransisco too, huh?

Sam: Yeah, I guess that's what they call it. It's that city with that Gately Golden Bridge and everything? It's like, O.K., you go down Route 5 there, and then you turn...right, no left...no wait, you go straight ahead...

GSH: Oh Sam? We don't want directions to San Fransisco, but thanks anyway. Who's our third contestant?

Announcer #2: O.K., Joe. Our third guest is from that thriving metropolis known as Morton, Washington, where they've got a number of street lights and everything. Let's have a big round of applause for Morticia (or Mort) from Morton.

*Inspire applause*

GSH: O.K.,O.K. Now, before we get started, let's hear from one of our announcers about what our contestants will be competing for today.

Announcer #3: O.K., Joe. Today's contestants will be playing for a used, 1971 Volkswagon Beetle. The Volkswagon Beetle is complete with a rusted out floor, a broken rear-view mirror, a busted emergency brake cable, and it doesn't run any more either. Whatta heap!

*Inspire applause*

GSH: Wonderful, wonderful! Let's get down to the game. Let's have one of our assistants come out and fill everyone's cup up.

*An assistant comes out and fills the cups with the imaginary liquid, giving all three a helping.*

GSH: O.K. Now, let's everyone take a sip and then tell me what you think.

*They all take a sip.*

Sally: (looking disgusted) I think you are trying to poison us.

GSH: Oh, don't be such a spoiled sport. Contestant # 2, what do you think is the mystery drink?

Sam: Well, it's smooth and creamy. (Looking into the cup) It's white. I don't know, maybe it's some kind of milkshake or something.

GSH: O.K. Contestant # 3, what do you think the mystery drink is.

Mort: I don't know. It is smooth and creamy, and it is white. I guess I think it's a milkshake too.

GSH: O.K. Let's find out what actually is the mystery drink.

*At this moment, another player comes in. He or she is a painter, a fact made obvious by the paintbrushes in their pockets and paint stained clothing. The painter comes over to where the mystery drink jug is.*

The Painter: Hey, here's my paint! I've been looking all over for this. (The painter picks up the pitcher and walks off with it.)

GSH: Hey, it was paint! How about that. Well, that's all the time we have for today. See you next time on 'The Mystery Drink'.

**End**

# Restaurant Bits

**Players** (for each bit): Waitress or waiter and customer

**Props:** chairs and tables for customers      soup bowl  
menu  
order pad

*These short skits will feature the dialogue between a waitress or waiter and a customer at this particular restaurant. Each of these skits will begin with the customer seated at a table of the restaurant and the waiter or waitress hustling by, finally stopping to answer the question the customer has been eagerly waiting to ask. One suggested set-up is to have two tables with two customers at each table set along the edge of the stage.*

## First Bite

Customer: (holding finger up in the air and calling either 'waiter' or 'waitress') Oh, waitress?!

W: (hustling by the table) Just one moment please!

C: Boy, I sure can't wait too long for this lunch. (seeing the waitress) Oh, Waitress!

W: (hustling by) Be so kind as to keep your shirt on, for I will be right with you.

*Waitress continues on to area off stage somewhere, then comes back to take the order.*

W: O.K. (taking notepad out) What will it be?

C: (looking at the menu) Oh, I think I will have the potatoes today..

W: O.K. We might be out of them, let me go and check.

*The W. leaves and comes back.*

W: I am sorry, we are out of the potates. The cook told me that the potatoe truck broke down on the way here. No potatoes.

C: O.K., let me have the beans then.

W: The beans?

C: Yes, I would like to have the beans.

W: O.K., I will check to see if we have the beans.

*The W. leaves and comes back.*

W: I am sorry, you cannot have the beans.

C: And why not?

W: Because one of our dishwashers spilled soapy water on them accidentally, and now the beans are all full of soap.

C: O.K., then, I think I will have the broiled vegetables.

W: Broiled vegetables?

C: Yes, bring me some broiled vegetables please.

W: O.K. I will check if we can make you any broiled vegetables.

*The W. leaves and comes back.*

W: We cannot make any broiled vegetables because the broiler is broken.

C: (becoming agitated) O.K., O.K. Do you have anything on the menu? What is the special for today?

W: Let me go and check. I will ask the cook.

*The W. leaves and comes back.*

C: Well? What is the special for today?

W: Excuses!

**End**

### **Second Bite**

*Skit opens with customer sitting at the table with a bowl that is assumed to be full of soup.*

C: (looking into the soup and becoming disgusted, putting the spoon down) Oh, Waiter/Waitress, what's this fly doing in my soup?

W: (coming over and looking into the bowl of soup) Hmmmm, looks like the backstroke!

**End**

### **Third Bite**

*Skit opens with customer sitting at the table with a bowl that is assumed to be full of soup.*

C: (tasting a bowl of soup and then becoming disgusted) Oh, Waiter!

W: (coming over) Yes?

C: This soup tastes funny.

W: Then why don't you laugh?

**End**

**Fourth Bite**

C: (watching the Waiter bring out the soup and place it before her/him and rubbing hands together)  
Oh, boy. It's been a long time since I've had a good bowl of soup.

W: (turning towards the crowd) And it's going to be even longer than he/she thinks!

**End**

**Fifth Bite**

The customer from the previous bit is eating his/her soup.

C: (becoming dissatisfied with the soup) Hey Waiter! This tomato soup tastes like old dishwater.

W: (coming over and looking in) That's because it's not tomato soup and it is dishwater. You should have ordered tomato soup instead. It's much better.

**End**

# Oh Suzanna

*D* *E* *A*  
Oh, I come from Alabama with a banjo on my knee,  
*D* *A7 D*  
and I'm going to Louisiana, my true love for to see.  
*E7 A*  
It rained all night the day I left; the weather it was dry.  
*D* *A7 D*  
The sun's so hot I froze to death; Suzanna don't you cry.  
*G D A*  
Oh, Suzanna, don't you cry for me;  
*D A7*  
I've come from Alabama with a banjo on my knee.

# La Bamba

*CF G7* *CFG7* *C*  
Para Bailar la Bamba, Para Bailar la Bamba,  
*F G7 C F G7 CF*  
Se Ne-ce-si-ta un poca de gracia  
*C F G7*  
Un-a poca de gracia para mi para ti y  
*CFG7*  
ar-ri-ba ar-ri-ba  
*CFG7 C F G7*  
Ar-ri-ba ar-ri-ba por ti se re por ti se re  
*C F G7*  
se re.  
*C FGCFG7*  
Yo no soy mar-i-ne-ro  
*C F G7*  
Yo no soy mar-i-ne-ro, soy cap-i-tan  
*C F G7*  
Yo no soy mar-i-ne-ro, soy cap-i-tan

Chorus:  
*C F G7 C F G7 C F G7 C F G7*  
Bam-ba bam-ba bam-ba bam-ba bam-ba bam-ba bam-ba bam-ba

# Everyday People

1. Sometimes I'm right and I can be wrong  
G C G  
C G

My own beliefs are in my song

The butcher, the banker,

C G  
the drummer and then

Makes no difference what group I'm in  
C G C G

I am everyday people, yeah, yeah

2. There is a blue one who

G  
can't accept the green one

For living with a fat one

C G  
trying to be a skinny one

C G  
And different strokes for different folks

C G C G  
And so on and so on and scooby dooby doo-bee

C G C G  
Oh, sha - sha- we got to live together

3. I am no better and neither are you

We are the same whatever we do

You love me- you hate me- you know me and then

You can't figure out the bag I'm in

I am everyday people, yeah, yeah (same chords as Vs.1)

4. There is a long hair that doesn't like the short hair

For bein' such a rich one that will not help the poor one

And different strokes for different folks

And so on and so on and scooby dooby doo-bee

Oh, sha- sha we got to live together. (same chords as Vs. 2)

5. There is a yellow one that won't accept the black one

That won't accept the red one that won't accept the white one

And so on and so on and scooby dooby doo-bee

Oh, sha-sha- we got to live together. (same chords as Vs. 2)

# Mamas Don't Let Your Babies Grow Up To Be Cowboys

Chorus:

*D*  
Mammas don't let your babies grow up to be cowboys.

*A7*  
Don't let them pick guitars and drive them old trucks

*D*  
Let them be doctors and lawyers and such.

*G*  
Mammas don't let your babies grow up to be cowboys

*A7*  
'Cause they'll never stay home and their always alone

*D*  
even with someone they love.

*D* *G*  
1. Cowboys ain't easy to love and they're harder to hold.

*A7* *D*  
They'd rather give you a song than diamonds or gold.

Lone Star belt buckles and old faded Levis

*G*  
and each night begins a new day.

*A7*  
If you don't pull together and he don't die young

*D*  
he'll probably just ride away. (chorus)

*D* *G*  
2. Cowboys like smokey old pool rooms and clear mountain mornings

*A* *D*  
little warm puppies and children and girls of the night.

Them that don't know him won't like him

*G*  
and them that do sometimes won't know how to take him.

*A*  
He ain't wrong he's just different but his pride

*D*  
won't let him do things to make you think he's right. (chorus)



# If I Had A Hammer

1. If I had a hammer,  
I'd hammer in the morning,

I'd hammer in the evening,  
All over this land,

I'd hammer out danger,

I'd hammer out a warning,

I'd hammer out the love between

My brothers and my sisters  
All over this land.

2. If I had a bell,---

3. If I had a song,---

4. Well, I got a hammer,  
And I got a bell,  
And I got a song to sing,  
All over this land.  
It's a hammer of justice,  
It's the bell of freedom.  
It's the song about the love between  
My brothers and my sisters,  
All over this land.

# Take Me Home, Country Roads

*G* *Em* *D7* *C* *G*  
1. Almost heaven, West Virginia, Blue Ridge Mountains, Shenandoah River.

*G* *Em*  
Life is old there, older than the trees  
*D7* *C* *G*  
Younger than the mountains, growing like a breeze.

Chorus:

*G* *D7* *Em* *C*  
Country roads take me home, to the place I belong;  
*G* *D7* *C* *G*  
West Virginia, Mountain Mama, Take me home, country roads.

2. All my memories, gather 'round her,  
Miner's lady, strangers to blue water,  
Dark and dusty, painted on the sky  
Misty taste of moonshine, tear drops in my eye. (chorus)

*Em* *D7* *G*  
3. I hear her voice in the morning hours, she calls me,  
*C* *G* *D7*  
The radio reminds me of my home far away,  
*Em* *(D)F* *C*  
And driving down the road I get a feeling that  
*G* *D* *D7*  
I should have been home yesterday, yesterday.

# Raindrops Keep Fallin' On My Head

*C* *Cmaj7*  
Raindrops keep fallin' on my head.  
*C7*  
And just like the guy whose  
*F* *Em7*  
Feet are too big for his bed,  
*A7* *Em7*  
Nothin' seems to fit  
*A7* *F* *G7*  
Those raindrops keep fallin' on my head  
They keep fallin'.  
So I just did me some talkin' to the sun.  
And I said I didn't like the way he got things done,  
Sleepin' on the job.  
Those raindrops are fallin' on my head.  
They keep fallin'.  
*C* *Cmaj7*  
But there's one things I know,  
*F* *G7* *Em7*  
The Blues they send to meet me won't defeat me.  
*Am* *F* *Dm7* *G7*  
It won't be long till happiness steps up to greet me,  
*C* *Cmaj7*  
Raindrops keep fallin' on my head,  
*C7*  
But that doesn't mean  
*F* *Em7*  
My eyes will soon be turnin' red.  
*A7* *Em7* *A7* *F*  
Cryin's not for me 'cause I'm  
*G7*  
never gonna stop the rain by complainin'  
*C* *Cmaj7*  
Because I'm free---  
*G7* *C* *C7*  
Nothin's worryin' me,  
Those raindrops keep fallin' on my head... (fade out)

## The Donkey and the Little Dog

A rich Farmer had a Donkey that worked hard for him, and he also had a little Dog that he loved very much. After the hard work of the day was over, the Farmer liked to sit and play with the little Dog.

The Donkey watched the Farmer and the little Dog play together. The Dog jumped around and wagged his tail. The Farmer gave the little Dog something good to eat. And when the little Dog was tired of playing, he jumped up into the Farmer's lap and went to sleep.

The Donkey thought to himself, "I work very hard for the Farmer. I carry heavy loads on my back, But the little Dog does nothing but play and eat and sleep on the Farmer's lap. The little Dog has a very easy life. If I did like he does would my life be easier? I think I shall try it."

So one day when the Farmer was resting after a day's work, the Donkey went to where he was sitting. The Donkey jumped and danced around and tried to wag his tail as he had seen the little Dog do.

The Farmer laughed and laughed. He had never seen a Donkey jump and dance before.

The Donkey soon got tired of jumping and dancing so he tried to sit in the Farmer's lap as he had seen the little Dog do.

The Farmer became so afraid when the Donkey tried to sit in his lap that he called his Servants.

The Servants came with big sticks.

"Drive this Donkey away," cried the Farmer. "He is trying to kill me."

The Servants beat the Donkey with their big sticks. They tried to drive him away.

The Donkey cried, "Farmer, Farmer, you let your little Dog sit on your lap. Why will you not let me, your hard working Donkey, sit on your lap?"

The Servants laughed and laughed at the Donkey.

"You cannot act like a little Dog when you are a big Donkey," said the Servants. "There is a place for everyone. Little Dogs go into the house and are petted. Donkeys stay in the barn and work. A little Dog cannot work, and you cannot sit on any one's lap. Be glad you have a nice barn to live in and never try again to be what you are not." CI-51

# The Cats and the Monkey

Once upon a time two cats found a large piece of cheese. They carried it outside the house into the garden. And then they broke it into two pieces.

"Your piece of cheese is bigger than mine," said the Black Cat.

"No, no, no," said the White Cat. "My piece of cheese is smaller than yours."

The two Cats talked and talked about the size of the pieces of cheese. Soon the Black Cat said,

"This talking is getting us nowhere. Let us go and ask the wise old monkey to tell us who has the bigger piece of cheese."

And so the Black Cat and the White Cat went to the wise old Monkey who lived in the garden.

"Tell us, wise old Monkey," said the White Cat, "which of these two pieces of cheese is the bigger."

"Ah," said the Monkey. "You can see that the piece of cheese on this side of the scale is too heavy. I will take a bite."

The Monkey took a big bite of cheese.

"Look," said the Monkey. "The piece of cheese on the other side of the scale is too heavy now. I will have to take a bite off of that piece of cheese."

And the Monkey took a big bite of cheese.

The Cats did not want the Monkey to eat their cheese and so they said,

"Give us back our cheese, wise old Monkey. We will take it away and eat it."

But the Monkey said,

"No, you cannot take the cheese away until I have done what you asked me to do. I will make one piece of cheese just as big as the other piece of cheese."

The Monkey took a bite off of one piece of cheese and then a bite off the other piece of cheese.

The Cats stood by with tears in their eyes and watched their cheese get smaller and smaller.

At last there were two very small pieces of cheese left. The Monkey said he thought that one piece of cheese was just as big as the other piece of cheese. But just when the Cats thought they

were going to get the little pieces back the Monkey said, " Of course, my dear Cats. I know you wish to give me a present for helping you in the matter of cheese. I like this cheese so much that I will take these two small pieces of cheese for my present. Thank you very much."

And the Monkey ate the last two bits of cheese.

*A Bird Came Down The Walk*

by Emily Dickenson

A bird came down the walk:  
He did not know I saw;  
He bit an angle-worm in halves  
And ate the fellow, raw.

And then he drank a dew  
From a convenient glass,  
And then hopped sidewise to the wall  
To let a beetle pass.

He glanced with rapid eyes  
That hurried all abroad---  
They looked like frightened beads, I thought;  
He stirred his velvet head

Like one in danger; cautious,  
I offered him a crumb,  
And he unrolled his feathers  
And rowed him softer home

Than oars divide the ocean,  
Too silver for a seam,  
Or butterflies, off banks of noon,  
Leap, plashes, as they swim.

*Seal Lullaby*

by Rudyard Kipling

Oh, hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green,  
The moon o'er the combers, looks downward to find us  
At rest in the hollows that rustle between.  
Where billow meets billow, there soft be thy pillow;  
Ah, weary wee flippering, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow-swinging seas.

## ***SEE IT--SKETCH IT***

<b>Focus</b>	To demonstrate simplified drawing and sketching techniques and develop personal visual records of nature.
<b>Group Size</b>	Entire class, then small groups
<b>Time Required</b>	1.25 hours ( <i>each activity</i> )
<b>Materials</b>	Ball point pens                      Activity packet Hard, flat surface ( <i>clipboards</i> ) Resident Cispus artist, John Pitcher. <b>YOU MUST MAKE ARRANGEMENTS WITH JOHN SEVERAL WEEKS PRIOR TO YOUR ARRIVAL TO ENSURE HE'S AVAILABLE.</b> Handouts: <i>Pure Contour Drawings</i> <i>Contour Drawings With Notes</i> <i>Shapes and Shadows</i>
<b>Physical Setting</b>	Classroom, then outdoors at three separate locations
<b>Process</b>	<i>Meet with John Pitcher in his classroom. Students will be shown "contour drawing" and "modified contour drawing" techniques. These are the same techniques John uses in many of his field observations.</i>  <b>Activity 1: LOOK DRAW --FIRST TRY</b> 1. John will take the group outside near his classroom and set everyone down.  2. Simple subjects will be chosen by each individual: a hand, a section of bark, a leaf-and drawn using the "pure contour" technique.  3. While trying this style the drawers eyes must be on the subject only while the pen is kept on the paper without lifting. See sample drawings.

## Activity 2: BLOCK IN THE SHAPES AND SHADOWS

1. Divide into two groups.
2. Walk one group out the main entrance and right about 1/4 mile to the field adjacent to the fire station. Walk the other group down the path towards the confluence of Yellowjacket creek and the Cispus river.
3. Because a lot of concentration is required during this time everyone should be seperated to allow appropriate focusing.
4. Allow 15 minutes for students to follow the instructions on the handout (see *Shapes and Shadows* for helpful hints) and then allow them to compare their creations. Use pens so students can't erase, this will help improve their concentration level.
5. Students can try a "pure contour" sketch of something small if time permits after the this "block shaping" activity.
6. Walk back to the Center and switch sites with the other group.



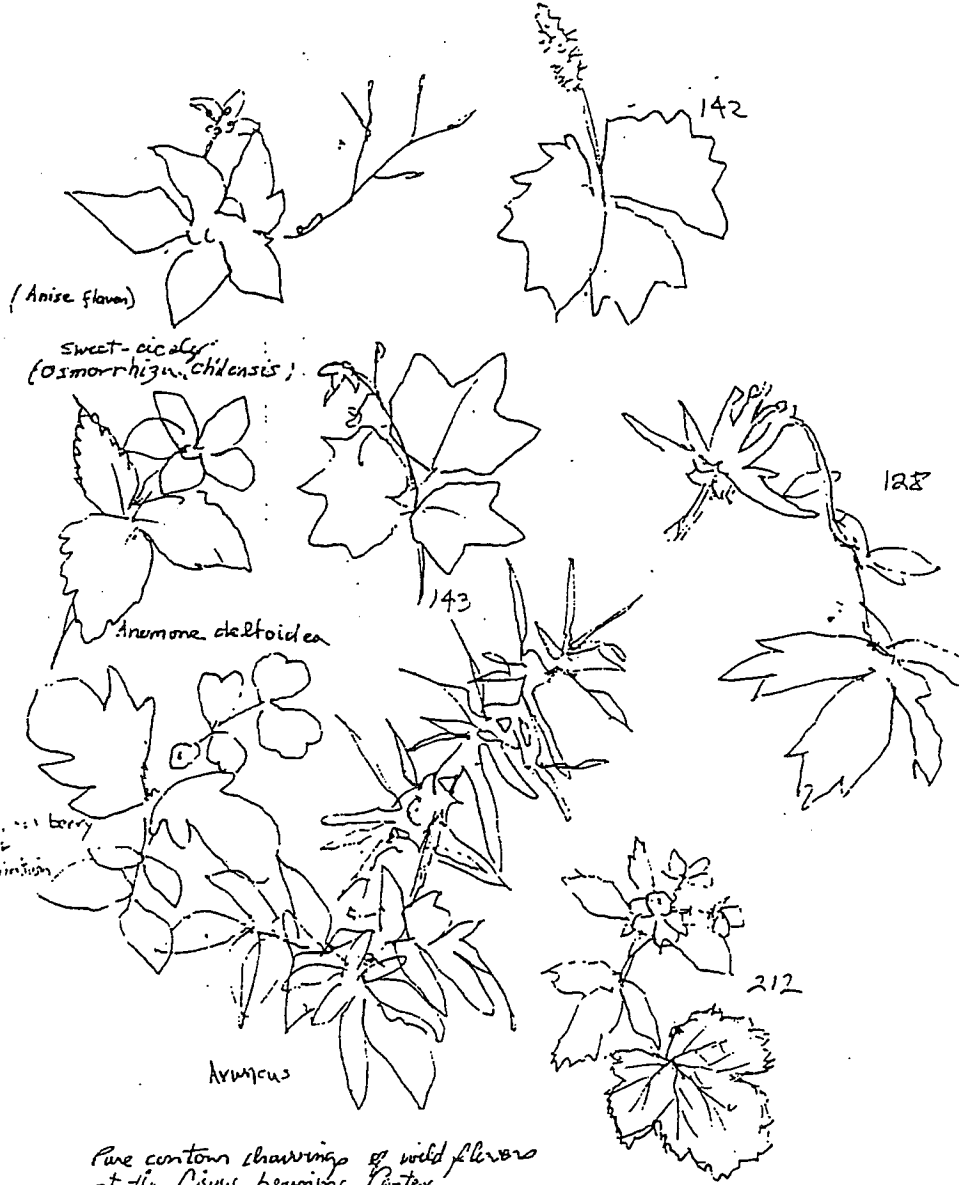
## *Look Draw--First Try*

Choose a small subject like a leaf, mushroom, flower or something else suitable. Now carefully focus in and study your subject. While keeping your eyes on your subject slowly draw the shape **WITHOUT LIFTING THE PEN FROM THE PAPER AND WITHOUT GLANCING AWAY FROM YOUR SUBJECT.** Use a large area of the sketch sheet. After you have completed the basic shape then look and make any refinements you wish. With further practice you will get better and better.

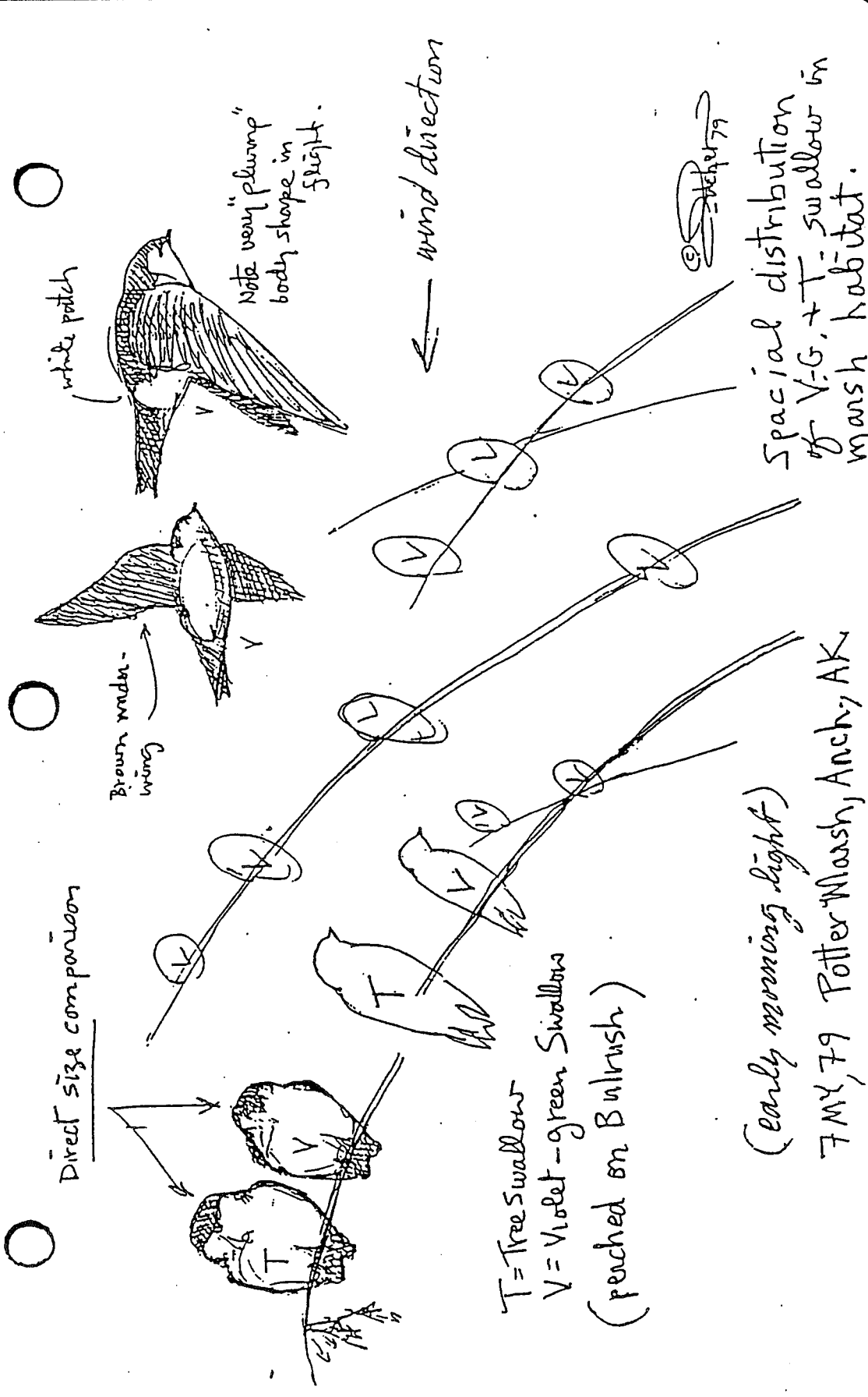
## ***Block in the Shapes and Shadows***

Behold the entire panorama now spread before you and take a deep breath. Now, decide what part of it you want to draw on your paper. Use a "modified contour" drawing technique--glance back and forth from paper to subject. Follow these helpful hints. Lightly outline the general shapes and shadows. Then add more details drawn inside the major shapes. Objects in the foreground should be more defined and darker. Take your time and have fun.

PURE CONTOUR DRAWINGS



Pure contour drawings of wild flowers  
at the Cistus Learning Center,  
Kendall, WA 12 June, 88



The information gathered while drawing is more important than how good or how detailed the art is. Quick diagrams, at times, is all that is needed to illustrate the point.

# TREASURE POUCH/NAMETAG

- Focus** To illustrate Native American use of resources by producing a treasure pouch/nametag as a personal souvenir of the Cispus experience.
- Group Size** 8 Students
- Time Required** 1-1.5 hours
- Materials** Leather Punch Ruler  
Sharp Sissors Pen or Marker  
Woodburning tool  
Tanned deer skin scraps (*available from Quilceda Tannery, Marysville, Wa*)  
2 - 10mm wooden beads with 2mm holes (*optional*)  
Handout: *Pouch Pattern*
- Physical Setting** Standard Classroom or outside with table
- Process**
1. Cut 3 $\frac{1}{2}$ " x 6" rectangular piece of leather (Fig. 1).
  2. Cut 1/4" x 30" strip of leather.
  3. Fold rectangular piece up 2 $\frac{1}{2}$ " from bottom (fig. 2).
  4. Mark holes to be punched as indicated in figure 2.
  5. Punch holes (using smallest size die punch) as indicated in figure 2.
  6. Cut points onto ends of 30" leather strip.
  7. Weave leather strip as indicated in figure 2.
  8. Burn name into lower 1 $\frac{1}{2}$  inch of pouch.
  9. Close pouch by folding flap down (fig. 3).
  10. Pouch may be decorated by threading beads onto ends of leather strip and knotting the ends.
  11. Any other creative ideas are encouraged.

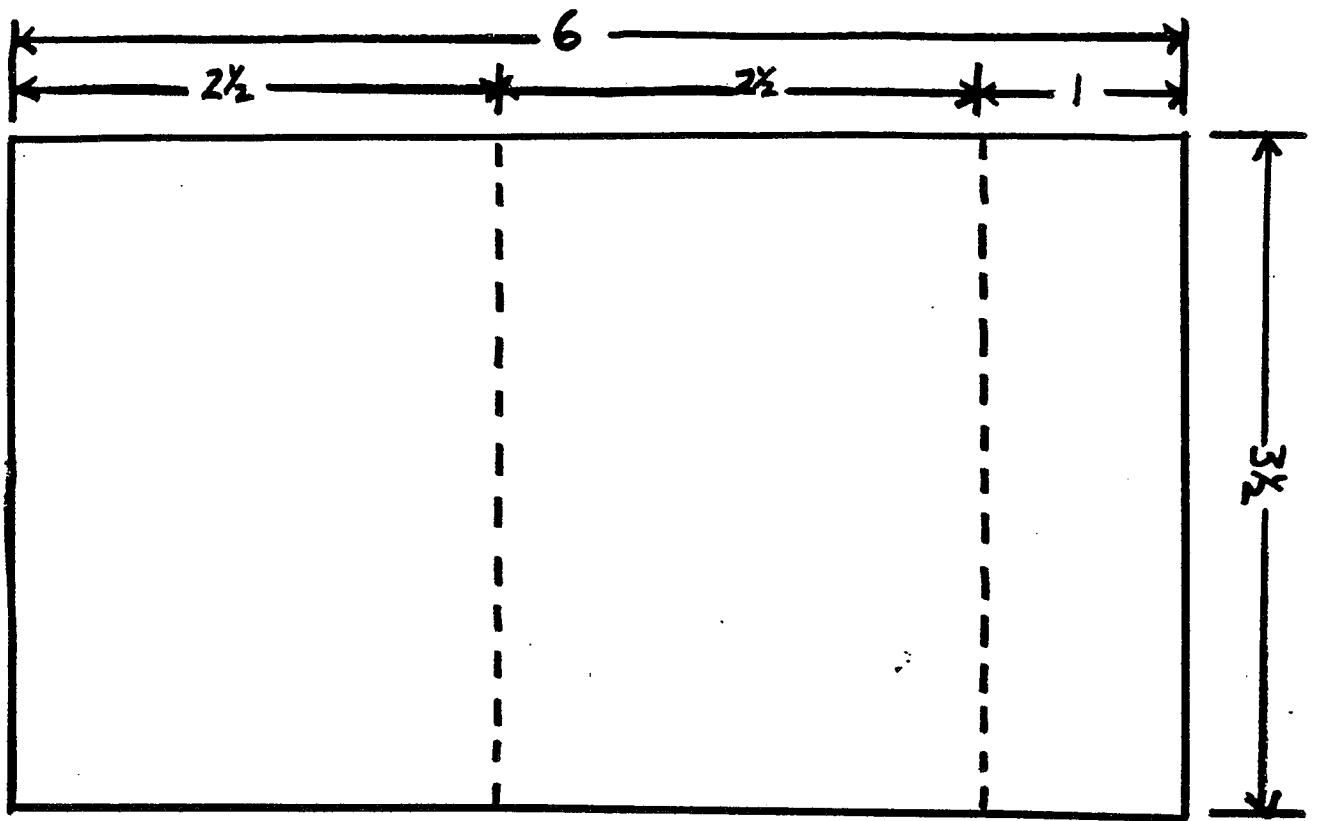


figure 1

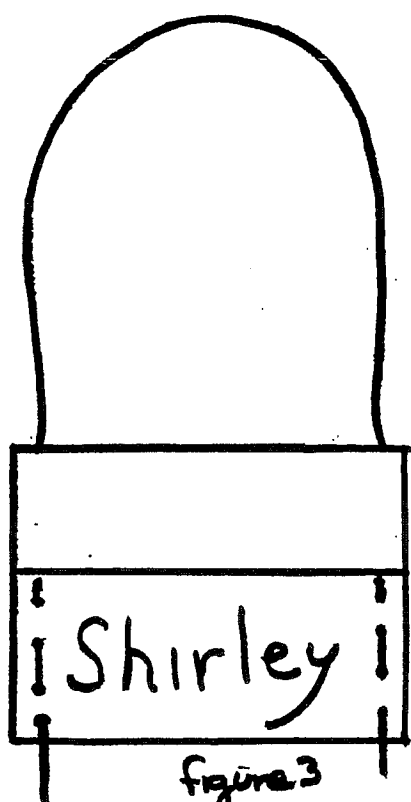


figure 3

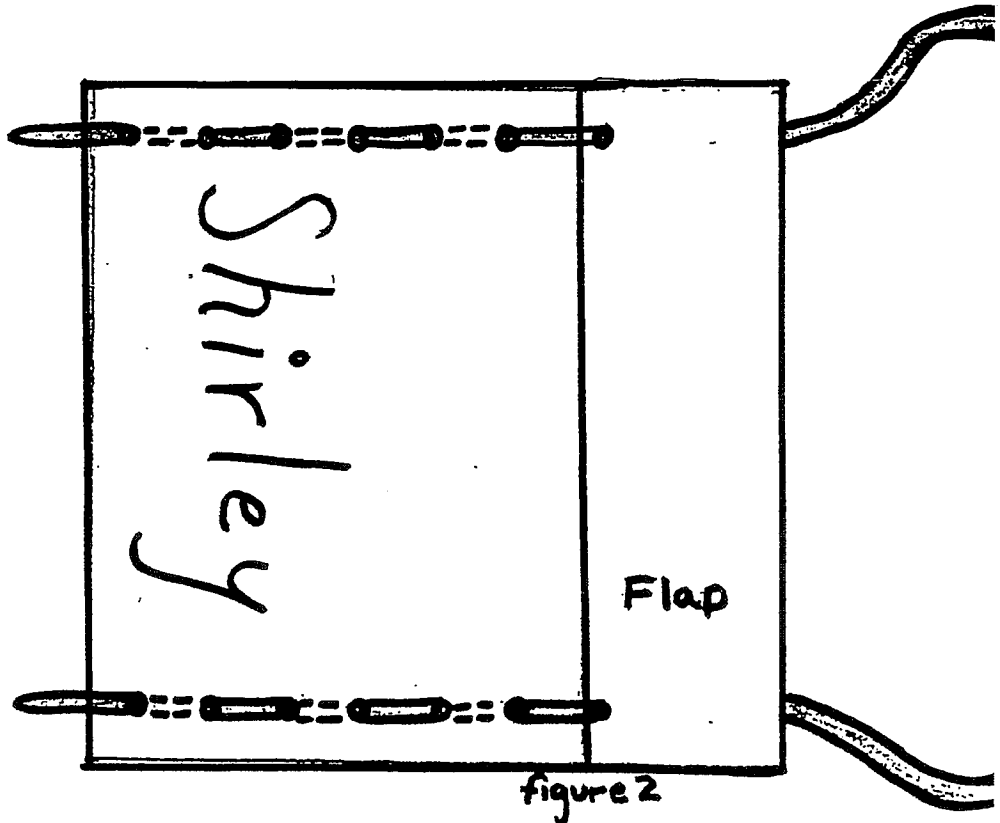


figure 2