



# PERFORMING ARTS

## Leader Guide

## The 4-H Motto

**“Learn To Do By Doing”**

## The 4-H Pledge

I pledge:

My **head** to clearer thinking,

My **heart** to greater loyalty,

My **hands** to larger service,

My **health** to better living,

For my club, my community,

my country, and my world.

Published by 4-H Alberta for the 4-H community.

For more information or to find other helpful resources,  
please visit the 4-H Alberta website at [www.4hab.com](http://www.4hab.com).

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# WHAT IS 4-H?

*4-H is a youth organization for young people between the ages of 9 and 20.*

4-H strives to provide members with the opportunity to:

- Acquire knowledge in the chosen project area
- Develop leadership skills
- Learn to communicate effectively
- Grow personally through increased self esteem
- Grow socially by interacting with other youth in the community, in Alberta, and in Canada

4-H administers over 30 different projects. Projects vary from the traditional agriculture orientated focus such as Beef clubs, to Craft clubs, to projects aimed at Environmental Protection to Computer and Web Design study. Performing Arts is the latest addition to the list of project opportunities.

4-H is more than just a local club. 4-H provides:

- Camp opportunities
- Inter club competitions
- Inter club personal skill development sessions
- Travel and Exchange trips
- Travel awards,
- Scholarships

## Requirements of a 4-H Member

4-H requires a commitment from members. Each year all 4-H members must:

- Register as a 4-H member and pay appropriate dues
- Attend 70 percent of club functions and meetings
- Complete a record book of years activities
- Take part in an achievement day project
- Take part in a communication activity
- Take part in a club activity that is of benefit to your community





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# WELCOME

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*All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts...*

William Shakespeare, one of the greatest playwrights of all time, wrote these words in the play "As You Like It." His words do not mean all men and women are actors. Instead, like actors, all men and women assume different roles throughout their lifetime.

By agreeing to lead the 4-H Performing Arts Project you have accepted one of the most challenging roles you will face. At the same time you will find this role will be one of the most rewarding.

Your role in this Project is to guide young people in a journey of discovery of the wonders of Performing Arts. You are not expected to be a teacher of the subject matter. You will be a facilitator who provides a learning environment in which 4-H members will "Learn To Do By Doing."

In an ideal world, all leaders of this project would have training and experience in Performing Arts. Unfortunately, very few 4-H leaders will have any formal arts education. What you must have to lead this project is simply a love of the arts, and an interest in youth. Couple these attributes with this guide and you have the basic tools to create an exciting, learning experience for 4-H members.

Thank you for your interest in 4-H, youth, and the arts. May this project be as rewarding for you as it will be for the 4-H members under your guidance.



# WHAT IS THE 4-H PERFORMING ARTS PROJECT?

This project has a number of important components, all of which must be covered to meet the objectives of the 4-H branch, and the expectations and needs of 4-H members. Each of these components has been identified in this guide and in the member's guides with a theatrical term to instill in the members an image of this Project as a Performance.

## Acts

In theatre an act is a main division of drama. In this project the term **Act** is used to define a club year of activities. The **Act** starts with the formation of the club and concludes with the achievement day project. Completion of an **Act** is marked with completion and submission of the 4-H diary to the club leader. The project has been designed so it is not necessary to complete the first **Act** to move onto the second. **Act 2** simply implies a difference in material from **Act 1**, rather than a progression.

## Scenes

In theatre, scene refers to a minor division of drama. In a play there are a number of scenes in an act. In this project **Scene** refers to each gathering of club members for the purpose of gaining knowledge or experience in the theatre arts. Most 4-H clubs meet on a monthly basis from September - October, to May - June so this project has been written as 8 **Scenes** to fill this time frame. Throughout the year each **Scene** focuses on a different skill required by a Performing Artist.

## Script

In theatre a **Script** is the text of the play. In this project it is a combination member's manual and record book. Knowledge, accomplishments, and tasks identified in each **Scene** should be recorded in the members **Script**. As well, the **Script** has supplementary information that corresponds with the activities presented in each **Scene**. Members should be encouraged at the conclusion of each **Scene** to go home and read the **Script** and complete the activities in the **Script** before the next **Scene**.

## Backstage

This refers to the business meeting component of each **Scene**. Business meeting skills are very important and should be conducted at the start of each **Scene**. Business meetings for the Performing Arts Program are the same as all other 4-H projects.

## Rehearsal

This is the key component of the Performing Arts Program. Theatre cannot be taught or learned from a book; it must be experienced. Just like the real learning happens during a rehearsal for a play or production, the real learning of the Performing Arts Program will happen in activities and games played during each **Scene**. In this guide each **Scene** has at least 5 activities which build skills and competence in the area of focus of that **Scene**. There is no need to use all activities outlined in each **Scene**. In fact you will probably find the time requirement of suggested activities will exceed the time you have available for every **Scene**. Each **Scene** has been over planned, to give you the option of picking and choosing activities; and ignoring activities that you are comfortable with leading. You will find some activities become favourites and you may want to use them again in later **Scenes** or in other **Acts** to provide a different learning experience. There are over 60 different activities described in this leaders manual so you have no shortage of resources. If you know of other theatre games that you feel would provide a better learning experience, by all means, use them.



## Reviews

Simply playing a game is not enough to make the game a learning experience. Discussion or debriefing of the activity must occur. It is your job as leader to make sure this discussion happens and that all members take part. You will find the discussion following the activity is when the learning of the skill really takes place.

## Curtain Call

While curtain call in theatre refers to the appearance by the players following the performance to receive the applause of the audience; in this project **Curtain Call** refers to tasks that members are to complete at home before the next **Scene**. The **Curtain Call** will always include completion of the **Script**. It will usually include a task necessary for rehearsal at the next Scene. Nearing achievement day the **Curtain Call** will include preparatory work for the Achievement Day project.

## Opening Night

This term refers to the Achievement Day Project. A Performing Arts Project leads to a wide variety of possibilities for the **Opening Night**. Some include performing a play, writing and performing a play written by members, performing a musical, presenting a staged reading, doing a radio drama, or even producing a video. The experience of your members, availability of resources, and member's interests can be used to narrow the choices. Ideally, give the members a range of experiences by choosing a different type of presentation each year. This will not only expand their knowledge, but will also open the club to new members who are not interested in one form of performance but may be in another. Each **Act** has a suggested **Opening Night**, but this is only a suggestion based on suggested **Curtain Call** work and is not a requirement the completion of the year.

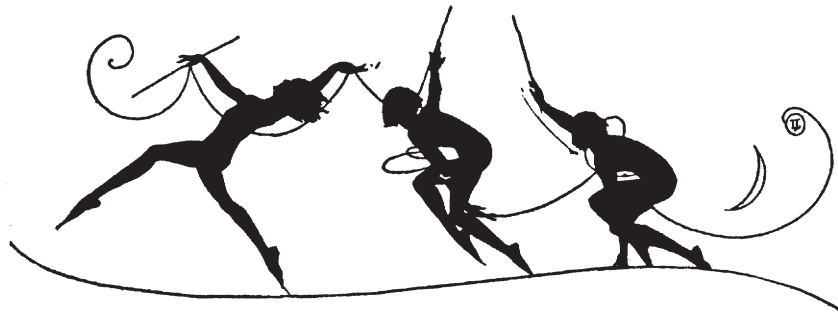




# OBJECTIVES OF THE 4-H PERFORMING ARTS PROGRAM

Through a workshop format the 4-H Performing Arts Project will strive to provide 4-H members with the opportunity to:

- Develop an appreciation for the Performing Arts
- Develop performing arts skills through participation in theatre activities
- Participate in a theatre production
- Grow personally and socially through increased knowledge of self and others
- Develop greater self confidence, self discipline, commitment, and responsibility
- Develop concentration, observation, imagination, concentration and memory skills
- Develop ability to work effectively and constructively with others





# LEADERS RESPONSIBILITIES

As a 4-H Performing Arts Leader you are entrusted with the well being of young people of your community. You must insure their safety. The following recommendations must be followed to provide a safe learning environment:

- Use a facility with enough open, unobstructed space to accommodate the number of members for all planned activities to work within your sight.
- Ensure all members have clothing and footwear suitable for all activities
- Supervise all members at all times
- Insist all members follow all instructions
- Plan ahead so dangers can be identified, and action taken to prevent accidents
- Understand the dangers of any materials used (paints, props, materials)
- Take extreme care using any tools or equipment in the making of sets, props.
- Only use stage lighting, sound equipment, special effects if you or the operator of this equipment has the proper training in use of this equipment
- Never use open flame on stage or in rehearsals
- Never use weapons of any kind without expert training in the use of the weapons and supervision by the weapon expert at all times the weapon is handled.
- Make sure emergency equipment (fire extinguishers, first aid kit) is available.
- Use common sense at all times
- Emotional safety. 4-H members can be injured by criticism, humiliation, accusations, or unreasonable expectations. The workshop approach to learning, as outlined by this Performing Arts Project, places students in an environment where emotional injury is very possible. Monitor members at all time and make sure:
  - They accept and respect others at all times
  - They do not humiliate or attack others in any way
  - Any criticism is constructive, and helpful
- Always debrief following sensitive or emotional work
- Seek parental permission before using material sensitive in the community
- The workshop approach may open the door for members to reveal personal information. Limit personal disclosures and inform parents if a member is in need.

# CLUB SET-UP

The first step in the Performing Arts Project is to form a 4-H club. Since you are reading the Performing Arts Leaders Guide, you, or young people in your community have seen a need for a 4-H drama project. Cultivate that interest. You must get the word out you are starting a 4-H Performing Arts Project. Any and all methods of getting the word out will help you recruit members for your club. By far, direct personal contact with a phone call or visiting potential members is the best approach. Potential members can be found in school drama classes or theatre clubs. If your community has a local theatre group contact the group seeking young people who may like to combine 4-H with drama. Talk to young people who are involved in local talent shows, dance groups, singing groups, who have participated in school or community plays and in local church pageants. Encourage potential members to bring along friends. Pay particular attention to inviting boys to join the club. Unless you directly approach males, they will be very hesitant to attend because the public perception and the stereotype of males involved in theatre is negative. So males will probably ignore your club without a direct personal invitation.

Contact your regional 4-H office for information on what 4-H is and what it offers young people. Have this information available at an informational meeting called to look into the possibility of forming a club.

Contact the key leader for your district (name available from your regional 4-H office) and if possible have this person available at the information meeting to describe 4-H in your district, costs, scheduled events that happen in the district throughout the year, and to answer questions.

Contact local 4-H ambassadors to see if a 4-H alumnus could possibly attend your information session to give a young person's perspective on the value, and opportunities 4-H presents.

There are a number of videos available through Multimedia Library, Communications Divisions, ARD, 7000-113 St Edmonton, Alberta T6H 5T6 to provide further information for young people about 4-H. For example "4-H...More than you ever imagined!"

Discuss best days and times for a 4-H club to meet with interested young people.

If possible, decide on a date and time for the organizational meeting for your club and invite all the young people who came out to the information session to attend the first meeting.

Keep the information session short and fun.

While an information meeting is probably not required in following years, recruitment of new members is. Your best recruiters are past members so before reorganizing the club each year give a call to previous members asking them to spread the word of the club.





## USING THIS GUIDE

The club year **Act** had been divided into 8 **Scenes**. Each **Scene** represents one club meeting. You will find a flow chart at the beginning of each **Act** in this guide that outlines the **Scenes**. Details of how to conduct each **Scene** follows the flow chart.

Before each meeting review the **Scene** material to make sure you understand the activity. Check to see if any prop or material is needed and make sure you have the necessary props or materials on hand.

Arrive early at the meeting place to set up chairs and a table for the **Backstage** portion of the **Scene**. This is the club meeting. A large circle of chairs, with a table supplied for the president and secretary makes for the best participation by all members. Chairs for parents placed outside the circle invite parents to remain and be part of the club, without inviting participation in the business portion of the meeting.

**Backstage** is a formal business meeting. Roll call should be taken to allow the secretary of the club to make sure everyone attends 70 per cent of the meeting. Suggested roll call topics are included in the guide of each **Scene**. Assist the young people in running their meeting using the proper parliamentary procedure and Robert's Rules of Order so they become competent in business meetings. Allow meeting to run until all the business members want to discuss is completed before adjourning the meeting and focusing on the **Rehearsal** part of the meeting.

**Rehearsal** takes up the remainder of the meeting time. Theatre games and activities help the young people learn performing arts skills. Every game and activity is fully documented in this guide under the appropriate **Scene**. The first activity is always quick, simple warm-up activity. Always use a warm up to get the members moving, and their minds thinking of performing. Following this first activity the games are more theatre orientated. Conduct these activities as described. During the activity you cannot be a passive observer, but you must be a coach continually providing direction and making sure the members maintain their focus on the game. Always debrief every activity as soon as it is completed. When debriefing it is very important all members are included in the discussions. The best way to debrief is to have all members form a circle. Every member should be able to see every other member. Every member should be asked their thoughts for the activity. It is suggested you randomly start with a member in the circle and then go around the circle giving every member a chance to say something. This way no one is missed in the discussion. A member is allowed to "pass" if they do not want to contribute to the discussion, but by using a random circle, everyone will have been invited to speak. A member can only speak when it is his turn in the circle. Once everyone has had a chance to express their views you can open up a two way discussion between members should they want to question the views of another person. Such discussion can only occur when everyone has had a chance to contribute their views.

It is not necessary to complete all the games listed for each scene. If you know of a theatre activity that you feel is superior to the ones outlined, feel free to use it.

**Review the Scene** before the meeting ends. It is important to discuss how all these games relate to the performing arts and what members gained by doing them. Lead the discussion but do not dominate it. Let the members tell you what they learned instead of you telling them what you wanted them to learn.

Conclude the meeting with the **Curtain Call**. This is the time when you will explain any work you want the group to complete before the next meeting. The members will have reading to do in their SCRIPT. There is also an activity to do in the **Script**. As well there are assignments outlined in this leaders guide which you may want to use leading up to the suggested achievement day project. Or you may want to make your own assignments if you are doing something else as an achievement day program than what is suggested. The important thing to remember is to provide some activity to do before the next meeting.



## OTHER ACTIVITIES

From first glance it appears the Performing Arts Project only meets 8 times per year as this is the number of Scenes which has been written in each **Act**. However, club members also have to meet for rehearsals for their **Opening Night** (Achievement day project). They may have to meet to construct sets or to find props for the **Opening Night**. The club will also have to meet for the public speaking competition. Most 4-H clubs get together for at least once social activity during the year. There is also highway cleanup if your club participates in this fund-raising activity. Or you may have other fund raising activities. So while the 8 Scenes may not seem like much this is probably only half of the commitment the group makes.

Plus, there are many additional opportunities for a Performing Arts club to learn and grow from. Encourage your group to participate in other theatre activities offered in your area. Some suggestions of things your club might take part in include:

- Take in community theatre presentations if offered in your area. If costs of such show are a problem, see if the club can attend a dress rehearsal.
- See if you can assist with community theatre presentations. Perhaps members can act as ushers, or servers if it is a dinner or dessert presentation.
- Check with schools in the area if they have a show and go as a group to the performance
- Contact a major theatre in Edmonton or Calgary and inquire about the possibility of a back stage tour of the facility
- Host a workshop. Workshops are conducted by theatre professionals and are available through Theatre Alberta covering all aspects of both acting and production topics. For members of Theatre Alberta the price is very reasonable.
- Tour a television studio
- Invite guest speakers.





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## OPENING NIGHT

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For each **Act** a suggested **Opening Night** project is detailed in this guide. Your group may decide to do the same thing each year. For example: The Lomond 4-H club has a terrific performing arts project in which members write and perform their own musical each year.

Or you may choose to do something else altogether. Other ideas that could be done as an achievement day project, but which are not covered in this manual include:

- Write and perform a radio drama.
- Musical theatre
- Readers theatre
- Video production
- Puppet show

Remember, all members must take part in the achievement day project in order to receive credit for the year.





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## OTHER RESOURCES

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As a leader, do not limit your club to information contained in this guide and the members SCRIPTS. There are literally hundreds of books written about the Performing arts many available through your local library. There are probably people in every community who have experience and knowledge in a performing arts area that they would be willing to share with your club. Your job is to seek out these sources of information.

Following are a few sources of valuable information:

1. Other 4-H drama programs. Saskatchewan, Ontario, and the United States all offer theatre arts programs.
2. Theatre Alberta 3rd Floor Percy Page Centre, 11759 Groat Rd Edmonton T5M 3K6 1-888-422-8160 has the largest script library in western Canada, co-ordinates theatre workshops, maintains listing of all community theatre companies and productions.
3. Play catalogues (listing of names can be found at back of this guide in resource section)
4. Books (listing of texts recommended by the Alberta Education for Alberta Drama teachers can also be found in resource section as well as a listing of books used in researching this manual)
5. Local theatre groups. There are many community and professional theatres in Alberta. Most are very willing to assist a youth drama organization. Contact theatres in your area if you need technical assistance, a speaker, or would like to visit their theatre.



	SCENE 1 THEATRE	SCENE 2 MOVEMENT	SCENE 3 SCRIPTING	SCENE 4 SPEAKING	SCENE 5 CHARACTER	SCENE 6 ACTING	SCENE 7 DIRECTING	SCENE 8 TECHNICAL
SUGGESTED DATE	October	November	December	January	February	March	April	May
BACK STAGE BUSINESS	Organize Club Elect Officers	Business Meeting Christmas Party?	Business Meeting	Business Meeting Public Speaking	Business Meeting	Business Meeting Plan Opening Night	Business Meeting Plan Opening Night	Business Meeting Opening Night Awards?
ROLL CALL	Own Name	Favourite Actor	Favourite Nursery Rhyme	Favourite Playwright	Name of Character	Your Character's Objective	One Prop I Need	A Technical Effect Needed
WARM UP EXERCISE	Shake	Name Swat Tag	Quick Names	Tongue Twisters	Dog and Bone	Relaxation	Airport	Technical Theatre Speaker Opening Night Rehearsal
REVIEW LAST MONTHS WORK		Review Expectations	Review Members Story	Public Speaking	Discuss Research			
REHEARSAL EXERCISES	Single File Mirror Games Motion Games Charades	Bake a Cake Ways of Moving Bank Robbery	Talking Stick I Went to the Store This is a Shoe Unfortunately Slow Motion Tag	Partner Conversation Discuss Interviews My Heritage Opening Night	No You Didn't Character Statues Complaint Department Discuss Character	Trust Walk In Your House Opening Night Rehearsal	Picture Scene Tableau Opening Night Rehearsal	
REVIEW MEETING								
CURTAIN CALL ASSIGNMENT	Opening Night Plan, Favourite Actor	Write a Story Living 75 Years Ago	Interview Person About Past	Opening Night Research	Write Lines for Your Character	List of Props	Technical Effects Needed	Complete Diary
SCRIPT	Remind members each meeting to read and complete Scripts							

Public Speaking Date: \_\_\_\_\_

Opening Night Date: \_\_\_\_\_

Extra Opening Night Rehearsal Dates: \_\_\_\_\_



# ACT 1: SCENE 1

## Roll call

Members simply provide their names to the secretary.

## Backstage

Conduct business meeting. Must elect officers for the new club year at this meeting. Payment of dues must be discussed. Provide outline of year.

## Rehearsal

### 1. Shake

#### *Purpose*

Introduction of Members, warm up

#### *Skills*

Concentration, Memory

#### *Method*

Have the members walk slowly and randomly around the room. At your signal (hand clap, bell, whistle, shout, etc.) they stop and turn to the person closest to them who they have not yet met in this game.

As soon as movement stops yell out a body part and the two people must shake that part and introduce themselves. For example: If you yell hands and they shake hands. Yell toes and they shake toes. Yell ears and they must shake ears, etc. The two members must also tell each other their names and a couple of things about themselves. Try to do this until everyone has a chance to meet everyone else.

### 2. Discussion

#### *Purpose*

Introduction to Club, Determine member's skill levels, Determine member's goals.

#### *Skills*

Communication

#### *Method*

A short discussion is required at this point. It is necessary to get everyone focused on the project. Have the group sit in a circle and go around the circle getting them to say their names and what their performing arts experience is. Then ask for responses as to what the term "*theatre*" means to them. Ask what skills are needed to participate in theatre. If at all possible use a flip chart to record answers to these questions and hang this up on the wall before each meeting as a reminder what the club must focus on.

### 3. Single File

#### *Purpose*

To focus on an action, warm up to observation games

#### *Skills*

Observation, Memory



### Method

Have a minimum 5 members of your group to a maximum half of your group leave the room. If you do not have enough members then have the adults leave the room. Your instruction to the remaining group members is to watch. Now go to the group who has left the room and instruct them to quickly run back into the room and immediately back out in single file. Then have one person change position in the running order and then again run back in and out again. Have the group that ran in and out come back into the room in random order and ask the observing group what they noticed about the action they had just witnessed. If anyone says one of the runners changed places then have the observing group try to come to a consensus of the original running order. If no one noticed someone changed places repeat the exercise with the instructions to watch for changes this time.

When the observing group solves the puzzle repeat the exercise with the group that had observed do the running and the running group now observing. Make sure the action is quick and have unlimited changes in positions for the second run through. When the exercise is completed discuss how obvious the changes were. Did the number of changes make a difference?

## 4. Mirror Games

### Purpose

To become aware of the way a person moves

### Skills

Observation, movement, concentration

### Method

Divide the group into pairs, with one person being A and the second B. All pairs play this game at the same time. Inform the group that A is looking in a mirror. B is the mirror's image of A. A and B must look into their partner's eyes at all time. A cannot move his feet, but can make slow motions with any other parts of his body. B must reflect A's movements. As this activity progresses assist the player's in keeping their focus with comments such as: "Move slowly." "Use big full movements." "Reflect only what you see." "Do not anticipate." "Reflect all movements, even facial movements." "Keep your eyes on your partners eyes." After B has become comfortable with reflecting call out change and have A reflect B's movement. Again, continue coaching from the side. After A and B have both had the opportunity to experience being the mirror with slow motion movements have them slowly speed up the movements. Call out the change command frequently and randomly and see if the transition between movement and mirror becomes smooth. If the movements and activities get wild or uncontrolled, stop the game and discuss the activity. Use questions including "What movements are easiest to mirror?" "What effect does speed of movement have on the activity?" "What happens if you lose concentration as the mirror?" Let the discussion of these questions lead to discovery of what mistakes people were making as a mirror instead of pointing mistakes out.

### Variations

- Now have them choose new partners and repeat the game with one change. They can also move their feet. Encourage them to move around the room. Remind members: "Watch to see if the mirror is a true reflection, especially when walking." "Does the correct leg move in mirror image?" You may have to stop the game and have A and B start a slow motion foot movement while standing face to face, then gradually turning outward as they continue the mirror so they can see which leg should be moving to be a correct mirror. Remember to keep reminding players to keep looking in each other's eyes. Keep the game moving by randomly calling for change to give both players a chance to mirror. When movement becomes uncontrolled or interest wanes stop the game and discuss what effect movement had.
- Once again change partners. This time slowly progress from still movement to moving while mirroring. Use the change command to give both A and B a chance to mirror. When everyone is mirroring well stop giving the command to change but allow A and B to change when they want to but with no communication between them. The change should be smooth with no signal between the two people that change has occurred. The goal is to be able to play this game with an observer unable to tell who is the mirror and who is making the motion.



- To conclude this game have each pair of people mirror in front of the rest of the group. After a few seconds to allow A and B to get into the movement have the group hold up their left hand when A is mirroring and their right when B is the mirror. The object is for A and B to hide the change from the audience. When the audience can tell who is mirroring change to the next team. Again debrief the game.

## 5. Who Started the Motion

### *Purpose*

To wrap up the observation exercise, to critically observe

### *Skills*

Observation, concentration

### *Method*

This is a fun game to wrap up an observation session. The object is to conceal a movement from another person. Have the group sit in a large circle. You explain to everyone that someone sitting in the circle (A) will start a motion. The object of the game is for the person (B) standing in the center of the circle to discover who A is. Choose one member B and have them leave the room. While they are out of the room choose A - the person who will start the motion. Other members in the circle should try to keep B from finding out who A is as well, so they should not look directly at A but watch A discreetly. Call B back into the center of the circle. A will start a motion such as moving hands, tapping feet, or nodding the head and as soon as everyone else sees A making the motion they join in. They cannot make any other motion other than what A is doing. A can change the motion at any time he wants to, even when B is looking at him if he chooses. As soon as A changes motion everyone in the group changes motion as well. B must guess who A is. Once A is discovered, two new people are chosen and the game continues.

## 6. Charades

### *Purpose*

To act

### *Skills*

Concentration, movement

### *Method*

This is a game most people are familiar with. The object of the game is for group members to discover the word or phrase one person is attempting to act out. Preparation is required for this game. The leader must have a list of words or phrases which can be acted out. A clue is given to the audience if the word represents a person, place, or thing. This game can be played by one person acting in front of the entire group or you can break your club into smaller groups of 4 to 6 people and have one person act and the others guess in each group. You could also divide the club in half and have each half complete against each other. It is best to set a time limit 1-2 minutes for the person acting out the word so they do not get frustrated if they cannot convey the word to the group. If using team play, the first team has the 1-2 minutes to guess. If they guess right they get a point. If they do not get the word the other team is allowed one guess for the point. Then they act out their word.

## 7. Review

Return to the circle, and start a discussion as to: "How do the skills practiced tonight relate to theatre?"  
 "Does this evening change your perception of theatre?"



## 8. Curtain Call

Discuss record books and the 4-H requirement that records are kept for the meeting. Encourage members to write down details of the games they played, and what these games teach you about theatre. Then explain there will be an assignment given at each meeting which must be done at home between meetings and recorded in the record book. Inform members the assignment due next month is for members to write down their expectations of the 4-H Performing Arts Club Level 1, what they hope to do and what they hope to learn. These are to be handed in at the next meeting. Completion of this exercise will show a commitment to the club and provide some direction to you as to what form the achievement day project should take. Do not be surprised if everyone writes they want to do a play. That is a typical response. The key is how to direct that response into a meaningful learning experience.





# ACT 1: SCENE 2

## Roll call

Members provide name of their favorite actor they wrote about in their Script.

## Backstage

Conduct business meeting. Payment of dues must be collected. New business.

## Rehearsal

### 1. Name Swat Tag

#### *Purpose*

Introduction of Members, warm up

#### *Skills*

Concentration, Memory

#### *Method*

Preparation: before meeting take a couple pages of newspaper and roll it so you have a tube shape about 1 foot long. Tape it so it will not unroll. You should have enough paper so a gentle hit will not bend the paper but a very hard hit will bend the paper instead of hurting anyone. Make a few of these tubes so when one bends it can be replaced.

Place enough chairs in a large circle for all members. Have a stool in the center of the circle. Choose one member (A) to get up and walk slowly around the circle gently touching each member on the knee with the rolled up paper and saying the name of the person being touched. Randomly A will say an incorrect name and hit that person (B) harder with the paper. As soon as A hits a person harder OR says an incorrect name he must run and place the paper on the stool and then attempt to get to a vacant chair before being swatted with the paper he just left on the stool by the person he just swatted. As soon as person B is hit harder or has been named incorrectly B will get up, run to the stool, pick up the paper and attempt to swat A before A sits down in a vacant chair. If A gets to the seat without being hit then B becomes the person in the center. If A is hit before sitting down then A tries to get the paper from the stool and hit B back before B sits down. The game repeats as soon as someone sits down without being hit. **NOTE: You may not hit a person on the head. Doing so means your out of the game.**

### 2. Review Expectations

#### *Purpose*

Introduction to Club, determine members skill level, determine members expectations

#### *Skills*

Communication

#### *Method*

A short discussion is required at this point. It is necessary to get everyone focused on the project. Have the group sit in a circle and go around the circle getting members to provide one expectation they wrote in completing their curtain call assignment. Have that member elaborate on what they meant and how they think that goal should be reached this year. Outline your curtain call plans and see if your plans meet the goals of the group. Have members hand in their completed script section from the previous meeting so you can review the work and the expectations before the next meeting. (Or you may have assistant leaders who can perform this function during the rest of the meeting) Have whoever reviews the script should sign and date the completed script.



### 3. Bake A Cake

#### *Purpose*

To focus on movement,

#### *Skills*

Movement, Acting, Concentration

#### *Method*

Have members spread throughout the room. Instruct them they are standing in their own kitchens and they are going to bake a cake. If they have actually baked a cake at home they are to do so just as they bake at home. If they have never baked a cake before they are to do just as they think it would be done. Do not rush the baking of your cake. Remind them to concentrate on their own baking and not to watch anyone else. Debrief. Find out what the problems they encountered were. How could these problems be eliminated?

Now repeat the exercise but this time the leader provides the direction. First make sure they have everything out they need. Mixer, bowl, measuring spoons, ingredients etc.

As soon as everyone is confident they have all that they need start directing the baking as per any cake recipe. However everything that can go wrong does. Spilled ingredients, clouds of flour which cause sneezing, mixer goes to fast and covers everything with dough. The wilder the better. Make sure all members use huge gestures and big reactions. Debrief. What were the differences between the two exercises? Did directions help? Did big gestures add to the scene? Which was more fun - just baking a cake, or reacting to the problems encountered?

If time permits you may want to run this exercise a third time with the members working in teams of two to see how combined movements change the scene.

### 4. Way of Moving

#### *Purpose*

To become aware of the way a person moves

#### *Skills*

Movement, concentration

#### *Method*

Have the members work individually. Have them begin walking normally around the room. Have them think about the way they are walking. Ask them to think about the length of their stride and the speed of their walk. Ask them about their posture and if their backs slouched. Make sure they do not change the way they walk normally but just become aware of the way they move. There is to be no contact with other members as they move around the room. They are simply to walk and concentrate on moving naturally and normally. When you feel everyone is moving naturally tell them you will be changing the environment they are walking in. They must change their walk to suit this new environment. Tell them they are now trudging through knee deep snow. Again make sure all members of the group change their walking as it would change if they were in knee deep snow. Continue to encourage them to concentrate and to think of how it would be walking in deep snow. When everyone is walking as they would in snow then again change the environment. The snow has melted and turned to mud. Very sticky mud. You are having trouble moving. Oh, you just lost a boot. Now you have lost another boot. Let them experience and demonstrate walking in mud. Then change again. The mud has changed to red hot coals and since you lost your boots in the mud you have nothing on your feet. This exercise can continue as long as you have new ways of moving for the group to experience. Feel free to add your own directions. Here are a few others you may wish to try: You become the tribal chief for walking so well over the coals. As chief you save your village from starvation and win a Nobel prize for your efforts so how do walk to get your Nobel prize. But when getting your prize it is announced you rigged



the vote so you must slink out ashamed. Your car won't start leaving so you must walk miles home and get blisters on your feet. Etc. Debrief on the ways you move. Try to get members to discover if only their walk changed in different environments or if their entire body changed. How did it change?

## 5. The Great Bank Robbery

### *Purpose*

Group movement exercise, to critically observe

### *Skills*

Observation, concentration movement

### *Method*

Divide the members into groups of 3. If you have an extra member you can have a group of 4. In each group 2 members will be robbers and the third a bank teller. The plot is the robbers are going to attempt to rob the teller. However, like the cake game everything that possibly can go wrong will go wrong. Do not tell them what will happen but let them plot their own story line. Each group of 3 should plan the robbery so it is real slapstick humor. They should rehearse their scenes. And then all groups will perform their robberies before the rest of the club. Really stress huge exaggerated movements.

## 6. Review

Return to the circle, and start a discussion as to how do the skills practiced tonight relate to theatre? Does this evening change your perception of theatre? How important is movement? Can movement be overdone?

## 7. Curtain Call

Encourage members to write down details of the games they played and what these games teach you about theatre. Encourage members to review Scene 2 in their scripts to find out more about movement. Encourage the members to do the exercise in Scene 2.

Tell them Scene 3 (next meeting) will be working on scripts. As a curtain call assignment, have everyone write down what they think it would have been like for a person their age to live 75 years ago. Encourage them to just use their imagination on their story, it does not have to be factual, simply their idea.



# ACT 1: SCENE 3

## Roll Call

Members provide the name of their favorite nursery rhyme..

## Backstage

Conduct business meeting.

## Rehearsal

### 1. Quick Names

#### *Purpose*

Introduction of Members, warm up

#### *Skills*

Concentration, Memory

#### *Method*

Have the members form a semicircle. Have the members count off. The person who is number one (A) calls out a number. The person whose number is called (B) must call out another number before A says B's real name. If B succeeds then he must say the name of the person whose number he called out before that person calls another number. If anyone fails they must go to the end of the semicircle. Everyone with a number below the number of the person who missed moves up one number. So a person's number, especially if you are near the end of the line, keep changing. This is an excellent concentration game and assists in teaching names of new members.

### 2. Talking Stick

#### *Purpose*

To limit everyone talking at once. To encourage listening

#### *Skills*

Communication

#### *Method*

Preparation Bring an item along that club members can hold when they wish to talk.

Discuss with the members the importance of everyone having the opportunity to speak and contribute. Also discuss the importance of listening to the ideas of others. Introduce the talking stick idea practiced by the West Coast Salish Indians of Vancouver Island. In this tribe members passed a carved stick during tribal meetings and only if a person was holding this stick was he allowed to speak. Present your item to be used as a talking stick and see what effect this has on your discussion in the next exercise.



### 3. Review Curtain Call Assignment

#### *Purpose*

To begin planning the achievement day

#### *Skills*

Communication

#### *Method*

Start passing the talking stick around. If a member is ready to summarize their thoughts on what it would have been like to live 75 years ago when they get the stick they can start talking. When they are finished speaking, they pass the talking stick on to the next person. The stick continues to circulate until someone else is ready to present their thoughts or until someone wants to ask a question of someone's presentation. A person cannot answer a question until the stick gets back to them. Does the stick help or hurt communications? Does it make people listen more? Do the questions get answered or does the conversation get sidetracked with someone else wanting to talk before the question gets answered.

Was there a common theme in all the curtain call stories? Could a play be written on a common theme for an achievement day project? For example: Could you write a play on "A Day In The Life Of a Teenager 75 years ago (if being a teenager 75 years ago was brought up in a number of member's stories)? Hopefully you can find a common theme in the stories and this will be your club's Opening Night project.

Decide on the Who, What, Why, When, and Where questions with regards to what the members will write the club's play about.

### 4. I Went to the Store

#### *Purpose*

To introduce writing a script

#### *Skills*

Concentration, memory

#### *Method*

Have members form a circle. They can either sit or stand. Start the game by saying "I went to the store and bought a \_\_\_\_\_" (for example: banana). The next person in the circle has to repeat what you said plus add an item. If example "I went to the store and bought a banana and a \_\_\_\_\_"

After one round of this ice breaker repeat with a variation. This time you as leader explain you are going to go to China and anyone who brings an article that can be useful is welcome to join you. Everyone will have a turn to say what they would like to bring. A member asks by saying: "I would like to go to China and I will bring a \_\_\_\_\_" If the object meets your hidden criteria you tell them yes they can come along. If the object does not meet your hidden criteria they have to wait until their turn comes around to try another object. The hidden criteria is that the item must start with the next letter in the word China. For example if the first person said Cat you would say they could come because Cat and China both start with C. The next person you would allow to come would have to name an item starting with H. Then I. Then N. Then A. Then back to C. Initially there will be lots of wrong guesses until members start to see the relationship between the name of the item and the letters in China. Some people will never guess an article to bring so do not drag this exercise out until one or two people are frustrated. When majority have figured it out you can explain it. Or choose another country and replay the game.



## 5. This Is A Shoe

### *Purpose*

To become familiar with a simple script

### *Skills*

Communication

### *Method*

This exercise is taken directly from the United States 4-H Theatre Arts Program Page 2-6. The script everyone must know is **"This is a shoe! / A what? / A shoe! / A what? / A shoe! / Oh! A Shoe."** Have everyone repeat these lines a number of times. Work on the pace of delivery of the lines. You should get a regular beat with a stress on the underlined words. Practice the delivery of the lines as a group until you have the rhythm and stress on the proper words. Now form circle a circle and pass an object. (It could be a shoe but does not have to be) The first person turns to the person on his left handing over the item and saying "This is a shoe" The person responds with the next line "A what?" The first person responds "A shoe" The second person responds "A What" Again the first person responds "A shoe" Then the second person responds "Oh A shoe!". Now the second person becomes the one handing over the object to the person on his left and repeats the conversation. After everyone has had a chance to give and receive the shoe discuss if the rhythm and stress on the key words is still there. Why was it lost (if it was) Repeat this exercise with 2 or more objects going around the circle in opposite directions at the same time. Then discuss the influence of more than one person talking.

## 6. Fortunately/Unfortunately

### *Purpose*

To write a simple script

### *Skills*

Concentration, communication

### *Method*

This is a very common group story telling game. The first person starts a story by saying "Fortunately I \_\_\_\_\_". The next person in the circle adds to the story, but must start out with the word "Unfortunately" and then adds a statement. The third person adds to the story but starts their statement with the word "Fortunately" Continue around the circle alternating between Fortunately and Unfortunately. You may do this game with one large circle or split the club into a couple of circles. The longer you let this game run the more imaginative it will become.

## 7. Slow motion Freeze Tag

### *Purpose*

Add some movement to the meeting, cool down

### *Skills*

Movement

### *Method*

This is a variation on the popular children's freeze tag game. One or two people are picked to be It. They must tag the others. When a person is tagged they must freeze in the position they were in when tagged. They can become unfrozen only if someone who is not frozen crawls between their legs. The difference in this theatre game from children playing freeze tag is players can only move in slow motion. If you are seen moving other than in slow motion you become frozen as well. Alternate people who are it regularly to keep the game interesting.



## 8. Curtain Call

Discuss writing a script, and encourage members to review Scene 3 in their Scripts. There are a number of exercises to do this month. As well review the decision made earlier in the rehearsal to write your own script for your Opening Night. If following the suggestion to do a historical documentary script, suggest all members speak to grandparents, or elderly people in the community for what life was really like 75 years ago. Review questions which are to be asked. Also draw attention to the tips on conducting an interview which can be found in the Script.





# ACT 1: SCENE 4

## Roll Call

The name of your favorite playwright (or the name of the one you studied)

## Backstage

Conduct business meeting. Decide on public speaking date, time, setup etc.

## Rehearsal

### 1. Tongue Twisters

#### *Purpose*

Introduction of Members, warm up

#### *Skills*

Concentration, Speech

#### *Method*

Have members form a circle. Choose a tongue twister and start with one member saying the tongue twister. Then go around the circle with each member trying to say the words as fast as they can. There are many popular tongue twisters. You may know some you wish to use. In the resource section of this manual you will find a list of popular tongue twisters.

### 2. Partner Conversation

#### *Purpose*

To seek obstacles to speaking

#### *Skills*

Communication speaking

#### *Method*

Have members pair up. Form two lines with the partners facing each other about 1 foot apart. Have one member tell the other about their day? After a few minutes have the member who was listening repeat the exercise by telling of their day.

Now have the members step back 3 paces each and repeat the exercise telling each other about their last weekend.

Now have members move apart as wide as your work area allows and repeat the exercise. This time members will tell each other about their families.

Have the members move together again to form 2 lines, but this time have the members back to back, backs touching. Repeat the exercise taking turns telling about your favorite hobby.

Now face your partner about 1 foot apart. This time tell each other about your favorite TV show, but both people will talk at the same time.

This time have each member taking turns speaking but choose a the topic you know nothing about. For example: Have the first member explain the theory of relativity. Then have the other partner speak on something like the fiscal policy of the federal Liberal party of Canada.

Repeat the exercise one more time once again facing each other about 2 feet apart. This time the topic for the members is the ways to shuffle a deck of cards. The first member to speak must keep their hands folded behind their back. The second member is allowed to use their hands to demonstrate.



### 3. Discussion

#### *Purpose*

To explore importance of voice and speech

#### *Skills*

Communication

#### *Method*

Have members return to the circle and lead a discussion of group members on the value of speech. Why is good speech important? What are the characteristics of good speech? How do you become a good speaker? Try to get members to bring out all the points of good speaking - volume, eye contact, gestures, knowledge of topic, etc.

Explain to the members what they have just did was public speaking. They presented a topic to an audience (in this case the audience was only one person). The skills they used to get a message to one person are the same skills needed to deliver a message to a room full of people.

Explain public speaking is a requirement of 4-H and all members are expected to either make a speech or do a demonstration. Explain even though all members of this club are participating in a communication project already with their achievement day project, formal speaking is a different skill which should be done. It will assist with your stage voice and it is worth points in your diary.

Now go through the rules and regulations for public speaking and demonstrations (if any of your members want to do a demonstration). Make sure you discuss age groups. Each speaker must write a new speech each year, no plagiarism, no gimmicks etc.

If you have a senior member who is an accomplished 4-H speaker have them give their speech from a previous year so members can see how a presentation should be made. Point out the salutation, introduction, body of the speech, and conclusion after the speaker has finished. If you do not have a speaker in your club, invite a speaker from another club to give their speech.

Stress practicing your speech, use of notes (and size of notes), not reading speech, gestures, eye contact etc.

Explain impromptu and how to plan an impromptu using the 5-Ws. Detail the time requirements for impromptu. Make sure members realize an impromptu is written and presented just like a prepared speech with a salutation, introduction, body and conclusion.

Explain the time keeper and judging system

Conclude this discussion by seeking questions from members about speaking.

### 4. Presentations of Interviews

#### *Purpose*

To give members experience speaking before the group, initiate Opening Night project

#### *Skills*

Communications, speaking

#### *Method*

Give all the members a few minutes to review their curtain call assignment for last month, which was to interview an elderly member of the community as to what life was like for them 75 years ago. Then have each member present who they interviewed, what conditions were like for that person 75 years ago, and what the member learned from the interview about this time period.



## 5. My Heritage (optional)

### *Purpose*

To give members experience speaking before the group, initiate opening night project

### *Skills*

Communications, speaking

### *Method*

If you only have a few members and have time available, you may want to repeat exercise 4. This time have the members present the heritage story they also wrote about in their scripts.

## 6. Discussion

### *Purpose*

To decide on a opening night activity

### *Skills*

Organization

### *Method*

Thank the members for their speeches on what life was like 75 years ago. Ask which presentations they found the most interesting. Why? Was it the story or the way it was presented? Are there any of these stories you would be interested in finding out more about? Do you think people in your community would be interested in any of these stories? Could any of these stories be told on stage as documentary theatre? Let members choose the story they would like to tell the audience through theatre. It may be just one of these stories. It may be a couple of the stories each told by a different group or a combination of all of these stories into a single presentation; such as, "a day in the life." Inform the group the storie(s) they have decided they would like to explore in more depth will be this years Opening Night Achievement day project.

## 7. Curtain Call

All group members should go home with the assignment to find out all they can about the topic which was chosen for Opening Night. They may have to interview other elderly people. They should also write down points they feel should be included in the show. Members should also think of roles they could play in this story. It may be a role already outlined when the story was presented. Or it may be a new role you have developed to add to the story.

## 8. Review

Conclude the evening asking of questions about writing or presenting your 4-H speech.



# ACT 1: SCENE 5

## Roll Call

The character you would like to play in this year's Opening Night

## Back Stage

Conduct business meeting.

## Rehearsal

### 1. Dog and Bone

#### *Purpose*

Warm up

#### *Skills*

Concentration

#### *Method*

Have all members sitting on the floor in a circle. Choose one member to go in the center of the circle. The object is to get in the center of the circle and remain there as long as possible. Inform the member in the center of the circle that he is a dog and provide him with one article which is his bone. He is to protect the bone from all other dogs (the members sitting in a circle around him are the other dogs). But the dog in the center is getting tired and falling asleep. So he must shut his eyes. But he will protect the bone by relying on his other senses. If he sense another dog stealing his bone he will wake up chase the bone stealer out of the circle. The dog chased from the circle must stay outside the circle until a new dog is in the center. As soon as there is a new dog in the center everyone rejoins the circle. If the dog wakes up and finds the bone has been stolen the dog has one chance to guess who stole the bone. If he guesses correctly he remains in the center and the bone stealer must leave the circle. If he guesses incorrectly the person with the bone gets to be in the middle. If the dog in the center opens their eyes and finds the bone is still there and no dog is attempting to steal the bone then he must leave the center. He chooses someone who has not been in the middle to replace him. Remind all members they are dogs and must act like dogs while playing this game.

### 2. No you didn't

#### *Purpose*

To review speaking, and to show the effect NO has on a story.

#### *Skills*

Concentration, creativity, vocalization

#### *Method*

Have members find a partner. Have one member create and tell a "what I did" story (topic does not matter, it could be what I did on my holiday, what I did yesterday, what I did at summer camp etc.) The story teller should use his imagination to make the story as big and interesting as he can. However after a few sentences the listening partner will say "NO YOU DIDN'T. The story tell must agree and correct the statement they just admitted was false and continue the story in new direction. Allow the listener to stop the story a number of times with NO YOU DIDN'T. Then have the partners reverse roles, start a new story, and repeat the game. Debrief the exercise. Did this negative reaction make telling a story easier or harder? When you had to change the story did what you change allow the story to continue? How did you feel when you were told NO YOU DIDN'T? How did you feel about the person who said those words?



### 3. Character Statues

#### *Purpose*

To give a physical appearance to a character

#### *Skills*

Concentration, imagination

#### *Method*

Divide the members into two groups. You will alternate the exercise between the two groups. Have one group standing at the side of the work area. Have the second group walking independently through out the area. There should be no talking. The moving group should be concentrating on freeing their minds and bodies. The observing group should note the way they are walking and moving. When all members appear to be concentrating on their movement call freeze and a description of a character. For example you may say FREEZE - OLYMPIC GOLD MEDAL WINNER. The moving group should instantly freeze in a body position and with a facial expression appropriate for the character. Do not let the members stand and think how to look. Do not let them change features after the initial pose. They should freeze in the first position that comes to mind. Remind them they are statues of the character you have just described. Make sure they keep the focus as the other half of the members circulate amongst the statues just as if they were in an art gallery looking at statues. Remind the viewers of the statues there is no touching the statues nor talking in the gallery. They are simply to examine the statues these artists have built to depict the character described. When everyone in the viewing group has seen all the statues have the viewing group start moving about the room and the members who were statues to leave the work area and repeat the game. You can choose what ever character you wish the members to depict. Or you can have the viewers decide what statue should appear. Or here are some other examples:

Angry school teacher, bored carnival ride operator, excited kid on a ride, irritated bus driver, lifeguard spotting a drowning person etc.

### 4. Complaint Department

#### *Purpose*

To portray a character in a negative conversation

#### *Skills*

Concentration, acting,

#### *Method*

Have members find a new partner. One partner will be a shopper who is trying to return an item. The other partner is the manager of the complaint department in the store. The shopper must do or say everything in their power trying to get the store employee to take back what ever merchandise the shopper is trying to return. The store owner must do and say anything they can think of not to take back the item. As soon as the scene has been described, allow the conversation to begin.

After the scenes have been completed ask members what tactics they used to try to take back the item. Ask members who played the owners what strategies they used to refuse the request.

Repeat the exercise. This time the problem is one member (who played the store owner before) is a student who did not complete their assignment. The other character is the teacher. The student try to get the teacher to accept a late assignment. The teacher is to try to refuse the student's request.

Again, discuss the tactics each character tried using. If one group really does a good job, you may wish for them to attempt to recreate the arguments in front of the entire group.

Discuss what the objective was in each scene. Discuss what the conflict was. Discuss who was the protagonist and the antagonist. Discuss what is meant by the term tactic and strategies. What did members learn about characters through this exercise.





## 5. Presentation of Research

### *Purpose*

To allow members to contribute to this year's script.

### *Skills*

Vocalization, story line development, character development

### *Method*

Have each member tell what they found out about the topic picked last Scene as the story line for Opening Night. Who are the characters in this story? Who do you see yourself playing? Why? What would each character want?

## 6. Discussion of the Research

Can all these stories fit together? Can each character that was described by each member fit into a story line? If your story needed 2 characters, could someone else's character described tonight play those roles you described? Plan out who each person will be, what the theme of the story is. Decide on who is going to play what character in your Opening Night.

## 7. Discussion of Character

### *Purpose*

To find out what is meant by character

### *Skills*

Character Development

### *Method*

Group discussion of what the term character means. What determines a character? Why are there characters in a play? If you were a character in a play, how would others describe you?

## 8. Curtain Call

Encourage members to review this scene's script. Have members write up a character description of themselves. They will find some guide information at the end of this month's script as to qualities of themselves they must address.

## 9. Opening Night

You should know who your character is for opening night. Go home and decide what it is the character wants. What is the character's objective? Write up some possible lines between your character and other characters. How will they react to each other when they are on stage together. Write as much script as you feel you need to meet the goals you have set for your character. Next meeting we will run the scenes with each member's scripts.



# ACT 1: SCENE 6

## Roll Call

What is your character's objective in this year's Opening Night

## Back stage

Conduct business meeting. Make sure you start discussing plans for Opening Night. Will you have pot luck, dessert theatre, just a show? Advertising? Cost? etc.

## Rehearsal

### 1. Warm-ups

#### *Purpose*

Warm up

#### *Skills*

Concentration, movement

#### *Method*

Have members spread out throughout the work area. Have them stand comfortably with their feet shoulder distance apart. Their weight should be centred over their feet. Their knees should be directly over the toes. Knees should be slightly bent; not locked. Shoulders should be loose and not hunched or tense. Arms should hang limply at the sides. Close your eyes and relax all the muscles in your body. Relax your feet, legs, hand arms, head, and face (go through this list slowly). Now imagine a thread from the top of your head supporting your body. At the same time gravity is pulling your tail bone straight down. The action of the two forces is lengthening and straightening your spine. When your spine is loose and straight begin a slow arm rotation with your right arm. Use a slow gentle circle through the full movement of the arm. When that arm is loose do the same thing with the left arm. Now the thread is attached to your shoulders and your head is free. In slow motion your head drops forward so your chin is touching your chest. Now slowly rotate your head to the right so your left ear is pointing to the ceiling. Now move your head vertically across your body until your right ear points to the ceiling. Now gently roll the head so the chin goes back down to the chest. Repeat these slow neck rolls making sure you do not strain the neck or feel any pain. If you feel discomfort reduce or quit the movement. Now the thread to the ceiling is slowly loosening. As it does so you will slowly rotate forward from the waist. Your head drop forward first and then your neck and then your body rotates forward one vertebrae at a time until you are bent over at the waist with your head and arms hanging limply down. Now rotate back up one vertebrae at a time starting at the waist and moving up through the back, neck, and head. Repeat this slowly a few times. Now you are standing straight. Shake your entire body to shake out any tension and to be fully loose. Shake your arms, your legs, your head and your body. Make sure everyone feels loose and ready to move in any direction when this exercise has been completed.



## 2. Trust walk

### *Purpose*

To make sure everyone is trusting of other members.

### *Skills*

Concentration, direction, movement

### *Method*

Preparation required. Have one blindfold for each 2 members of the club.

Have members find a partner. Explain to all members that trust is critical to the success of any theatre production. Members must trust the other actors on stage at all times. If there is no trust there is no way an actor can be 100 percent in character. Our defence system would never allow us the freedom to act if we did not trust those acting with us. The object of this exercise is for members to be in a situation where trust is required and for the trust to be upheld. Have one member (A) of each pair put on the blindfold. The other member (B) will take the arm of the blindfolded member. The best way to hold the arm of A is to have A lay their forearm on B's forearm so that the A's elbow is inside B's elbow. B will be able to close their hand gently around A's wrist. In this way A's arm is supported by B's arm, is inside B's elbow, and A is gripped by the wrist. B should slowly guide A around the room. B should move slowly and verbalize directions. Does A accept what B is telling him and move without hesitation? When trust has developed, have B move A without words. Switch partners and repeat the exercise. You can also repeat the exercise where B follows A and only provides verbal instructions but no physical contact. Discuss this exercise. Was there trust? Was trust easier when there was also words spoken? How about when there was no physical contact?

## 3. In Your House

### *Purpose*

A mime exercise to combine movement, action, and imagination

### *Skills*

Concentration, imagination

### *Method*

If you have a large club or if you are short of time you can divide your club into groups. Have members stand in a large square in the work area. They are the walls to a house. You will define where the door to the house is by walking to the door, mime opening the door, enter the house, close the door, and then do one thing which is done in a home. It might be sitting on a chair, washing dishes, sweeping floor, brushing teeth.... The list is endless. Mime the activity, then return to the door, open it, exit, close the door. Walk around the house to any other member. He is to repeat your actions as exactly as he can. But before he leaves the house he is to do one new action. He then leaves the house and goes to another member who has not yet done the exercise and replaces him. The new member must repeat the action of the member who he replaced, plus add a new action. The game continues until all members have had a turn to repeat one action and add one new action.

As the game continues keep reminding members to try to copy actions completely. This includes where in the house the action is to take place. If there is a hall way to go down make sure all members use this hallway if they are going to the same area of the house. If there is another door inside the house make sure members use this door if moving in that area of the house.

Discuss the movements. What made this exercise difficult? What made it easy? What did you learn?



## 4. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

It is highly suggested you continue to conduct the suggested warm up exercise and at least one learning project each Scene. You have been supplied with 2 instructional activities to make sure you have at least one you can use if you so choose.

It is very important you now spend at least half your meeting time discussing and rehearsing your Opening Night. If your club follows the suggested schedule for this project you will have only 3 meetings which to rehearse the Opening Night (including this meeting.) Therefore it is necessary you plan additional rehearsal time. Depending on the length and degree of difficulty of your Opening Night you may wish to meet weekly, or on weekends, or your members may want to meet on their own with members they are on stage with and rehearse their sections independently and use the two remaining Scenes which are left to put the play together. Any method your club decides upon to handle rehearsals is fine. Just be aware it will take significantly more time than what is scheduled in the remaining scheduled Scenes to put the Opening Night together. Depending upon your show you may also require lights, sound or set construction. This too must be discussed to determine needs, who will do it, and when. You may need the help of experienced stage people, parents, or community volunteers. Do not be afraid to ask for help.

While the task of presenting Opening Night will appear daunting remember that if you are following the suggested schedule, this is only March and you are aiming for a June production. So you have 3 months to put together your Opening Night. Plan tonight what you are going to do, when you are going to do it, and run through the work the members have completed. As this is a new club, consider yourself as leader the director of this show unless you have obtained the services of someone in the community to act as a project leader and who is willing to direct the show.

Further instruction in this manual for the production of your Opening Night show is impossible. There are too many variables and truly this must be a production by the members to demonstrate what they have learned so a step by step process is neither possible nor advisable. Good luck.

## 5. Curtain Call

Remind members to read Script for this Scene. Have members create a list of hand props their character uses in Opening Night.



# ACT 1: SCENE 7

## Roll Call

A prop which your character needs for this years Opening Night

## Back Stage

Conduct business meeting. Plan Opening Night. When, Where, Advertising, Cost, Pot luck, Desert?

## Rehearsal

### 1. Airport

#### *Purpose*

Warm up, to create trust, to work on directing skills

#### *Skills*

Concentration, trust, directing

#### *Method*

Divide the work area into 4 foot by 15 foot areas. If possible outline these areas with chalk. If you cannot use chalk, string or twine will work. Divide the group into pairs with one pair to a marked off area. If you have more pairs than areas, pairs will have to take turns at an area. In each area have one person (A) stand at one end of the rectangle and then blindfold A. The partner of A (B) then takes available objects (books, chairs, shoes, bags, what ever is available) and creates an obstacle course within the rectangle. B then goes to the opposite end of the rectangle from A. He is the airport controller. A is a pilot. The objective of the game is for A to reach B without touching any objective or stepping outside of the rectangle. B provides verbal directions to A such as move left foot forward, slide right foot to the right, lift left foot to step over, etc. If A touches any item or steps out of the rectangle he crashes and the game is over. Partners reverse and repeat the action.

### 2. Picture Scene

#### *Purpose*

To answer basic directing questions.

#### *Skills*

Directing

#### *Method*

Preparation required: find pictures of 3-5 people. These picture should show the people in an activity. It should not be a posed picture of just people. Suitable pictures can be found in newspapers, magazines, and advertisements.

Divide club into groups of people so each group has a picture with the same number of people in the group as there are in the picture. Have each group discuss their photo. They should decide what is happening in the photo. If this picture was a freeze frame in a movie what would have happened before this picture and what will happen after this picture? What is the action? Who is pushing the action forward (protagonist)? Who is creating conflict? (antagonist) What is the mood? What makes this picture pleasing? (Aesthetic value) What makes this picture memorable? (dramatic value). What is the message? Write down your responses to each question. If you are concluding the rehearsal with this exercise have the members present what they found out about the picture to the rest of the club. Otherwise move to exercise 3.



### 3. Tableau

#### *Purpose*

To present a scene as frozen pictures

#### *Skills*

Imagination, acting, directing

#### *Method*

A tableau refers to actors assuming a stationary pose or picture which tells a story or communicates an idea or emotion. A tableau is actors freezing an action scene allowing an audience to observe all criteria of the moment.

Using the picture and information generated by the previous exercise have each group of people create two more pictures. The first will show what would have happened that started the action portrayed in the picture that was handed out. The second tableau will show what the group feels will happen after what they observed in the picture. The two tableaux which the members create should all reflect the same action they identified in the photo. For example if the picture shows a bank robbery in progress the first tableau the members present might show members putting on masks or sneaking into the bank. The scene following may show the escape, or a gun battle, or arrest of the members. Give members time to plan their pictures and then have each group present the pictures to the rest of the club. After the tableaux have been presented have the audience tell the acting group what the action is they think the group is trying to portray. Is this the action the group wrote down in exercise 2? Does the audience have any ideas which could have helped portray the action? What message was the acting group trying to present? Does this message match the original photo's message?

### 4. Opening Night Rehearsal

#### *Purpose*

To Rehearse your achievement day project

#### *Skills*

All skills

#### *Method*

It is highly suggested you continue to conduct the suggested warm up exercise and at least one learning project each Scene. You have been supplied with 2 instructional activities to make sure you have at least one you can use if you so choose.

Continue to work on Opening Night Project.

### 5. Curtain Call

Remind members to read Script for this Scene

Have members identify any technical effects, (light or sound) or special makeup, or special effects the club could try to enhance the Opening Night Performance.

# ACT 1: SCENE 8



## Roll Call

A technical effect which you feel should be included in this years Opening Night

## Back Stage

Conduct business meeting. Final Planning for Opening Night. Arrangements for award presentations or thank you's (if any). Year end business.

## Rehearsal

### 1. Technical Theatre

#### *Purpose*

To introduce stagecraft to members:

#### *Skills*

Stagecraft

#### *Method*

Stage craft is an important component of modern theatre so we cannot ignore the technical skills in a Performing Arts Project.

But all stagecraft requires specialized training and knowledge to achieve the effects desired on stage. Basics can be described in books. In fact there are many books which have been published describing stagecraft techniques. Some books deal with only one facet such as lighting or makeup. Other books cover a range of topics.

In this project the members scripts provide only brief overview of set construction and painting of sets in Act 1, Makeup in Act 2, and Lighting in Act 3. This information is simply to explain how these technical skills enhance theatre performances. Very little attention is paid to the actual process of doing these skills because methods cannot be described in a few pages. Second, training and experience are needed not only to perfect the techniques but experience is especially important in order to teach these skills. Third, all technical work presents dangers so supervision of this work by an untrained leader is not recommended. Fourth, most technical practices require tools or supplies which members and probably your club will not have access to.

There are very few exercises which will provide working knowledge of technical skills which a 4-H leader without training, supplies, or tools could lead. For this reason the typical Rehearsal portion of the meeting will not support training in technical theatre or supplement the Scripts.

What the 4-H Performing Arts leader should consider for Scene 8 of each Act is to invite a guest speaker who has experience in a stagecraft area to speak to the members. It is not necessary for the speaker to address set construction in Act 1, or makeup in Act 2. Rather examine your Opening Night script to find out which technical skill could be best applied to your Opening Night Performance. If you require members to appear older, invite a stage makeup artist. If you require costuming, contact a costume designer. If you need sound effects, attempt to get a sound effects technician to come and speak to the group.

You may have to change the time and date of your regular meeting to accommodate a speaker. You may even choose to change the typical meeting format to a half day, or even a full day workshop. A day long workshop, under the guidance of a theatre professional, may allow you to build your set if your topic selected for study is set construction.

Speakers can be found by contacting local community theatres, drama teachers at schools or colleges, or professional theatres. If you are seeking an intensive workshop one of the best sources is the Workshop by



Request through Theatre Alberta. Theatre Alberta will find a theatre professional in any of the theatre stage craft and partially pay the cost of their visit to your club if your club is a member of Theatre Alberta.

If you are considering a Workshop by Request, you will find contact information for Theatre Alberta in the Resource section of this guide. You must request a visit well in advance of the date you want to hold your workshop, so begin planning this request as soon as you have a script chosen and you know what stage craft would provide the most benefit.

## 2. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

Continue to work on Opening Night Project.

## 3. Curtain Call

Remind members to read Script for this Scene

Review the date and times for your Opening Night Dress Rehearsal and Performances. Also review Opening Night format to make sure everything is planned, and everyone knows their duties.

Remind members to complete their Scripts and bring turn them in to the leader at the end of the club year.

Remind members to complete their 4-H diaries and hand them in at your Achievement Day.



# ACT 1: **NOTES**





	SCENE 1 THEATRE	SCENE 2 MOVEMENT	SCENE 3 SCRIPTING	SCENE 4 SPEAKING	SCENE 5 CHARACTER	SCENE 6 ACTING	SCENE 7 DIRECTING	SCENE 8 TECHNICAL
SUGGESTED DATE	October	November	December	January	February	March	April	May
BACK STAGE BUSINESS	Organize Club Elect Officers	Business Meeting Christmas Party?	Business Meeting	Business Meeting Public Speaking	Business Meeting	Business Meeting Plan Opening Night	Business Meeting Plan Opening Night	Business Meeting Opening Night Awards?
ROLL CALL	Own Name	Name of Alberta Theatre Group	Name of Person	Nursery Rhyme Character	Accent of Phase	Your Character's Objective	One Prop I Need	A Technical Effect Needed
WARM UP EXERCISE	Where Do I Belong	Its Me	Name Circle	Breathing	Character Walking	Energy Ball	Stage Directions	Technical Theatre Speaker Opening Night Rehearsal
REVIEW LAST MONTHS WORK				Public Speaking				
REHEARSAL EXERCISES	Pass The Squeeze Sensing Space Imaginary Ball Transforming Object Add A Piece	Explosion Tag Contrast Moving Group Movement Human Knot	Story Construction One Word Action Words Word Scripts	Nursery Rhyme Monologues Nursery Rhyme Reviews Emotion Nursery Rhymes Message Review	Neutral Conflict Open Scene Opening Night	Trust Tilts Bus Stop Opening Night Rehearsal	Body Positions Tableau Opening Night Rehearsal	
REVIEW MEETING								
CURTAIN CALL ASSIGNMENT	Opening Night Plan, Theatres	People Involved in Theatre	Nursery Rhyme Messages	Character for Message Delivery	Lines for Message Delivery	Property List	Technical Effects Needed	Complete Diary
SCRIPT	Remind members each meeting to read and complete Scripts							

*Public Speaking Date:* \_\_\_\_\_

*Opening Night Date:* \_\_\_\_\_

*Extra Opening Night Rehearsal Dates:* \_\_\_\_\_

# ACT 2: SCENE 1

## Roll Call

Have members say their name

## Back Stage

Conduct business meeting. Must elect officers for the new club year at this meeting. Payment of dues must be discussed. Provide outline of the year.

## Rehearsal

### 1. Where Do I Belong

#### *Purpose*

Introduction of Member

#### *Skills*

Observation, concentration

#### *Method*

This is a fun ice breaker to introduce new members to the club. It will also reveal relationships between members. Ask the group to form a single file line as quickly as possible when you say, "Go". But tell them they have to form the line as per your instructions. Then tell them the line has to be from the shortest to the tallest. Say "Go". As soon as the line has formed give them another criteria. For example: from youngest to oldest, alphabetically by first name, or last name, or middle name, years in 4-H, grade in school, etc. Continue this game with as many criteria as you want to use.

### 2. Pass the Squeeze

#### *Purpose*

Introduction, group building

#### *Skills*

Concentration

#### *Method*

This is a very simple team building activity. Form a large circle and have everyone hold hands. Explain to the group they are to maintain eye contact with the person across from them. Explain all they have to do is pass the squeeze on to the next person when they receive it. They should pass the squeeze just as they receive it. When everyone understands the exercise gently squeeze the hand of the person on your left. When the squeeze comes around the circle to you, send it back by squeezing the hand of the person on the right. When the squeeze comes back vary the length of the squeeze or the pressure of the squeeze. Make sure you do not squeeze so hard it would be painful for anyone in the group. When everyone is comfortable with the squeeze game you can start a second squeeze going in the opposite direction. See how fast you can get a squeeze to go around the circle.





### 3. Sensing Space

#### *Purpose*

Introduction to imagination, shapes, objects

#### *Skills*

Concentration

#### *Method*

Explain to the group everything has form. Even the squeeze in the last game had form. By changing the form of the squeeze (like length of time of the squeeze or speed) you gave a different meaning to the squeeze. Allow discussion on this. Divide the club into two groups. Have half the group as an audience and the other half as participants. Have the participants extend their arms out in front of them with the palms facing. Have the audience watch the participants. Now have the participants sense the space between their open palms. Instruct the participants to move their hands back and forth and up and down with their palms always facing. Tell members to move your arms but always to keep palms facing so they can feel the space. Have the participants start to play with the space between their palms. Shape it. Make it thicken. Play with the space.

Have everyone stop and ask the audience what they seen. Do they think the participants really felt the space? How do you know? Ask the players if they really sensed the space between their hands. Could they change the feel of the space? Did it have bounce? Did it thicken?

Repeat this exercise with the audience now participating and those who have already done it watching.

After the second group has had a chance to sense space have them pick an audience member as a partner. Have these two people stand about 3 feet apart with palms facing the palms of their partner. Together feel the space between each others palms. Move your hands around always facing your partners and see how that changes the space. Without touching your partner's hands increase the pressure on the space. How would you increase the weight of the space?

Have everyone stop. Discuss this exercise. When working together did you feel the shape of the space change? Did you think about your hands or the space between your hands? Would you get the same feeling in outer space? Are you sensing the air between your hands or the space between your hands.

### 4. Imaginary Ball

#### *Purpose*

To create and respond to space

#### *Skills*

Concentration, observation

#### *Method*

Have the group form a circle with about arm's length between people. Create a ball in space. Show all members of the group the ball you have created. Show the size, the shape, the weight of your ball. Now give your ball to a member of the circle and allow them to sense it. After they have had a chance to study the ball have them pass it to the person on the left. Continue to examine and pass the ball around the circle. When the ball gets back to you make sure it is the same size and weight. Now gently toss the ball to someone on the other side of the circle. They should catch the ball and then toss it to someone else. As the ball is being tossed ask the group: Where is the ball? Are you keeping your eye on it? Do you see the ball? How fast is the ball going? Throw it faster! Throw and catch it in slow motion! Your ball is changing form, it is now a balloon. How do you throw a balloon? How do you catch a balloon? Now the balloon is a medicine ball. It is same size but 100 times heavier. How do you throw it? How do you catch it?

After playing with the ball have everyone sit down and discuss the ball. Was the ball real to you? Did you see it? When you were not throwing or catching could you follow the ball? Do you think the people throwing and catching the ball really believed in the ball?



## 5. Transforming an Object

### *Purpose*

To give and change form of an object

### *Skills*

Concentration, observation

### *Method*

Still in the large circle take the space ball again and pass it around the circle again. Have the members study the shape, size, feel, texture of the ball. However, this time the ball may change form. As a person is holding the ball he may sense the ball changing. If it starts to change shape let it change. Define the change with your hands and pass this new object on to the next person. The next person will study the new object, its shape, and size and play with this new object. If the object changes again pass on the new object. If it does not change simply pass on the object to the next person. As the object is going around the circle continually remind the members to examine it, study it, play with it. Make sure you stress members should not plan to change it, but rather let it transform itself in your hands. Do not plan what it will be, let it be what it is and becomes on its own.

Again take a break and discuss the game. Did the object actually change in your hands? Did you think about the change or the shape it was changing into?

## 6. Add a Piece

### *Purpose*

To create a object in space

### *Skills*

Observation, concentration

### *Method*

Divide the members into groups of 4 to 6 people. Each of these groups are going to create an object in space by adding one piece. To do this have each group stand quietly for a minute feeling the space in front of them. Then one member will step forward and create one object from space matter. Work slowly so all members of your group can see what you are creating. As soon as you have completed that one simple object step back. As soon as someone else in the group knows what has been created they should step forward and create one more object from space material to add to that the first person created. You may add a new, single, related object next to the first object or you may have refined the first person's object. When the second person is done a third person repeats the process and so on. When everyone has had the chance to add a piece stand quietly until all other groups are finished. As leader keep reminding the group to concentrate on the work each person is doing. Ask if watching group members are seeing what is being created. Does the object have its own space? Do members working on the object sense the work which has already been done by others? Is it there? Are you respecting their work?

Discuss the game. What was each teams creation? Is that what the first person started out to create? Why did it change? Did you plan what to add or did you add something based on what you others had already built.?

Repeat this game as time permits. After one or two rounds have one group work on the object while all other groups watch.



## 7. Review

Discuss being part of a group. Discuss form that groups can take. Ask what form theatre is?

Does theatre change? Has theatre changed? Invite the group to study the history of theatre in their manuals.

## 8. Curtain Call

Remind members to work on their curtain call assignment of what types of theatres are in their area and what do they do. Then ask the members to say what form they would like their project to take for the year and what form the achievement day should be.

# ACT 2: SCENE 2

## Roll Call

Name of an Alberta Theatre group

## Back Stage

Conduct business meeting. Payment of dues accepted.

## Rehearsal

### 1. Its Me

#### *Purpose*

Introduction of Member

#### *Skills*

Movement, observation

#### *Method*

Have the members stand in a circle. The first person says his name and while saying the name makes one simple movement. As a group everyone else responds Hi \_\_\_\_\_, and repeats the same movement as the name is said. The second person says his name and makes a new movement. Again the entire group repeats the movement while saying Hi \_\_\_\_\_. This game can be repeated with by each person saying their name with a tone of voice to go along with the movement. For example say the voice with anger while shaking your fist. Or whispering your name with a finger to your lips.

### 2. Explosion Tag

#### *Purpose*

Warm up, to reduce self conscious behavior.

#### *Skills*

Movement

#### *Method*

Divide your group in half. Half will play and half will watch. After the game is completed switch so everyone gets a chance to play. This is a variation of tag. It is different than tag in that when you are tagged you must explode. Select one person to be it. He must then attempt to tag the other players. Make sure play area boundaries are defined. Anyone going outside the boundary must explode immediately. There is no right way to explode if you are tagged. Simply use your body and voice to spontaneously explode as soon as you are tagged. Do not plan your explosion but just let it happen. The audience should identify the biggest and best explosion.





### 3. Contrast Movement

#### *Purpose*

To understand the difference in movement.

#### *Skills*

Movement

#### *Method*

Have a discussion on what contrast means. Make sure everyone understands the concept. You might want to provide a few examples like hot/cold and beautiful/ugly. Ask the members to find a partner and then give them a few minutes to list all of the contrasts they can think of. Now ask them to think of movement concepts which show contrast. For example fast/slow. Now each member pair should choose one of their contrasting concepts they have listed and decide how that concept could be shown with movement. When they have a choice they are to come and whisper to you the contrasting words. If no other pair has picked this contrast tell them they can act out this contrast. One person will perform one of the words at the same time their partner is performing the other word. Make sure each pair of members work on their own and do not tell anyone else what words they are trying to demonstrate. Give them time to practice and then bring the entire group back together. One by one each pair will demonstrate the contrasting words and it is up to the rest of the members as the audience to guess what words they are acting out.

### 4. Group Movement

#### *Purpose*

To move as a group in various situations

#### *Skills*

Concentration, observation, movement

#### *Method*

Divide the members into groups of 4. Have the groups spread out. You will provide a situation that all 4 groups must provide the actions for. Once the situation is given each group may discuss the situation for one minute and then must start acting. The action must continue until you say stop. All members of all groups should be active at all times. Now assign a new situation to each group. Here are 5 situations. Feel free to add other situations. Try to have a contrast of speed of action because of environmental conditions or time constraints.

- You are a race car pit crew and your car has just made a pit stop. You service the car but then cannot get it going to get it back in the race.
- You find time has slowed to 1/2 speed. Everything is in slow motion. You are a medical crew operating on a patient
- You find time has accelerated to 3 times normal Your family is getting ready for school under these conditions
- You are the astronauts building a moon base. So you are working in very low gravity
- You are astronauts who just landed on a planet with a gravity double that on earth and you are attacked by the inhabitants of the planet.

After all groups have had the chance to do all these actions concurrently you will assign one action to each group and have them refine their movements through rehearsing for the next few minutes. Then have them present their movement to the other groups. Following each presentation discuss the actions. Did the actions meet the situation? Was everyone involved the entire time? Did they do anything which would be in contrast to the situation? Could they have done anything more to portray the situation? Etc.





## 5. Human Knot

### *Purpose*

Cool down, fun

### *Skills*

Deduction, movement

### *Method*

Have all members form a tight circle. Everyone puts both hands into the center and grabs on to someone else's hands. The only rules which must be followed if you want to be able to untangle the knot is do not grab both the hands of one other person or your own other hand. Once everyone has someone else's hands attempt to untangle the human knot without letting go of the hands. It may require turning, twisting, stepping over or under hands. But all knots are solvable given time. You may end up with one large circle or a couple of interlocking circles, but the problem is solvable. Have fun.

## 6. Review

Review movement and how movement is important to a performance.

## 7. Curtain Call

In Scene 1 we identified theatres which were in our area and in Alberta. Now let's try to identify people in our area involved in these theatres or in any performing art. It may be an actor in community theatre. It may be a person who helps build sets or runs the lights for a theatre group. It may be a drama teacher in school if there are no community or professional theatres. It may have been someone who appeared as an extra in a film once or in a commercial. It may be a singer who appeared has been on stage or it may be a band member. They need not have been in a drama production. Any type of performance including singing, dancing, stage, or film is okay. Just try to find one person who is willing to tell you of their experience. Why do they do what they do? What have they learned by their performing experience? Talk to this person and record their answers in your script.

Instruct your members on proper interview techniques. Members in the club who have completed Act 1 should review interview techniques listed in Act 1 Scene 3. Senior members explain interview techniques for new members. As a review, the main points about interviewing presented in Act 1 Scene 3 are summarized below.

- Find someone to interview who has the information you are seeking. Do not interview someone who knows someone this happened to.
- Call for permission to interview the person. Do not just start asking questions and writing down answers. Make sure they agree to answer your questions.
- Explain who you are and why you would like to ask them questions.
- Make an appointment when you can interview them. Just because they gave you permission to interview them, does not mean they have time right now to talk with you. Find out when they will have time.
- Prepare your questions for the interview ahead of time. Decide what you want to find out and what questions you can ask to receive the answers you are looking for.
- Remember the 5 Ws when writing out questions. Who, What, Where, When, Why, and How
- When you arrive, double check that the person has time to speak with you, and how much time that may be.
- Don't just ask the questions you have written down. Listen carefully and if the person says something you want more information about, ask.
- If the person you are interviewing gets tired even though you have not asked all your questions thank them and ask if they have anything else they would like to say then go.



## ACT 2: SCENE 3

### Roll Call

Name of the performer you interviewed

### Back Stage

Conduct business meeting.

### Rehearsal

#### 1. Name Circle

##### *Purpose*

Introduction of Members

##### *Skills*

Concentration, memory

##### *Method*

Have members sit in a circle. The first member says: "Hello I am \_\_\_\_\_" and gives first name. The next person either right or left replies "Hello \_\_\_\_\_ I am \_\_\_\_\_." The third person says Hello \_\_\_\_\_ and \_\_\_\_\_, I am \_\_\_\_\_." Continue around the circle until everyone has had a chance to say their name. Then start with the last person who gave their name and repeat the exercise but go in the opposite direction. This will allow everyone the chance to say their name twice and say hello to everyone in the circle. You might want to try it a third time or fourth time to see how fast you can go or to see if it can be done without any errors.

#### 2. Review

Take a few minutes to go around the circle and discuss the interviews which the members carried out since the last meeting. Don't ask members to recite the questions they asked and the answers they received but allow a couple of minutes for each member to reveal any insights they got into performing arts. Why do people perform? What do they get out of performances? How much time does one need to invest into performing arts to become proficient? etc.

#### 3. Story Construction

##### *Purpose*

To be creative.

##### *Skills*

Concentration, creativity, vocalization

##### *Method*

Have all members sitting in a circle. Explain to the group they will be writing a story together. The story they write will not be planned but rather built by each person contributing a few words at a time. If a member is speaking and you say stop that person he cannot even finish the word he is saying but must stop instantly. As soon as you say stop, randomly point to someone else. The person you point at must continue the story immediately without repeating even the last word spoken. Choose one member to start telling a story. After he has spoken at least a few words, and at most a couple of sentences, say stop and point randomly for the next person to carry on the story. If a person has trouble with this exercise, only let them say a few words but return to them frequently. Try to catch people off guard. Point at persons who are not paying attention. Try to stop what someone is saying in mid thought. If you are able to stop them from completing the



direction they are trying to take the story the results will be much more interesting. Make sure the story is not planned ahead but builds with each change. If possible tape record the story for review after.

When everyone has had the opportunity to contribute and the story has reached a conclusion discuss what was created. Did the story have a start, build in interest, a climax and a conclusion? Did everyone keep listening and building the story? Were people trying to control where the story was going or were they happy just to add to where the story was at the moment? Was the story good? Why? Could the story have different endings than what it did?

#### 4. One word

##### *Purpose*

To be creative.

##### *Skills*

Concentration, creativity, vocalization

##### *Method*

Repeat the last exercise but instead of letting people add thoughts to the story each person is only allowed to add one word. To keep the pace of the story simply have the next person sitting in the circle add a word. Keep the interest high by going fast. Do not preplan the word but say the first thing that comes to your mind when it is your turn to add a word. Continue going around the circle until the story reaches its conclusion.

Again debrief the exercise. Was this easier or harder? Did you find yourself preplanning the word since you knew when you would be speaking? Did the story make sense?

#### 5. Action words

##### *Purpose*

To recognize the words which deliver action in a script

##### *Skills*

Concentration, acting,

##### *Method*

Divide your group into 2 teams - actors and directors. The acting team leaves the room while the director team thinks up an action verb. They also think of a word which rhymes with the verb they have chosen. The acting team is called back and presented with the rhyming word. The actors are then given a few minutes to guess what the action word might be and to plan an action which represents the hidden verb. For example, the director team decides on the verb MOW. They decide the word they will share with the acting team is DOUGH. The acting team upon hearing the word DOUGH thinks the hidden verb might be THROW, BLOW, or ROW. They divide up their team into 3 groups each of who will perform one of these actions. If the actors get the answer right, they get a point. If they fail to guess the verb, the directors gets a point. Reverse roles and continue this game alternating between acting and directing teams.



## 6. Word Scripts

### *Purpose*

To combine single words into a story.

### *Skills*

Writing, concentration

### *Method*

Have each member write down 6 familiar words. Do not include and, or, a, the, but, or other connecting words. Collect the lists from each person and then divide the members into teams of 3. Pass out randomly the lists to each group. There should be 3 lists of 6 words for each group. The task of each group is to write a story using all of these 18 words. You can add in connecting words like the, a, etc. Other words you have to use must be recorded on another list. The object of the exercise is to use all 18 words in a story with as few additional words as possible. When your group has written the story, one person will read out the story to the rest of the members.

## 7. Review

Review exercises practiced today. What was the purpose of these games? What does a story need? How do you write a story? Discuss monologues. What is a monologue?

Make sure all members understand a monologue is when only one actor is on stage. This lone actor is not merely telling a story, he is acting the part. He still has an objective to reach and he may use the audience or an imaginary person off stage as the other character he is confronting.

If possible demonstrate a monologue of your choosing.

## 8. Curtain Call

This Scene leaves us with 2 tasks to complete by the next Scene. The first you can start at the end of this meeting in a group setting if you have time available. What each member is to do is to choose their favorite nursery rhyme. Write out the nursery rhyme as if you were one of the characters. In other words you will write a monologue of that nursery rhyme from the view of one of the characters. Next meeting you will perform the monologue you have just written. Keep it short. Remember you are the only character on stage, and your voice is the main communication tool you have.

Your second task deals with this years Opening Night Project. This year we will be writing our own script. As seen in this Scene we must have a message we want to share with an audience. So by next meeting have half a dozen ideas of messages you feel young 4-H members should share with an audience.



# ACT 2: SCENE 4

## Roll Call

Name of the nursery rhyme character you have written a monologue for

## Back Stage

Conduct business meeting. Decide on public speaking - where, when, who etc.

## Rehearsal

### *Purpose*

Proper Breathing

### *Skills*

Concentration, vocalization

### *Method*

Have members lay flat their backs on the floor. They should concentrate on relaxing all parts of their body. Tell them to start with the toes and to think of relaxing the toes. Then go up the body slowly stressing the members think about relaxing each part. Take your time. Tell them to relax the feet, the legs, the thighs, the stomach, the chest, the fingers, the hands, the arms, the shoulders, the neck, and the head. Now they should relax the facial muscles, the jaw, the cheeks, and around the eyes.

When they are relaxed have the members place one hand on their stomach and one on the chest. Have members note how the hands move as they breathe normally. Now have all members take a deep breath in. Did the chest and shoulders raise and the stomach drop? Or did the shoulders stay still and the stomach expand? You want the stomach to expand when breathing deeply and there should be little shoulder movement. This is called diaphragmatic breathing. Practice this breathing as you lay on the floor relaxed.

Now have the members move to a partner. Have the partners lay flat on their backs touching top of head to top of head or head to the shoulder of the partner. Again get relaxed. Make your breathing audible by breathing out with a sigh. Try to harmonize your breathing so one person is breathing in as the other person is breathing out. When you are aware of your breathing and your partners and you are breathing is in sync have one person make a sound as they breath out. The partner returns the same sound when they breath out. After a few times change the sound and share this new sound. When you are proficient with sound sharing start sharing words.

## 2. Discussion

Form a circle. Discuss the previous exercise. How many people were aware of the way they breathed before the exercise? Are you more aware now? Could you share sounds? Are you more relaxed after the exercise? Stress members use relaxation exercises before any theatre work or vocal presentation.

Explain public speaking is a requirement of 4-H and all members are expected to either make a speech or do a demonstration. Explain even though all members of this club are participating in a communication project already with their achievement day project, formal speaking is a different skill which should be done. It will assist with your stage voice and it is worth points in your diary.

Now go through the rules and regulations for public speaking and demonstrations (if any of your members want to do a demonstration. Make sure you discuss age groups, that each speaker must write a new speech each year, no plagiarism, no gimmicks etc.



If you have a senior member who is an accomplished 4-H speaker have them give their speech from a previous year so members can see how a presentation should be made. Point out the salutation, introduction, body of the speech, and conclusion after the speaker has finished. If you do not have a speaker in your club, invite a speaker from another club to give their speech.

Stress practicing your speech, use of notes (and size of notes), not reading speech, gestures, eye contact etc.

Explain impromptus and how to plan an impromptu using the 5-Ws. Detail the time requirements for impromptus. Make sure members realize an impromptu is written and presented just like a prepared speech with a salutation, introduction, body and conclusion.

Explain the time keeper and judging system

Conclude this discussion by seeking questions from members about speaking

### 3. Nursery Review

#### *Purpose*

To vocalize a story we created

#### *Skills*

, creativity, vocalization

#### *Method*

Each member will present the nursery rhyme monologue they wrote as if they were one of the characters. Encourage members to make this presentation using the good speaking methods just discussed.

### 4. Review the nursery rhymes

#### *Purpose*

To provide guidance in making a speech

#### *Skills*

Listening, providing constructive criticism

#### *Method*

Have a general discussion as to the nursery rhymes. Did everyone tell the story from the view of a character? Did they use good speaking techniques? Without directly addressing any person have members say what other members should try to do. For example: be louder.

### 5. Emotional nursery rhymes

#### *Purpose*

To deliver lines with emotion

#### *Skills*

Voice, concentration, acting

#### *Method*

(Preparation required: Have slips of paper with an emotion written on it. Some emotions you could use include afraid, bored, confident, depressed, confused, grumpy, happy, nervous, quiet, sad, shy, sympathetic, worried, energetic, etc.) Repeat the last exercise but this time you must present your nursery rhyme story with the emotion which you draw from the hat. Each member will draw an emotion from the hat and then presents his monologue with the chosen emotion.



## 6. Discussion

Did this make the nursery rhyme more interesting? Can we use this technique to make our characters, acting, and speaking more interesting?

## 7. Opening Night planning and Curtain Call

### *Purpose*

To decide what our opening night project will be

### *Skills*

Creativity, vocalization

### *Method*

Each member had been asked to write down ideas of a message you feel young people should tell other people. Have each member present their ideas as to what the message could be that we could dramatize and share with a theatre audience.

If possible use a flip chart to list these ideas as they are presented.

After all the ideas have come forward have members discuss ideas as to whether they could be staged. Let the members discuss how ideas they like could be done.

Decide whether to do just one idea or if the members want to form groups of 3 or 4 people and express one idea for each group.

If you are going to do a number of ideas is there a common theme which would tie all of these ideas together?

Now that the message has been chosen, how is the idea going to be presented? By comedy or drama? What will be the story line to present this message? Who will be the characters to carry the message? For each character will they have an objective to push the message forward or will they be an antagonist who creates conflict.

Decide the roles each member will play in the show, the focus the members will have and instruct them to write a story line, and lines for their character. Encourage them to share with others before the next meeting the work they are doing as next month somehow all of this information must be put together.

If time permits allow them to form groups if they are doing a number of messages. If each group is preparing part of the message to do some planning before they leave.

## 8. Review

Review the rules of public speaking and how to make a good speech. Encourage all members to start working immediately on their speeches. Encourage members to come up with characters, and lines which add to the message which has been chosen to be the basis of this years Opening Night.



## ACT 2: SCENE 5

### Roll Call

A phrase or accent I learned

### Back Stage

Conduct business meeting

### Rehearsal

#### 1. Character Walking

##### *Purpose*

Warm up, to try different movements

##### *Skills*

Concentration, characterization

##### *Method*

Simply walk about the work space (milling). Concentrate on how you are moving. Feel how your feet touch the floor. Think of how your weight shifts from foot to foot and from leg to leg. How much arm swing you have? Do your shoulders move? Does your head move? Do you hear your footsteps?

Now find a partner and take turns watching how the other person walks. Can you walk exactly like them? Try it. Are your footsteps the same length? Is your head carried at the same angle? Is there any small characteristic of their walk which is unique to that person and are you copying that characteristic?

Now each member should exaggerate a walk and have the partner follow. When both of you are walking exactly alike, switch partners and have the new leader create a walk. Practice that walk.

Now find another pair of walkers and choose one way of walking and in unison all of you copy the same walk. Continue adding people until the entire group is moving together.

When everyone is concentrating on moving identically instruct the group to try to all stop at the same time just by sensing when the group is going to stop. Do not tell them to stop moving but allow the group to see if they can reach the level where they can stop on their own as a group.





## 2. Neutral

### *Purpose*

To find the base from which we build characters

### *Skills*

Concentration

### *Method*

Set chairs in a semi circle. In the open side of the circle place one chair. One by one each member will have a chance to sit in this chair and discover their neutral position. Choose one member to start. Have that person sit in the chair with the remainder of the group sitting facing that person. Give the individual in the chair a short period of time to relax and attempt to find a body position and facial expression which shows absolutely no character, not even their self. Their objective is to be in neutral, ready to be anyone or anything, but at the moment they show no character. Have the members in the chairs begin to pick out anything which indicates this person is not in neutral. If they think you are nervous they should simply say you look nervous. In which case try to let go of all nervousness. Do not try to look calm, just let go of the nervousness. If someone says you look happy, try to remove the features that make you look happy. Find the face that shows no emotion. For the members observing do not tell them what to do. For example: do not say sit up straighter or your shoulders are hunched. Tell them what you see. For example: you look tense, or tired, or worried. This is a very difficult exercise to master but one which is critical if you are to build a character based on the script rather than on you as an actor.

## 3. Conflict

### *Purpose*

To illustrate conflict

### *Skills*

Concentration, acting, characterization

### *Method*

Have members find a new partner. Decide on a task which is something your partner might be asked to do. It does not have to be something which can be carried out at the meeting or even in the building. For example: you may decide one member is to ask the other to wash the family car. The member which is going to be asked to do it is not going to want to do that task. So we know have the objective of one actor: to get the other one to do a specific task. We also have the conflict: the second actor does not want to do the task. What we need now is a tactic or strategy which will allow the first person to get the second to agree to the task even though he does not want to. However there are some constraints. The actor with the problem can only ask questions. The actor who does not want to do the task can only answer yes or no. The first actor should use any tactic he can think of to get the second to do the task as long as the tactic can be presented as a question. The second should refuse to do the task for as long as they can. Continue this game until the first actor agrees to do the task or until the one asking gives up asking. Then switch roles and repeat the game.

Debrief. What tactics worked? Did everyone solve the problem, or reach the objective, and get the second person to finally do the task? Why or why not?



#### 4. Open Scene (this exercise is taken from the US 4-H theater program Act 3 Activity 8)

##### *Purpose*

To determine who the characters are from the lines.

##### *Skills*

Character development

##### *Method*

Preparation required. Have the following script written out for everyone.

- A Never again  
B What?  
A Never again  
B Right.  
A I really mean it. Never  
B Okay  
A You think I am kidding?  
B I didn't say that  
A It doesn't matter anyway  
B I know  
A Wow  
B What?  
A I really did it  
B I gotta go  
A I mean I really did it.  
B I know  
A Never again  
B Right.

An open scene is a scene which could take place anywhere and the characters could be anyone. Have the members get a partner and allow each pair to read through these lines a number of times.

Now have the pairs say the lines to each other a few times. Now each pair should decide who these characters are and what they are talking about. The more details about these characters you can figure out the better. Now go back and practice this scene adding in movements and attempt to define your character through your speech and body language.

When you have the script memorized and you feel your acting shows who the characters are, present the scene to the rest of the group and see if anyone else knows who the characters are you are portraying.

#### 5. Opening Night planning

From the previous scene you were to come up with a possible story line and some script for the character of your choosing for this years Opening Night. Present your work.



## 6. Discussion of the Research

Can all these stories fit together? Or will this years Opening Night be a collection of scenes? Make the decision on who will be working together in each scene so they can have a script prepared for the next meeting.

## 7. Curtain Call

Encourage members to review this scene's script. Have members write up a character description of the character they have chosen to play. They will find some guide information at the end of this month's script as to qualities of themselves they must address.

## 8. Opening Night

You know who your character is for opening night, now go home and decide what it is the character is going to want. What is the character's objective? Write up some possible lines between your character and other characters. How will they react to each other when they are on stage together. Write as much script as you feel you need to meet the goals you have set for your character. Next meeting we will run the scenes with each members scripts.



## ACT 2: SCENE 6

### Roll Call

The objective of the character you would like to play in this year's Opening Night

### Back Stage

Conduct business meeting. Start planning Opening Night. When, Where, Advertising, Cost, Pot luck, Desert?

### Rehearsal

#### 1. Energy Ball

##### *Purpose*

Warm up

##### *Skills*

Concentration

##### *Method*

Have members spread out throughout the work area. Have them stand comfortably with their feet shoulder distance apart. Their weight should be centered over their feet. Their knees should be directly over the toes. Knees should not be locked but slightly bent. Shoulders should be loose and not hunched or tense. Arms should hang limply at the sides. Close your eyes and relax all the muscles in your body. Relax your feet, legs, hand arms, head, and face (go through this list slowly). Now open your eyes and look straight up. Above you is a beautiful golden ball of energy. You want that energy but your feet are planted firmly on the floor. They will not move. So stretch up as high as you can but with your feet remaining flat on the floor. The ball is still just out of your reach. Stretch more. You still cannot get it. Now the ball is starting to move slowly in a clockwise circle just out of your reach. The circle is about 6 inches in diameter. Follow the ball with your out stretched hands. Be ready to grab it if it comes within your reach. Now the circle has widened to about a foot in diameter. Follow it again as it makes a slow circle around your head. Each time the ball reaches a point directly in front of you it drops a little in height but backs off about 6 inches so it is always just out of your reach. Follow this ball while it makes another half dozen circles; each time widening the circle but lower in height. Now the ball stops right in front of you about shoulder height. It reversing direction and each circle is a little higher. After a half dozen circles it again stops right above your head just out of reach. Now the ball is slowly curving downward right in front of you but always remaining just out of your reach. When it reaches the floor in front of you it reverses and slowly curves back up. The ball does this very slowly a half dozen times. Now it stops on the floor directly in front of you just out of your reach. It is going to try to go between your legs. You grab the golden ball of energy just before it goes between your legs. The ball pulls your hands up until you are standing straight with the ball directly in front of your body. You feel the energy of the ball. It is making your hands shake. Your hands are shaking wildly. You let go with your left hand and the ball pulls your right hand far to the right all the time shaking. You let go but the ball now runs up your right arm causing it to shake. It travels over your shoulders causing your shoulders and head to shake. The ball runs down your left arm causing that arm to shake. Now the ball runs back up the arm and down your back, causing your entire body to shake. Your feet come lose and you shake all over. The ball disappears.



## 2. Trust tilts

### *Purpose*

To create a feeling of trust between actors.

### *Skills*

Concentration, trust

### *Method*

Have members find a partner. Explain to all members that trust is critical to the success of any theatre production. Members must trust the other actors on stage at all times. If there is no trust there is no way an actor can be 100 percent in character. Our defense system would never allow us the freedom to act if we did not trust those acting with us. The object of this exercise is for members to be in a situation where trust is required, and for the trust to be upheld. Have members face each other about 2 feet apart. Never exceed the distance which you can support your partners weight if they lean forward onto your outstretched hands! Decide who is person A and person B. A will stand rigidly with their arms at their sides. A will close his eyes and concentrate on being stiff and unbending. B will stand in a braced position. One leg will be behind the other and feet apart. B will have their hands ready to catch A by placing their hands in front of A's shoulders as A tilts forward. Without bending and without opening his eyes, A will lift his heels off the floor and allow himself to fall forward. He trusts B to catch him. B receives the trust and prevents A from falling by stopping A's fall with his hands on A's shoulders. When A is comfortable with this exercise reverse roles. Repeat this game by falling back. Again, never be more than 2 feet apart and B must always catch A.

## 3. Bus Stop

### *Purpose*

To improvise a scene

### *Skills*

Concentration, imagination, acting

### *Method*

Divide the members into groups of 4 or 5. One group acts while the remaining groups serve as an audience. Audience members should see if the actors develop a believable character and maintain that character as other actors join the scene.

Pull 3 or 4 arm-less chairs together to represent a bus stop bench. One person of the acting group will portray a character, walk to the bench in character, and wait for the bus. Ideally his improvising should provide the audience with information as to his character. Actors should try to tell the audience what their character does, where he might be going, his mood, possibly what the weather is. Provide as much detail as you can but only with mimed action. There is no talking to the audience or to other actors who will be joining you on the bench. After giving the first actor some time to establish his character, another actor walks onto the stage and joins the first at the bus stop. This next character should be a new character. There may be non verbal interaction between the characters or they may choose to ignore each other. One by one each actor of the group joins the others until the entire group is up there. When everyone is at the stop, have the audience members try to guess who these characters are. Have a discussion of the characters portrayed. What could the actors have done to improve each character.

Repeat this exercise with the other groups all taking turns presenting a bus stop picture.



## 4. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

It is highly suggested you continue to conduct the suggested warm up exercise and at least one learning project each Scene. You have been supplied with 2 instructional activities to make sure you have at least one you can use if you so choose.

It is very important you now spend at least half your meeting time discussing and rehearsing your Opening Night. If your club follows the suggested schedule for this project you will have only 3 meetings which to rehearse the Opening Night (including this meeting.) Therefore it is necessary you plan additional rehearsal time. Depending on the length and degree of difficulty of your Opening Night you may wish to meet weekly, or on weekends, or your members may want to meet on their own with members they are on stage with and rehearse their sections independently and use the two remaining Scenes which are left to put the play together. Any method your club decides upon to handle rehearsals is fine. Just be aware it will take significantly more time than what is scheduled in the remaining scheduled Scenes to put the Opening Night together. Depending upon your show you may also require lights, sound or set construction. This too must be discussed to determine needs, who will do it, and when. You may need the help of experienced stage people, parents, or community volunteers. Do not be afraid to ask for help.

While the task of presenting Opening Night will appear daunting remember that if you are following the suggested schedule, this is only March and you are aiming for a June production. So you have 3 months to put together your Opening Night. Plan tonight what you are going to do, when you are going to do it, and run through the work the members have completed. As this is a new club, consider yourself as leader, the director of this show, unless you have obtained the services of someone in the community to act as a project leader and who is willing to direct the show.

Further instruction in this manual for the production of your Opening Night show is impossible. There are too many variables and truly this must be a production by the members to demonstrate what they have learned so a step by step process is neither possible nor advisable. Good luck.

## 5. Curtain Call

Remind members to read Script for this Scene

Have members create a list of hand props their character uses in Opening Night.



# ACT 2: SCENE 7

## Roll Call

A prop which your character needs for this years Opening Night

## Back Stage

Conduct business meeting. Plan Opening Night. When, Where, Advertising, Cost, Pot luck, Desert???

## Rehearsal

### 1. Stage Directions

#### *Purpose*

Warm up, to learn stage directions.

#### *Skills*

Directing

#### *Method*

(Preparation required: have 15 slips of paper each with one stage area listed on the paper. The 15 areas that are to be marked are listed in the diagram below.) Mark off two stage areas on one side of the work area. Stand in one of the stage areas and review the names of the nine primary stage areas as explained in the members script for this scene. Now introduce some secondary stage positions. For example: down left centre (the area between down centre and down left) etc. You should end up with 15 stage areas. The areas are mapped out below. The abbreviations are R Right, L Left, U Up, D Down, C Centre

UR	URC	UC	ULC	UL
R	RC	C	LC	L
DR	DRC	DC	DLC	DL
AUDIENCE				

Place one object in each of the 15 stage areas on each of the two stages you have outlined. Divide the club into two groups one for each stage. Have one member from each group walk onto the stage area. They may go to any stage area they choose.

Now take the hat with the 15 stage area papers you have previously prepared and draw one out and give that location. The first member who correctly picks up the object in the corresponding area on the stage gets a point for their team. When everyone has had a chance to pick out a stage location the game is over and the team with the most points wins.



## 2. Body positions

### *Purpose*

To get members to recognize the importance of facing forward

### *Skills*

Movement, directing

### *Method*

Explain body positions. Full front is when the actor is fully facing the audience. Full back is when they are facing directly away from the audience. Profile left is when they are facing 90 degrees away from audience facing stage left. Profile right is facing stage right. One quarter left is when they have turned half way between full front and profile left. Three quarters left is when they have turned half way between full back and profile left. The same applies for one quarter and three quarters right as they face stage right.

Have all members stand on the two stage areas. Randomly call out a body position. There are 8 body positions: FF, FB, PL, PR, 3/4 L 3/4 R 1/4 L 1/4 R The first team with everyone member standing in the position you called out gets a point. Continue this game until everyone on the teams know and can move instantly into the correct body position.

## 3. Tableau

### *Purpose*

To feature scenes in your Opening Night Project

### *Skills*

All skills

### *Method*

A tableau refers to actors assuming a stationary pose or picture which tells a story or communicates and idea or emotion. A tableau is actors freezing an action scene, allowing an audience to observe all criteria of that picture.

Divide members into the groups of people working together on scenes in this years Opening Night. Their task is to create 3 tableaux. The first must be a frozen picture of the start of the action they are going to portray in the opening night. The second will be representative of the action, and the 3rd tableau will be of the results of the action. Give members time to plan these 3 tableaux and then present these 3 frozen scenes representing the start, middle, and end of their section of the Opening Night Project.

## 4. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

It is highly suggested you continue to conduct the suggested warm up exercise and at least one learning project each Scene. You have been supplied with 2 instructional activities to make sure you have at least one you can use if you so choose.

Continue to work on Opening Night Project.



## 5. Curtain Call

Remind members to read Script for this Scene

Have members identify any technical effects, (light or sound) or special makeup, or special effects the club could try to enhance the Opening Night Performance.





## ACT 2: SCENE 8

### Roll Call

A technical effect which you feel should be included in this year's Opening Night

### Back Stage

Conduct business meeting. Final planning for Opening Night. Arrangements for award presentations or thank you's (if any). Year end business.

### Rehearsal

#### 1. Technical Theatre

##### *Purpose*

To introduce stagecraft to members

##### *Skills*

Stagecraft

##### *Method*

Stage craft is an important component of modern theatre so we cannot ignore the technical skills in a Performing Arts Project.

But all stagecraft requires specialized training and knowledge to achieve the effects desired on stage. Basics can be described in books. In fact there are many books which have been published describing stagecraft techniques. Some books deal with only one facet such as lighting or makeup. Other books cover a range of topics.

In this project the members scripts provide only brief overview of set construction and painting of sets in Act 1, Makeup in Act 2, and Lighting in Act 3. This information is simply to explain how these technical skills enhance theatre performances. Very little attention is paid to the actual process of doing these skills because methods cannot be described in a few pages. Second, training and experience are needed not only to perfect the techniques but experience is especially important in order to teach these skills. Third, all technical work presents dangers so supervision of this work by an untrained leader is not recommended. Fourth, most technical practices require tools or supplies which members and probably your club will not have access to.

There are very few exercises which will provide working knowledge of technical skills which a 4-H leader without training, supplies, or tools could lead. For this reason the typical Rehearsal portion of the meeting will not support training in technical theatre or supplement the Scripts.

What the 4-H Performing Arts leader should consider for Scene 8 of each Act is to invite a guest speaker who has experience in a stagecraft area to speak to the members. It is not necessary for the speaker to address set construction in Act 1, or makeup in Act 2. Rather examine your Opening Night script to find out which technical skill could be best applied to your Opening Night Performance. If you require members to appear older, invite a stage makeup artist. If you require costuming, contact a costume designer. If you need sound effects, attempt to get a sound effects technician to come and speak to the group.

You may have to change the time and date of your regular meeting to accommodate a speaker. You may even choose to change the typical meeting format to a half day, or even a full day workshop. A day long workshop, under the guidance of a theatre professional, may allow you to build your set if your topic selected for study is set construction.



Speakers can be found by contacting local community theatres, drama teachers at schools or colleges, or professional theatres. If you are seeking an intensive workshop one of the best sources is the Workshop by Request through Theatre Alberta. Theatre Alberta will find a theatre professional in any of the theatre stage craft and partially pay the cost of their visit to your club if your club is a member of Theatre Alberta.

If you are considering a Workshop by Request, you will find contact information for Theatre Alberta in the Resource section of this guide. You must request a visit well in advance of the date you want to hold your workshop so begin planning this request as soon as you have a script chosen and you know what stage craft would provide the most benefit.

## 2. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

Continue to work on Opening Night Project.

## 3. Curtain Call

Remind members to read Script for this Scene

Review the date and times for your Opening Night Dress Rehearsal and Performances. Also review Opening Night format to make sure everything is planned, and everyone knows their duties.

Remind members to complete their Scripts and bring turn them in to the leader at the end of the club year.

Remind members to complete their 4-H diaries and hand them in at your Achievement Day.



## ACT 2: NOTES





	SCENE 1 THEATRE	SCENE 2 MOVEMENT	SCENE 3 SCRIPTING	SCENE 4 SPEAKING	SCENE 5 CHARACTER	SCENE 6 ACTING	SCENE 7 DIRECTING	SCENE 8 TECHNICAL
SUGGESTED DATE	October	November	December	January	February	March	April	May
BACK STAGE BUSINESS	Organize Club Elect Officers	Business Meeting Christmas Party?	Business Meeting	Business Meeting Public Speaking	Business Meeting	Business Meeting Plan Opening Night	Business Meeting Plan Opening Night	Business Meeting Opening Night Awards?
ROLL CALL	Own Name	Theatre Job	Source of Scripts	One Script Requirement	Name of Script Found	Name of Character to Audition For	One Prop I Need	A Technical Effect Needed
WARM UP EXERCISE	Name Games	Zip Zap	Information Bingo	Freeing the Voice	Emotional Statues	Relaxation and Stretching	Growing	Technical Theatre Speaker Opening Night Rehearsal
REVIEW LAST MONTHS WORK				Public Speaking				
REHEARSAL EXERCISES	Three Changes Observation Human Puppet Streets and Alleys	Speed of Motion Partner Walk Pitch a Tent Replay	Play Catalogues Yes VS No Three Words TV Show	Power Press Conference Sharing the Sound Gossip Game	Wants Character Monologue Script Presentations	Hunter and Hunted The Machine Opening Night Rehearsal	Lie Detector Tableau Opening Night Rehearsal	
REVIEW MEETING								
CURTAIN CALL ASSIGNMENT	Opening Night Project Plan	Find Sources of Scripts	Script Selection Criteria	Find One Script to Read and Present	Read Selected Script	Property List	Technical Effects Needed	Complete Diary
SCRIPT	Remind members each meeting to read and complete Scripts							

Public Speaking Date: \_\_\_\_\_

Opening Night Date: \_\_\_\_\_

Opening Night Date: \_\_\_\_\_



# ACT 3: SCENE 1

## Roll Call

Have members say their name

## Back Stage

Conduct business meeting. Must elect officers for the new club year at this meeting. Payment of dues must be discussed. Provide outline of the year.

## Rehearsal

### 1. Descriptive names/ Cross word names:

#### *Purpose*

Introduction of new members

#### *Skills*

Concentration

#### *Method*

Descriptive names is a very fast ice breaker to introduce new members to the club. Each member gives their name preceded by an adjective starting with the same letter. For example: Bashful Bill, Wonderful Wendy. You can repeat this game with an adjective and last names too.

Cross word names reinforce the learning of the new members. Have members write their name horizontally across the top of a sheet of paper. Now they have to circulate amongst the members finding people whose first names start with each letter in their name. When someone whose name matches a letter, their name is written vertically downward from the letter in your name. When completed, every member introduces everyone whose name is connected to their name. For example: Ron writes his name horizontally. In the club he finds a Randi, and a Nancy. No one has a name starting with O. He writes these names vertically. He must introduce Randi and Nancy.

**R O N**  
**A A**  
**N N**  
**D C**  
**I Y**



## 2. Three Changes

### *Purpose*

Observation

### *Skills*

Observation, Concentration, Memory

### *Method*

Have all members find a partner. Spread throughout the work area with the partners standing face to face about arms length apart. Ask them to observe each other for one minute. Now ask each person to turn around and make 3 changes to their appearance. This may include changing hair, clothing, moving watch from one wrist to another, etc. Have the people return to face each other and try to identify the 3 changes. Change partners and repeat the game. You may want to have the members make 4, 5, or even 6 changes as the game progresses to keep the interest up.

## 3. Observation Game

### *Purpose*

Observation

### *Skills*

Observation, Concentration, Memory

### *Method*

(Preparation Required. Before the meeting you must have collected about 2 dozen different items. They should be small enough to fit on a large serving tray. Keep these items concealed from the group. As well you need a serving tray to hold the items and a large towel to cover the items on the tray.) Place about a dozen objects on the tray so that all objects are visible. Cover with the towel. Have the members form a circle and place the covered tray in the center of the circle. Without instruction, remove the towel for 10 seconds. Recover the tray and ask the members, WITHOUT TALKING, to write down what was on the tray. When everyone has finished uncover the tray and let them see how they have done. Repeat the exercise with the other dozen objects you had brought. When this exercise has been completed the second time discuss the exercise. Did they do better the second time when they knew what they were going to have to do? Why? On stage do we have time to be reminded to observe before changes happen or should we be prepared for unexpected changes? How can we prepare for the unexpected? You can repeat this game by mixing and changing the articles, adding more to the tray, or having less to see what difference number of articles or relationship between articles have.

## 4. Human Puppets

### *Purpose*

To observe how movement adds to a conversation

### *Skills*

Movement, observation, vocalization, team work

### *Method*

Divide group into groups of four. One group may have 6 people if need be. The team decides on an everyday situation where a meeting of two people would occur and a conversation would develop. It may be a chance meeting on the street, a meeting in an office, two people meeting for lunch, etc. Once the situation has been defined choose two of the people in each group to be puppets and two to be puppeteers. The puppets have the ability to talk but can make no movements at all. The puppeteers cannot talk but can move the arms, legs, body, head, jaw, etc. of the puppets. They control the scene and initiate the speech of the puppets but the puppets add the words to make the scene flow. Repeat this game a number of times changing the puppet and puppeteer each time. If the group really enjoy this game you may have just one group playing at a time with the rest of the club members observing. Take time after to debrief game and examine how movement adds to a theatre exercise.





## 5. Streets and Alleys

### Purpose

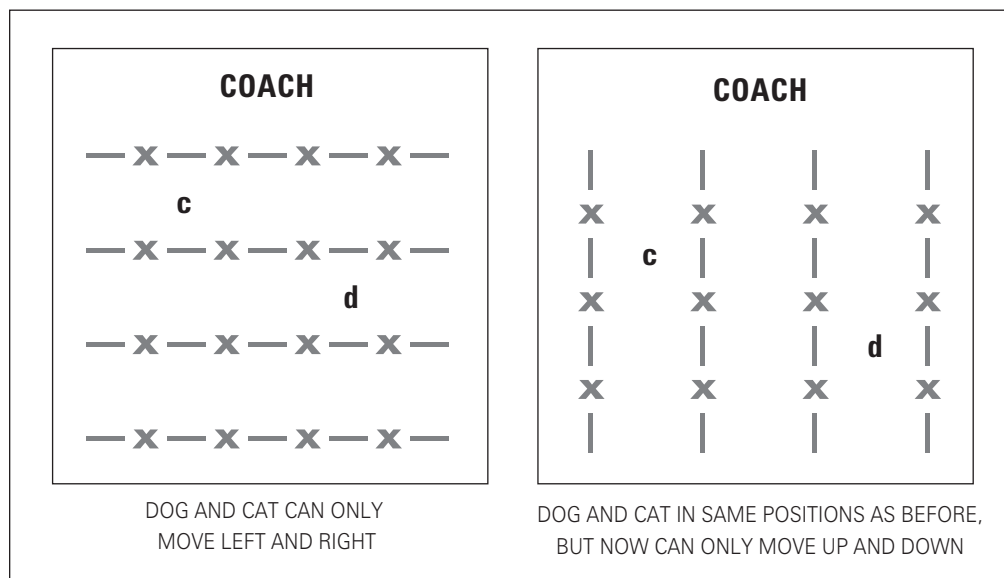
Cool down activity

### Skills

Listening, movement

### Method

This is an excellent game and will probably be a favorite members will ask to do at other meetings as well. It is a good game to use in the directing lessons, acting lessons, or scripting sections of this project. Variations of this game follow which allow you to continue this game longer or use it on different occasions during the year. You do require a minimum of 12 people and the more the better. This is a great game to get parents involved as well. Choose 2 players to be a dog and cat. The remaining players form lines and columns (streets and alleys). They have their arms extended just to touch the fingers of the person next to them in line (street), and when they all make a quarter turn their finger tips will now touch the fingers tips of the person who was previously behind them, and are now in line with them (alley). When they are in the street position, stand facing the group, with the dog at the far right side of the streets, and the cat at the far left side of the streets. The dog tries to catch the cat. Your job as coach is to prevent the dog from catching the cat. You do this by yelling streets in which case the members have their arms extended in the street position or by yelling alleys in which case everyone turns a quarter turn thus blocking previously open routes for the dog and cat. If the dog catches the cat pick a new cat and dog and the game resumes. Once the members are familiar with the game have a member rather than the leader act as the coach. This variation is a great introduction to directing. Another variation is to have the coach assist the dog in catching the cat rather than protecting it. You can also play this game in slow motion which is excellent as an acting warm-up. And you can also play this game without a coach to demonstrate working together. Again this is great for looking at the role of a director. The following diagram shows positions of people in both street and alley positions. X stands for club members, c for the cat and d for the dog.





## Review

Discuss how movement adds to theatre experience. Can movement also distract? How? Does movement have to match the words? What happens if you say one thing but your movements mean another?

## Curtain Call

Remind members to complete the exercise in their scripts as to the roles people play in the theatre. . Finally write out what should be the Opening Night Project, and which of the roles you want to play in Opening Night.



# ACT 3: SCENE 2

## Roll Call

Name one theatre job and the definition of the job. (From curtain call assignment last month.)

## Back Stage

Conduct business meeting.

## Rehearsal

### 1. Zip Zap

#### *Purpose*

Introduction of members

#### *Skills*

Concentration, memory

#### *Method*

This is a simple name game. Have all members sit in a circle. One member is selected to go into the middle of the circle. The object of the game is to not be in the center. The person in the center of the circle points at one of the people in the circle and says ZIP, ZAP, ZUP, or ZIP-ZAP. If he says ZIP the person he is pointing at must say the name of the person sitting on their Left. If the person in the center says ZAP then the member being pointed at must name the person on the Right. If the command is Zap the person being pointed at must provide their own name. If the person in the center says ZIP-ZAP everyone must get up and move to a different chair. The task is difficult because as soon as the person in the center says the order, they begin counting out loud 1-2-3-4-5 as fast as they can. If the person who has been given the order does not provide the correct name by the time the person in the center counts to five they become the person in the center.

### 2. Review

Take a few minutes to go around the circle and discuss what the members want to do for an opening night project this year. Suggestion for this year is to order a script so members learn how to pick a script, about royalties, rights, and producing someone else's work.

### 3. Speed of Motion

#### *Purpose*

Warm up

#### *Skills*

Concentration, movement

#### *Method*

This exercise is to warm up the body. It also demonstrates range of movement and various speed of motion. Have the entire group spread out in the work area. Instruct the group to begin walking. There should be no talking or contact between people. They simply walk throughout the area. Now call out a change of speed. For example: Walk faster. Everyone should immediately walk faster. Change speed again. Walk in slow motion. Again let everyone change and experience this form of movement. You can change the movement completely. For example: Crawl. Use various speeds for different movements too. Other movements could be hopping, skipping, jumping, flapping your arms, spinning, running etc. You can have a great variety of speeds for each motion by just saying: a little slower, a little slower yet, very slow, so slow you are barely moving.



#### 4. Partner walk

##### *Purpose*

To be creative and to repeat a movement

##### *Skills*

Concentration, creativity, observation, movement

##### *Method*

Have the members form two lines facing each other. The lines should be as far apart as possible given your facilities. The object of this exercise is to create a movement and have another person accept that movement and repeat it. So one person (A) starts this game by crossing over to any person (B) in the other line. (A) must move in a unique way. (B) observes the way (A) is moving and now must copy that movement exactly by crossing toward another person (C) in the other line. However (B) only repeats (A)'s movement the first half way over to (C). The second half of the way over to (C) will be a new way of moving which (B) initiates. (C) must copy this new movement (B) created for the first half the way in his cross to another new person in the opposing line (D), and come up with his own movement for the second half of the distance to (D). Movement should not come to a stop at any time and changes should be seamless. Do not plan ahead the movement you will make if the movement comes to you but do the first thing that comes to mind as you are moving. Be unique! Do not repeat a movement from before.

The leader should make sure members are copying the entire body's movement and not just the feet. How is the body held? Is there movement of the head or hands too? Make sure the movements being made are big and bold.

When this game is debriefed, ask if members see different ways of movement in the world around them. Why do people move differently? Can the members copy the movement of others around them?

#### 5. Pitch a tent

##### *Purpose*

To contrast movement

##### *Skills*

Concentration, acting,

##### *Method*

Have all members find a partner. Explain to them they are about to go on an overnight hike. You will provide the directions they are to follow on the hike because none of them have ever camped or hiked before.

They have everything they need but do not know how to use it. Person (A) in each group, while inept and inexperienced, is very confident and fearless. Person (B) has no outdoor skills and in fact is terrified of the outdoors and thinks there is a bear behind every tree. Give them a minute to decide who is who.

Remind members to fully play the role assigned and to also watch the actions of their partner. Tell the pairs to start hiking (walking around the work area). Remind the members to feel the weight of the pack on their backs. What is the weather like? React to it. What is the path like? Are there trees or dead fall you must go around? Do you see and feel the forest around you? What was that noise?

Night is falling so it is time to pitch your tent. You have never pitched a tent before. Which way does it go? You have poles, and cords everywhere? Which goes where? It is getting darker.

Now a storm is blowing in. The wind is starting to howl and you still have not got your tent up. The tent is starting to fly like a parachute. It is pulling you over. Everything is going wrong.

Feel free to continue this game until the tents are erected or even longer with the lighting of a campfire.

Debrief the game. Did members really get the feeling of frustration of setting up the tent.



Did they feel the wind? How did they feel about the abilities of your partner?

## 6. Replay

### *Purpose*

To experience control and speed of motion

### *Skills*

Movement, concentration

### *Method*

Divide members into groups of 4-6. Instruct each group they are members of a sports team. They have just won the final game and are the champions. The final game was videotaped and you, the coach, want to replay the championship game for the rest of the school. Some parts you will fast forward through. You will play some of the tape in slow motion. Sometimes you will even use the freeze frame feature so the school audience can see important situations. Sometimes you might have to rewind and replay segments.

Each group can decide what sport they were playing when they won the championship. Explain to the groups members that they will not be playing the game but they are videotape of the championship. Give each group some time to rehearse a few minutes of action on the tape. When all groups feel the tape is ready, the coach will play each tape for the rest of the school (other groups) The coach will use all features of the video machine so be ready to react instantly to a change in speed, just like the machine would.

Have the audience respond to each tape. Did action change when the command was given? Was everyone moving at the same speed at all times? Are some movements hard to do at different speeds?

## 7. Review

Review exercises practiced today. What was the purpose of these games? What did you learn about movement?

## 8. Curtain Call

Remind members to read their script and complete the exercise in it. As this Scene's curtain call assignment find all the sources of play scripts you can. In other words where could you go to find a play which could be performed by the club this year. Do not just say script catalogues but give the name and address of the catalogue if you find plays are available in catalogues. The more details the better. And the more sources you can identify the better.



# ACT 3: SCENE 3

## Roll Call

Name one source of scripts you found when completing the last curtain call.

## Back Stage

Conduct business meeting

## Rehearsal

### 1. Information Bingo

#### *Purpose*

Introduction of members

#### *Skills*

Concentration, memory

#### *Method*

Preparation required: There must be paper (one post-it note size and one letter size piece for each member) and pencils or pens. This is a great game to learn more about the members in the club. Have each member write on the post-it size paper one fact about themselves. Make sure they do not share what they wrote with anyone else. The information they write may be obvious (if you want the game to go quickly) or it might be something no one else in the club knows (in which case the game will go longer). After everyone has written down one fact collect all of the papers. Now have all club members take the larger piece of paper and divide it into rows and columns Bingo card style. If you have between 10-18 members draw 3 rows and 3 columns. For over 18 members use 4 rows and columns. If you have less than 10 members use 3 rows and 3 columns, but everyone has to fill out 2 post-it notes with 2 different facts about themselves. In this case you may have the same name on a card twice.

Now have members fill in the squares on their bingo card by drawing from the collection of post-it notes and writing the fact on the note on one of the squares of their bingo card. Continue drawing notes until you have all the squares filled in. After this step is completed instruct all members they must find the name of the person who provided the fact they have written in each square of their card. They can do this by asking each person only one question before moving on to someone else. They cannot ask 2 questions in a row to the same person. The first one who has a name recorded in each Bingo square of their card is the winner.

Following the bingo check the card with the group to make sure the name of the person written in the square corresponds to the person who provided the fact. Then go over the rest of the facts and names so everyone learns a new fact about everyone else.

### 2. Review

Discuss sources of plays members identified from the last curtain call. Discuss how you select a play from this list of sources. Ask members to recall what a script has to provide information about. You are trying to get the members to discover a script must detail the who, where, when, what and why for both the actors and the audience.

### 3. Play catalogues

#### *Purpose*

To teach members how to choose a play and how to read a catalogue.

#### *Skills*

Organization, knowledge



### Method

(Preparation required: Have a play catalogue available so members can look at it. Preferably use a major catalogue which has divisions based on numbers of actors, types of plays, etc. It is even better if you have a couple of catalogues for members to look at to see the differences/ Addresses of publishing houses are available in the resource section of this manual if you wish to obtain a catalogue for your club's use. Or you may be able to borrow a catalogue from a school or library. If possible photocopy a page from the catalogue so all members have a page to look at.)

Show the catalogue and discuss how to find a play using such a source. If possible have a flip chart to record members thoughts on how to choose a play. Outline random criteria for a play and let members have turns finding a play which meets the needs.

## 4. Yes vs. No

### Purpose

To see how words and actions prevent meeting your objective

### Skills

Writing, acting,

### Method

Choose partners (A) and (B). Have (A) and (B) stand about 5 feet apart. (A) wants to come closer to (B) but (B) wants (A) to move farther away. Using only words, gestures, and posture (NO CONTACT OR NO MADE UP STORIES) A must try to convince (B) to let him come closer. (B) try to get (A) to stop and even have (A) back up more. Switch characters so each person has a chance to attempt to get closer and to stop the other person.

Have the partners discuss the exercise amongst themselves. Who was the stronger person? Why? Did someone win? Now come back to the group and ask these same questions. Discuss what effect the word NO has on a scene. Make everyone aware that in improvisation exercises we must accept what the other person is saying and cannot use the word NO or an action which ends a scene.

## 5. Three words

### Purpose

To script and act a scene, 3 words at a time

### Skills

Writing, concentration, acting

### Method

Choose new partners. Tell the members they are going to have a dialogue which will provide an onlooker with information on what the problem is, what you want to do, and then how to achieve that goal. The key is each person can only say 3 words at a time. For example: If the problem was your car battery is dead A might say: "Car won't start. B might reply "what no key?" A replies: "No! Dead battery" B replies "Want a boost" A replies "Would you please?" B replies "Sure, no Problem?" A says "Thanks a lot" B says "There you go"

In doing this improvisation you should not plan ahead. The only thing members should agree on is what the problem is. Have members try to solve the following problem 3 words at a time.

You and a friend have entered a jewelry store and are trying on rings. A ring become stuck on your finger and you have to get it off. That is your problem and objective.

Reverse roles and try this problem. You and a friend are at a fancy restaurant and you are not sure of what things are menu. You are hungry and need to order something.

Debrief: Was it hard writing something if you could only speak 3 words at a time? Why? Did you reach your objective? Would an onlooker know what the problem was and what your objective was? What else besides objective must a script provide?



## 6. TV Show

### *Purpose*

To use words and actions which will have meaning to an audience

### *Skills*

Writing, communication, acting, creativity

### *Method*

Mark off an area about 6 feet wide to represent a large screen TV. Arrange chairs for the audience in front of the TV. Have each member write secretly write down the name of a TV show. Collect the names of the shows in a hat or bowl. Now divide members into groups of 4. The objective of this exercise is to be part of a hit show on TV and to remain on TV for as long as possible. The first group of 4 will go up and draw a name of a TV show from the hat. Immediately this group of 4 will enter the TV screen area and start performing the show. The performers do not discuss who they are playing or tell the audience what show they are performing. As soon as the name is drawn one person becomes one of the TV characters from the show and starts playing that character. Someone else starts playing another character and joins the first person on screen. You may have just one person on screen or all 4 as long as they are all playing TV characters from the show. As soon as someone in the audience knows the show that is being played they should call out the name. The audience members can change the channel at any time. To do this an audience member gets up and walks to the TV and mimes changing a channel. As soon as this happens the group on TV leaves and the second group of 4 draws a name and starts performing. Make sure the audience gives all performers a chance to perform and do not simply change channels.

## 7. Review

Review exercises practiced today. What was the purpose of these games? What did you learn about scripts and writing?

## 8. Curtain Call

Remind members to read their script and complete the exercise in it. As this Scene's curtain call assignment, decide what the requirements would be in selecting a script for this years show. In other words, what could you use to narrow the selection of scripts for your club. What requirements do you want to see in a script.



# ACT 3: SCENE 4



## Roll Call

A condition for selecting a script for this years show.

## Back Stage

Conduct business meeting. Decide details on public speaking, where, when etc.

## Rehearsal

### 1. Freeing the Voice

#### *Purpose*

Warm up the voice

#### *Skills*

Vocalization

#### *Method*

For good articulation to occur all parts of the vocal system must be limber, loose, and free to move. There are many voice exercises which will assist members in warming up the voice. Here are a couple of things you can try with the members. The important thing to stress is members should warm up their voice just like they do their bodies before performances (including rehearsals)

Yawn widely. Note how the jaw drops down and back. Work at freeing the jaw by gently massaging the hinge points of the jaw.

Make faces into a mirror. Work on moving the lips, tongue, cheeks, and jaw. Alternate between smiling and pouting. Start slowly at first and then gradually get faster.

Blow raspberries. Vary the strength of them. Vary the mouth and cheek positions. See how many different ways you can make raspberries.

Make the lips vibrate by blowing air between them. Use different lip pressures and vary the amount of air you blow through the lips.

Loosen the tongue by making clacking sounds. Press the tongue to the roof of the mouth. Then drop the tongue quickly to create a vacuum above the tongue. This results in a clacking sound.

Loosen the tip of the tongue by making popping sounds. Curl the tip of the tongue up and back. Quickly throw the tip of the tongue forward at the same time as dropping the lower jaw.

Say the plosives working on clarity. Start quietly and slowly build speed and volume. Work on T (as in toe) K (king) P (pack)

Then work of D (dog) B (back) G (god)

Work on the pure vowels OO (as in You), OH (toe), AW (walk), AH (car), ER (hurt)

Ay (fade) EEE as in (feet) oo (book) o (hot) u (fun) a (mad) e (men) I (lip)

### 2. Review

Take a few minutes to go around the circle and discuss these warm up exercises. See if anyone of the group has any singing experience and get them to demonstrate the voice warm-ups they do.



Explain public speaking is a requirement of 4-H and all members are expected to either make a speech or do a demonstration. Explain even though all members of this club are participating in a communication project already with their achievement day project, formal speaking is a different skill which should be done. It will assist with your stage voice and it is worth points in your diary.

Now go through the rules and regulations for public speaking and demonstrations (if any of your members want to do a demonstration. Make sure you discuss age groups, that each speaker must write a new speech each year, no plagiarism, no gimmicks etc.

If you have a senior member who is an accomplished 4-H speaker have them give their speech from a previous year so members can see how a presentation should be made. Point out the salutation, introduction, body of the speech, and conclusion after the speaker has finished. If you do not have a speaker in your club, invite a speaker from another club to give their speech.

Stress practicing your speech, use of notes (and size of notes), not reading speech, gestures, eye contact etc.

Explain impromptu and how to plan an impromptu using the 5-Ws. Detail the time requirements for impromptu. Make sure members realize an impromptu is written and presented just like a prepared speech with a salutation, introduction, body and conclusion.

Explain the time keeper and judging system.

Conclude this discussion by seeking questions from members about speaking.

### 3. Power

#### *Purpose*

To see the difference in saying the same lines with different voices

#### *Skills*

Concentration, vocalization, acting

#### *Method*

This is an excellent exercise for allowing members to vary expression and intent. The script they are to follow came from the Ontario 4-H Drama Project "All The Worlds A Stage" Have the members read and learn the following script on their own.

Person B: You sent for me?

Person A: Yes you're fired!

Person B: Why?

Person A: Never mind why.

Person B: I didn't want this job anyway!

Have members find a partner. Person A will play the part of an employer, and Person B will be the employee. Have the partners play the roles by saying the lines. Do not provide any direction on how the lines are said.

Have the members reverse roles and repeat the lines.

Now have the members say the line as if the boss was very strong, and the employee weak.

Have them say the lines again as if the boss is weak, and the employee a stronger character.

Try it with 2 characters of equal strength: both being weak and both being strong. Discuss how power changes the way a line is said.



## 4. Press conference

### *Purpose*

To get members thinking on their feet, and expressing those thoughts to a large group .

### *Skills*

Concentration, creativity, vocalization

### *Method*

Set up the chairs in a semicircle. Place a podium (if available) facing the chairs. Inform members they are reporters for newspapers, radio stations and magazines. They have been called to a press conference to interview a famous personality. They are to show respect by raising their hands before asking a question. When the celebrity acknowledges them they must ask the question addressing the famous person by name, position, or with the accepted salutation such as Honorable Prime Minister. Each member is to think of a personality they would like to be.

People in the news or politicians make the best people to impersonate because we know of issues before them and we know how they react to questions. Sports heroes or movie stars can also be used. Do not allow members to pretend to be other members or people of the community because the answers given may be done so only to embarrass a person.

When a member is ready they are to come to the podium, they introduce themselves, say why they have called the press conference (announcement, issue, or to answer criticism about something etc.), and they invite questions. Encourage members to ask lots of questions. What would you ask this person if they really did appear before you in real life. The person playing the part of the famous celebrity must answer all the questions asked. It is not important to know what the right answer would be but it is important to answer all questions in some way. You can allow an answer like No Comment occasionally but do not allow a speaker to avoid all questions with such an answer. The object is to think on your feet of a possible response; even if it is not what the famous person would really say. Make sure everyone plays a famous person and everyone asks questions. If some people are being ignored you may wish to act as the moderator of the press conference.

## 5. Sharing Sound

### *Purpose*

To link sound and movement with thought

### *Skills*

Vocalization, concentration, observation

### *Method*

Have all members stand in a large circle. Have them relax and concentrate on their breathing. When everyone is comfortable and relaxed have them start whispering slowly "I feel....." They should pause after saying "I feel" for a silent count of 4. After a few rounds the group should be in sync and all saying I feel at the same time. When they are all saying I feel at the same time have them concentrate on how they are feeling each time they say it. Make sure they do not plan ahead how they are feeling, but how are they feeling at that exact moment. When someone says I feel, and has a sound and movement which portrays that sound, they are to set forward when they say I feel and make the sound and the action following saying I feel. For example: They may feel light so they would step forward and say "I feel light" and move the body like a feather floating in the air. The person on the right of the leader who made the sound must step forward and repeat the sound and movement exactly on the next "I feel." Let the action go around the circle. After the action gets back to the starter someone else can step forward with a new sound and movement and starts a new movement going around the circle.



## 6. Gossip Game

### *Purpose*

To cool down

### *Skills*

Listening, speaking

### *Method*

In a circle have one person whisper a sentence to the person on their left. Make sure no one but the person being told can hear. Have the member say the sentence as fast as they can. The story continues to get passed around the circle until it gets back to where it started. Have the person who started the story tell out loud what they said and the last person to receive the story what they heard.

## 7. Review

Discuss the exercises today. What do they tell you about speaking? Make sure everyone understands public speaking and check if any other questions have come up about speaking. Review what the members determined were the criteria for a script for this year. Make sure they address comedy or drama, number of characters, size of stage area, set construction, lighting requirements, etc..

## 8. Curtain Call

Each member must find one script which meets or closely meets the requirements they have set in the review. They should read this play, make some notes about it, and decide if this script is suitable for the club for Opening Night. They will present this play to the group at the next meeting.



# ACT 3: SCENE 5

## Roll Call

The name of the script I found

## Back Stage

Conduct business meeting.

## Rehearsal

### 1. Emotional statues

#### *Purpose*

Warm up, to physically express emotion

#### *Skills*

Concentration, memory, characterization

#### *Method*

(Preparation required. Have a number of pieces of papers with one emotion written on each. Members will draw an emotion from a hat.)

Divide the members into teams of 4 to 5 members. The first team sends one member to the hat and he draws one paper with an emotion written on it. Without talking, all members of the first team read the paper. When everyone on the team knows the emotion, one member of the team goes up and freezes in a body position and with a facial feature which he feels illustrates the emotion. As soon as this first member is set, another member of the first team joins the first person on stage and takes another pose which also shows the same emotion. The second person can add to the scene the first member tried to create or he can start a related scene of his own nearby. One by one all members of the team must add to the picture and all must display the same emotion. When all members are in place the audience teams have to decide what emotion the statues are trying to create. The audience teams can discuss the pictures before taking their guess. If teams cannot guess what the emotion is the first team must recreate the statues and express the same emotion but with a different picture. Note: the pictures are a lot more interesting if the members try to create one picture instead of related pictures. And if there is contact depicted between the members on stage in the statues it is even better. Give all members a chance to show an emotion.

Debrief looking at which emotions are easy to play and which are hard. Was everyone working on one picture easier to decipher than if two or more separate pictures were created. How does contact between people help in determining what the picture was?

### 2. Wants

#### *Purpose*

To examine a character's objective, to study conflict

#### *Skills*

Character, vocalization, concentration



### *Method*

Find a partner. Person A wants something. Preferably the want is a physical object. But A never says what the object is. A simply tries to get B to give it to him. B has to find strategies to refuse to give the object to A. The one strategy B cannot use is to simply say No. Instead B must redirect the conversation. For example if A starts the conversation with: "Can you give me a hand with this?" B may reply "Can it wait?" to which A may say "I don't have much time!": To which B may say "What time is it?"

And so on and so on. Try to keep a conversation going as long as possible with A trying to get B to give him the object. B keeps trying to block the scene by changing the subject. At no time can the object A is trying to get be named. Ideally any object could be the object which is being referred to in this conversation and the conversation would still make sense. This type of improvisation is called an open scene.

Debrief following the scene by looking at the tactics A used to try and get the object and the tactics B used to block the objective. Make sure you point out all characters in a script have an objective. Sometimes it is to get something and sometimes to block someone.

## **3. Character monologue**

### *Purpose*

To create a character and provide a monologue for the character to present.

### *Skills*

Characterization, creativity, vocalization

### *Method*

Each member will work on this independently. Have members think of something they know lots about. Now invent a character who knows everything that you know about the subject. How would this character know about this subject? How old is the character? Where does the character live? Work? Etc. Write down the name of the character and get these details about the character firmly in your mind. This is the protagonist

Now think of something this character wants. To attempt to get this thing is the objective of your character. Write the item down.

Now imagine a reason the character cannot have what he wants. This is the obstacle the character must overcome. Write down the obstacle.

Now create another character who could provide the first character with what he wants. Think about who this character is and his qualities. Write down the character's name. This is the antagonist

Now decide on a reason the second character will not grant the wish of the first. Write down this reason. This provides the conflict.

Now you have the story outline. Give the members about 5 minutes to write about 10 lines for the first character to try to convince the second character to give him what he wants. Do not come right out and ask for the item, but simply tell the second person why he ought to give the first character what he wants.

The final part of this exercise is each member will play the first character and recite the 10 sentences they wrote as a monologue. You will address the rest of the members (the audience) as if they were the character who has what you want but will not give it to you.

Debrief looking at what tactics person A used to try to get character B to give him what he wanted. Did you feel the actor portrayed his character and really wanted whatever it was he was asking for? For each performance who in the audience have given the first character what he wanted based on the 10 lines recited? So do some tactics work better than others?



## 4. Script selection

### *Purpose*

To select a script for Opening Night.

### *Skills*

Vocalization, script selection

### *Method*

(Preparation required. As leader you should have found a script which is suitable for the club in case none of the plays members have read meet the requirements. If none of the scripts which are presented meet with your approval as leader, you should explain why they are not suitable and present the script you chose as an alternative to the members for their consideration.)

The members curtain call assignment last time was to read one script they felt the club should put on for Opening Night. Each member should present an overview of the script to the club, telling the members what the story line was and what the message the playwright was trying to deliver. What is the set like? Is it a comedy or drama? How many characters are in it? And any other details you feel the club should know about the play such as script costs, royalty rates.

After all the scripts have been presented allow time for questions of the scripts. Then make a choice as to which script the club should produce for Opening Night. Have a second choice as well in case the club cannot get the rights to the first selection.

## 5. Review

Review exercises practiced today. What was the purpose of these games? What did these games tell you about character? Discuss how we can determine character, the qualities of the character and what it is that they want.

## 6. Curtain Call

The scripts must be ordered immediately and hopefully they will arrive within a couple of weeks. Try to distribute them to the members so they have a chance to read the script before the next meeting. All members should confirm the story line and message is as was described to them when the scripts were presented. If they disagree they should bring this information to the next meeting.

Members should also read the script thinking of which character they would like to play. For this character they should write a character analysis. They can find instructions on how to do a character analysis in this Scene's Script.

At the next meeting they will be expected to audition for parts, so they should prepare a monologue for the character they want to play just as we did in exercise 3 tonight and present that monologue to the members next Scene.



## ACT 3: SCENE 6

### Roll Call

The name of the character I would like to audition for.

### Back Stage

Conduct business meeting. Start planning Opening Night. When, Where, Advertising, Cost, Pot luck, Desert???

### Rehearsal

#### *Purpose*

Warm up

#### *Skills*

Movement

#### *Method*

Have members move throughout the work space. Take a minute to get the blood flowing by running on the spot. After about a minute of running tell members to exaggerate the height of the knees and thigh. Exaggerate the lift of the leg as you run on the spot. Have members hold their hands palm down with their arms extended in front of them and try to hit the palms of their hands with their thighs as they run. When the members are warmed up have them stop and shake out the tension of their bodies. Shake all over.

Now have members stand back to back with a partner (Preferably someone about the same size.) Have each pair link arms by placing their elbow inside their partner's elbow. Work on breathing unison. Get comfortable and relaxed. Now slowly and gently have one member should lean forward slightly stretching the back muscles of your partner. Do not lift the partner off the floor but merely stretch the back. Reverse and have your partner stretch your back. Repeat this exercise a number of times alternating back and forth.

Now return to the starting position. Again synchronize your breathing. As you both breathe out say "AHHHH." Try to send the sound right from your lower back. If you are successful in delivering the sound from your back you will be able to feel the vibrations of the sound each other makes throughout your lower back.

Now continue to say "Ah" together and slowly lower yourselves to the ground by walking the feet forward and bending the body lower. Maintain pressure back to back to support each other's weight (USE RUBBER SOLED SHOES ON A DRY NON SLIP SURFACE) if you are going to sit right down. If the floor is slippery do not go more than half way down or you risk falling. For those who choose to not attempt to go right down, go as low as you can, then break apart, sit back to back on the floor and rejoin arms. Now gently rock back and forth again stretching back and now thigh muscles as well. Try to stand by maintaining pressure on the backs and walking the legs back together.

Return to standing position and once again harmonize breathing. Lower yourselves into the shape of a chair by maintaining pressure on the backs and walking apart until your legs are at right angles to your body and your knees are bent at another right angle. Your feet remain flat on the floor. Again, do not attempt this on a slippery floor or with slippery foot wear. Maintain maximum contact between your backs. If you master this exercise, try to make a 360 degree circle by very slowly moving your feet to the right. Think of your spines as a pole and rotate yourselves around this pole.





## 2. Hunter and the Hunted

### *Purpose*

To create a feeling of trust. To explore conflict, to explore objectives

### *Skills*

Concentration, trust

### *Method*

(Preparation required. You need a rolled up sheet of newspaper and two blindfolds.) Explain to all members that trust is critical to the success of any theatre production. Members must trust the other actors on stage at all times. If there is no trust, there is no way an actor can be 100 percent in character. Our defense system would never allow us the freedom to act if we did not trust those acting with us. The object of this exercise is for members to be in a situation where trust is required and for the trust to be upheld. Form a large circle. Have two members go into the center of the circle. Every person has a responsibility in this game. The members of the circle are required to provide a safe place for the blindfolded actors to work. The blindfolded characters have the task to either find the other person or to avoid them. Explain the members in the circle will turn the actors in the center back into the center if they are about to leave. They will not provide any directions or assist you. They will only keep you safe. Trust them. When both members are blindfolded you will place the rolled up newspaper somewhere on the floor of the circle. The first member who finds the newspaper becomes the hunter. He smacks the newspaper on the floor to let the other blindfolded member know he is now the hunted. The member with the newspaper then tries to tag the other person with the newspaper. No swinging the paper above waist height to prevent injuries. When the hunted has been tagged, the two participants choose two new members to enter the circle.

## 3. The machine

### *Purpose*

Working together to invent a machine

### *Skills*

Concentration, imagination, acting

### *Method*

Form a circle. You are all robots. The leader will walk on the outside of the circle and touch one member. That member must start a motion and a sound. All other members in the circle must copy the motion and sound. When everyone is making the same motion and sound the leader will touch someone else. They will have to make one change to the sound and motion. You may change the speed or sound level. You might change the movement. Or you might add a movement to make the motion bigger. Again everyone must copy this change. Continue this game until everyone has had a chance to add or change.

Now have everyone sit down. Explain that instead of everyone being identical robots you are robots working together but doing different tasks. One member will start a movement and sound. Study the scene and when you have a movement and sound which will complement the work of the first member get up and add it. You cannot touch another member nor interfere with what they are doing. Remember, you are all different parts of the same machine. So move as if you are all connected and working together, but independently at the same time.



## 4. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

It is highly suggested you continue to conduct the suggested warm up exercise and at least one learning project each Scene. You have been supplied with 2 instructional activities to make sure you have at least one you can use if you so choose.

It is very important you now spend at least half your meeting time discussing and rehearsing your Opening Night. If your club follows the suggested schedule for this project you will have only 3 meetings which to rehearse the Opening Night (including this meeting.) Therefore it is necessary you plan additional rehearsal time. Depending on the length and degree of difficulty of your Opening Night you may wish to meet weekly, or on weekends, or your members may want to meet on their own with members they are on stage with and rehearse their sections independently and use the two remaining Scenes which are left to put the play together. Any method your club decides upon to handle rehearsals is fine. Just be aware it will take significantly more time than what is scheduled in the remaining scheduled Scenes to put the Opening Night together. Depending upon your show you may also require lights, sound or set construction. This too must be discussed to determine needs, who will do it, and when. You may need the help of experienced stage people, parents, or community volunteers. Do not be afraid to ask for help.

While the task of presenting Opening Night will appear daunting remember that if you are following the suggested schedule, this is only March and you are aiming for a June production. So you have 3 months to put together your Opening Night. Plan tonight what you are going to do, when you are going to do it, and run through the work the members have completed. As this is a new club, consider yourself as leader the director of this show unless you have obtained the services of someone in the community to act as a project leader and who is willing to direct the show.

Further instruction in this manual for the production of your Opening Night show is impossible. There are too many variables and truly this must be a production by the members to demonstrate what they have learned so a step by step process is neither possible nor advisable. Good luck.

## 5. Curtain Call

Remind members to read Script for this Scene

Have members create a list of hand props their character uses in Opening Night.

# ACT 3: SCENE 7

## Roll Call

A prop which your character needs for this years Opening Night

## Back Stage

Conduct business meeting. Plan Opening Night. When, Where, Advertising, Cost, Pot luck, Desert???

## Rehearsal

### 1. Growing

#### *Purpose*

Warm up, to be aware of surroundings

#### *Skills*

Concentration, acting

#### *Method*

Have members spread throughout the work area. Have them lay down on the floor. Lead them through relaxation of the entire body. Now inform members they are sunflowers seeds buried in the cool moist soil. The soil warms and you germinate. You send up a sprout and send down roots. With each breath you grow more. Now you are breaking through the ground. Now you feel the warmth of the sun on your new green leaves. A gentle rain comes and washes over you making you grow faster. The rain has stopped and the sun is warm. You have now grown to full height. It has become hot and dry. You are starting to wilt in the dry hot days. A gentle wind has started. With the wind comes a gentle rain that revives you. The wind picks up. The rain is beating harder on you. The wind is really blowing. Now the rain becomes a downpour. Now hail is starting and it bruises you. The storm has passed. The sun is out and you recover. You bloom. A huge flower head that tips you forward with the weight of the seeds. Fall has arrived. Birds have arrived and flock around your head and feed on your seeds. Hear them? With the fall comes frost that dries your leaves and leads to their drop. Then comes snow. Gentle at first and then more. The snow is slowly covering you and adding such weight to your huge seed head. Slowly you are completely covered and disappear from view as you wait for spring when your seeds will germinate again.

### 2. Tableau

#### *Purpose*

To recreate the previous exercise as pictures.

#### *Skills*

Directing

#### *Method*

A tableau refers to actors assuming a stationary pose or picture which tells a story or communicates an idea or emotion. A tableau is actors freezing an action scene, allowing an audience to observe all criteria of that picture.

Divide club into groups of 4 or 5 members. Have members in each group decide on 3 frozen pictures which represent the story from the last exercise. The 3 scenes they choose can tell of the complete life cycle of the plant or may be of just one section of the life story such as the flowering. Take a few minutes and allow the members to practice their pictures and then present their 3 pictures to the audience. Make sure their pictures not only show the plant growth but also reflects the environment around them.

Discuss each groups presentation. Did the audience feel environment or weather as portrayed by the body presentation, face, and emotions of the actors when they were frozen in the tableau?





### 3. Lie Detector

#### *Purpose*

To allow one person to direct a situation

#### *Skills*

Imagination, acting, directing

#### *Method*

(Preparation required. Have cards written with an emotion and topic on them for members to draw from in order to do this exercise.) Divide members into groups of 3. One member is the interrogator, one the subject, and one the operator (director) Each group draws a card out of a hat which has a topic and an emotion written on it. The interrogator must ask the suspect questions about the topic on the card. The suspect must sit on a chair, facing forward, feet flat on the floor, arms on the arms of the chair or folded in their lap, and answer every question asked. They must answer in the emotion written on the card. If they do not answer in the emotion or if they move or if they do not answer the question, the lie detector operator (director) makes a noise representing the lie detector going off. Rotate groups so everyone has a chance to experience answering in an emotion with no movement, asking questions, and taking on the director role in evaluating the responses.

### 4. Opening Night Rehearsal

#### *Purpose*

To Rehearse your achievement day project

#### *Skills*

All skills

#### *Method*

It is highly suggested you continue to conduct the suggested warm up exercise and at least one learning project each Scene. You have been supplied with 2 instructional activities to make sure you have at least one you can use if you so choose.

Continue to work on Opening Night Project.

### 5. Curtain Call

Remind members to read Script for this Scene

Have members identify any technical effects, (light or sound) or special makeup, or special effects the club could try to enhance the Opening Night Performance.



# ACT 3: SCENE 8

## Roll Call

A technical effect which you feel should be included in this years Opening Night

## Back Stage

Conduct business meeting. Final Planning for Opening Night. Arrangements for award presentations or thank you's (if any). Year end business.

## Rehearsal

### 1. Technical Theatre

#### *Purpose*

To introduce stagecraft to members:

#### *Skills*

Stagecraft

#### *Method*

Stage craft is an important component of modern theatre so we cannot ignore the technical skills in a Performing Arts Project.

But all stagecraft requires specialized training and knowledge to achieve the effects desired on stage. Basics can be described in books. In fact there are many books which have been published describing stagecraft techniques. Some books deal with only one facet such as lighting or makeup. Other books cover a range of topics.

In this project the members scripts provide only brief overview of set construction and painting of sets in Act 1, Makeup in Act 2, and Lighting in Act 3. This information is simply to explain how these technical skills enhance theatre performances. Very little attention is paid to the actual process of doing these skills because methods cannot be described in a few pages. Second, training and experience are needed not only to perfect the techniques but experience is especially important in order to teach these skills. Third, all technical work presents dangers so supervision of this work by an untrained leader is not recommended. Fourth, most technical practices require tools or supplies which members and probably your club will not have access to.

There are very few exercises which will provide working knowledge of technical skills which a 4-H leader without training, supplies, or tools could lead. For this reason the typical Rehearsal portion of the meeting will not support training in technical theatre or supplement the Scripts.

What the 4-H Performing Arts leader should consider for Scene 8 of each Act is to invite a guest speaker who has experience in a stagecraft area to speak to the members. It is not necessary for the speaker to address set construction in Act 1, or makeup in Act 2. Rather examine your Opening Night script to find out which technical skill could be best applied to your Opening Night Performance. If you require members to appear older, invite a stage makeup artist. If you require costuming, contact a costume designer. If you need sound effects, attempt to get a sound effects technician to come and speak to the group.

You may have to change the time and date of your regular meeting to accommodate a speaker. You may even choose to change the typical meeting format to a half day, or even a full day workshop. A day long workshop, under the guidance of a theatre professional, may allow you to build your set if your topic selected for study is set construction.

Speakers can be found by contacting local community theatres, drama teachers at schools or colleges, or professional theatres. If you are seeking an intensive workshop one of the best sources is the Workshop by Request through Theatre Alberta. Theatre Alberta will find a theatre professional in any of the theatre stage craft and partially pay the cost of their visit to your club if your club is a member of theatre Alberta.



If you are considering a Workshop by Request, you will find contact information for Theatre Alberta in the Resource section of this guide. You must request a visit well in advance of the date you want to hold your workshop so begin planning this request as soon as you have a script chosen and you know what stage craft would provide the most benefit.

## 2. Opening Night Rehearsal

### *Purpose*

To Rehearse your achievement day project

### *Skills*

All skills

### *Method*

Continue to work on Opening Night Project.

## 3. Curtain Call

Remind members to read Script for this Scene

Review the date and times for your Opening Night Dress Rehearsal and Performances. Also review Opening Night format to make sure everything is planned, and everyone knows their duties.

Remind members to complete their Scripts and bring turn them in to the leader at the end of the club year.

Remind members to complete their 4-H diaries and hand them in at your Achievement Day.

## ACT 3: **NOTES**





# RESOURCES

There are many, many resources available if you want to supplement the material supplied in this manual. Following is a list of a few of the resources. This list has been subdivided into categories to assist you in your search.

## Recommended books used in production of this manual

(These books are highly recommended. They were used as a basis for this manual, and contain additional information and exercises which could easily be adapted to a 4-H club. Both of these books are written in a style suitable for theatre novices and would be excellent additions to a club library.)

- ***Theatre Games for the Classroom***, Viola Spolin, Northwestern University Press 1986
- ***The Complete Play Production Handbook***, Carl Allensworth, Harper and Row 1982

## Other books used in production of this manual

(These texts were also utilized in the writing of this manual, but the information is advanced and the writing is quite technical so they may be of limited value to a theatre novice.)

- ***Acting, An Introduction***, Bowskill, Prentice Hall, 1977
- ***Studying Drama***, Bradley Thomas Pickering, Croom Helm Ltd, 1983
- ***The Director At Work***, Robert Benedetti, Prentice Hall, 1985
- ***The Art of Directing***, Kirk & Bellas, Wadsworth Publishing Company, 1985

## Other Resources used in production of this manual

(All of these resources were used in production of this manual and are of high value for a 4-H Performing Arts club.)

- ***All The World's A Stage***, (Ontario and Saskatchewan 4-H Theatre Project) Hamilton, Ontario Queen's Printer, 1993
- ***Theatre Arts Adventure***, (United States 4-H Theatre Arts Series) 4-H Cooperative Curriculum System. Minnesota Extension Service, University of Minnesota, 1997
- ***Speak Pack***, (available through 4-H catalogue) Hugh Phillips, Alberta Agriculture
- ***Alberta Learning Junior High and Senior High Drama Curriculum Guide***, Alberta Learning, 1987
- ***Workshops By Request Seminars***, (These are theatre workshops organized by Theatre Alberta for Community Theatres. Information is provided by theatre professionals on a topic requested by the theatre organization hosting the workshop. Information by various speakers on a number of topics presented to the Kelsey Community Society was used in this manual. Details on how to request a workshop is listed later in this resource list)

## Other Recommended Books

The following books were not used in the production of this manual, however they have been evaluated by Alberta Learning and are recommended in the Alberta Learning Drama Curriculum Guide as resources for teachers in Junior High and Senior High Drama Courses.

- ***Interpretation: Working With Scripts***, Lundy & Booth, Academic Press, 1983
- ***The Theatre Experience***, Wilson, McGraw-Hill, 1988
- ***Living Theatre: an Introduction to Theatre History***, Wilson, McGraw-Hill, 1983
- ***Fundamentals of Voice and Diction***, Mayer, W.C. Brown, 1988
- ***Backwards and Forwards: A Technical Manual for Reading Plays***, Ball, Southern Illinois University Press, 1983
- ***Scene Design, Stage Lighting, Sound, Costume & Makeup: A Scenographic Approach***, Bellman, Harper & Row 1983
- ***Improvisation: Learning Through Drama***, Booth, Academic Press, 1985





- ***A Practical Handbook for the Actor***, Bruder, Vintage Books, 1986
- ***Writing, Producing and Selling Your Play***, Catron, Prentice-Hall 1984
- ***Fundamentals of Play Directing***, Dean & Carra, Holt, Rinehart, and Winston, 1980
- ***Respect for Acting***, Hagen, Macmillan, 1973
- ***Improvisation***, Hodgson, Grove Press, 1979
- ***Stage Crafts***, Hogett, Adam & C. Black 1975
- ***A Guide to Improvisation: A Handbook for Teachers***, James & Williams, Kemble Press 1984
- ***The Stage and School***, Ommanney & Schanker, McGraw-Hill 1982
- ***Theatre Technology & Design***, Potts, International Thespian Society 1982
- ***The Actor's Image: Movement Training for Stage and Screen***, Sabatine, Prentice-Hall, 1983
- ***Improvisation for the Theatre: A Handbook Of Teaching and Directing Techniques***, Spolin, Northwestern University Press 1983
- ***Mime: Basics for Beginners***, Straub, Plays Inc, 1984
- ***Basic Drama Projects***, Tanner, Clark Publishing Co. 1987
- ***Creative Communication: Projects in Acting, Speaking, Oral Reading***, Tanner, Clark Publishing Co. 1985

## Other Resources

There are a wide range of other resources available. A few you may be interested in:

- **Books:** There are a great many other books available through the Alberta Library System or through book stores which may or may not be equally good , but which have not been reviewed by Alberta Learning.
- **National Film Board:** The national film board has offices in Edmonton and Calgary. They have films and video available for loan, some of which relate to Theatre and Performing Arts.
- **Alberta Culture and Multiculturalism:** Maintains a small library of videos of musicals. Can be contacted through the Performing Arts Branch, Alberta Culture and Multiculturalism, Edmonton.
- **Theatre Alberta:** Maintains the largest script library in Western Canada. Must be a member of Theatre Alberta to use the library. Members also receive a newsletter about Theatre Arts in Alberta, a listing of all member theatres in Alberta and their upcoming productions. Also conducts youth drama camps during the summer. The office is in Edmonton
- **Workshops By Request:** Administered by Theatre Alberta. Theatre Alberta will provide a professional theatre person to conduct a workshop on any theatre topic, both performing and stage craft. Theatre Alberta subsidizes the cost of the workshop, picking up travelling expenses and hotel room (if necessary) for the instructor. The host of the workshop is charged a set fee depending upon the length of the workshop. Details of Workshops by Request available through Theatre Alberta Office, Edmonton.
- **Community Theatre:** Many communities have a local community theatre. Contact with community theatres may yield skilled people who will assist in your 4-H club. To find the contact person for closest community theatre call Theatre Alberta's Edmonton office.
- **Theatre Supply Stores:** There are a number of stores throughout Alberta dedicated to supplying the needs of live theatre. It would be impossible to provide a complete listing of all stores. However two stores which provide a wide range of theatre makeup, costuming and other on stage materials worth mentioning is Don's Hobby Shop, Calgary, Michael's Amusements, Spruce Grove and Shirley Potter, Edmonton.

*Theatre Alberta is the best place to start your search for anything related to theatre in Alberta. They have an excellent web site, with links to other organizations as well as an online membership application. Your first step in expanding your theatre connections in Alberta should be [www.theatrealberta.com](http://www.theatrealberta.com)*



## Play Catalogues

Following is a list of script catalogues and contact addresses. (from Junior High Curriculum Guide, Alberta Learning) Many of these publishing houses now have their catalogues online. A web search will provide information. Note: Exchange rates, custom charges, and shipping fees can make ordering scripts from outside Canada expensive.

- **Alberta Plays and Playwrights: An Annotated Bibliography**, Writers Guild of Alberta, 10523-100 Ave., Edmonton AB T5J 0A8
- **Baker's Plays**, 100 Chauncey St, Boston MA 02111
- **Basic Catalogue of Plays**, Samuel French, 80 Richmond St East, Toronto, ON. M5C 1P1
- **Basic Catalogue of Plays and Musicals**, Performance Publishing Co. 978 North McLean Boulevard, Elgin, IL 60120
- **Canadian Plays for Young Audiences: Pre-School through Grade 13**, Playwrights Union of Canada, 8 York Street, 6th Floor Toronto, ON. M5J 1R2
- **Catalogue**, Drama Book Specialists, 821 Broadway, New York, NY, 10003
- **Catalogue of Plays and Musicals**, Pioneer Drama Service, PO Box 22555, 2172 South Colorado Boulevard, Denver, CO, 80222
- **Catalogue of Select Plays**, Art Craft Publishing, Box 1058, Cedar Rapids, IA, 52406
- **Contemporary Drama Service**, 7710-R, Colorado Springs, CO, 80933
- **Dramatists Play Service**, 440 Park Avenue South, New York NY 10016
- **Eldridge Church Entertainments**, PO Drawer 216 Franklin, OH, 45005
- **Music Theatre International**, 119 West 57 Street New York NY 10019
- **Plays that Capture the Audience**, The Coach House Press INC, PO Box 458 Morton Grove IL 60053
- **Plays INC**, 8 Arlington Street, Boston, MA 02116
- **Plays and Musicals**, The Dramatic Publishing Company, PO Box 109, Woodstock, IL 60098
- **Plays for Young People**, Anchorage Press, PO Box 8067, New Orleans, LO, 70182
- **Plays for Youth**, Macdonald and Young, 152 The Grove, West Wickem, Kent, England, BR49VZ
- **Playwrights**, Union of Canada 8 York Street, 6th Floor, Toronto, ON. M5J 1R2
- **Reader's Theatre Script Service**, PO Box 178333 San Diego, CA 92117
- **Tams-Witmark Music Library**, Inc 560 Lexington Ave, New York NY 10022

## Post Secondary Performing Arts Programs:

Most post secondary schools in Alberta offer a drama studies program. Members interested in pursuing theatre studies should check these schools for information on their programs.

**These schools may also have performances which your club may be able to attend, or provide tours of their facilities for a club.**

Banff School of Fine Arts.....	Box 1020 Banff, AB T0L 0C0
Mount Royal College .....	4825 Richard Road SW Calgary, AB T3K 6K6
University of Calgary.....	2500 University Drive NW Calgary, AB T2N 1N4
Augustana University College .....	4901 - 46 AVE Camrose, AB T4V 2R3
Grant MacEwan College.....	Box 1796 Edmonton, AB T5J 2P2
The Kings College.....	10766-97 St Edmonton, AB T5H 2M1
University of Alberta .....	3, 146 Fine Arts Building, University of Alberta, T6G 2C9
Grande Prairie College.....	10726 - 106 Ave Grande Prairie, AB T8V 4C4
University of Lethbridge .....	4401 University Drive, Lethbridge, AB T1K 3M4
Medicine Hat College .....	299 College Drive, Medicine Hat, AB T1A 3Y6
Red Deer College .....	Box 5005, Red Deer, AB T4N 5H5
Rosebud School of the Arts .....	Box 654 Rosebud, AB T0J 2T0
Keyano College.....	8115 Franklin Ave Fort McMurray, AB T9H 2H7
Concordia University College .....	7128 Ada Boulevard, Edmonton AB T5B 4E4



