Acknowledgments

Authors
Kathleen Jamison, Ph.D., 4-H Specialist, Curriculum and Learning, Virginia Tech University
Ellen Williams, MS, Expressive Arts 4-H Agent, Rutgers University

Contributing Writers
Angelo DeFazio, James Shelton, Tiffany Schaff

Project Director
Martin H. Smith, MS, Ed.D.
Associate Specialist in Cooperative Extension, Department of Population Health and Reproduction
Veterinary Medicine Extension, Department of Human Ecology
University of California, Davis

Layout and Design
TM Design, Inc., 5807 Underwood Court, Adamstown, MD 21710  301.831.1114
Northern Design Group

This publication is a revision of the National 4-H Theatre Arts Series.

Imagination in Action, 2004 Design Team:
Kathleen Jamison, Ellen Williams, Wayne Brabender, Cheryl Varnadoe, Carol Jones, Tracey Fitch, Evelyn Plummer, Claire Ritzler, Leah Foley

Theatre Arts Adventures, 1997 Design Team:

Copyright © 2013 National 4-H Council. All rights reserved.

For ordering information contact National 4-H Council Supply Service at:
(301) 961-2934 or www.4-Hmall.org.

The 4-H Name & Emblem is protected under 18 USC 707.
LEVEL II - INTERMEDIATE

Big Idea: Communication
Pantomime – Stories with a Beginning, Middle and End ................................. 1
Communicating Emotions – It’s All In the Tone .................................................. 4
Role Reversal – Listening With New Ears ......................................................... 7

Big Idea: Character Development
Contrasting Points of View – Inner Voices ..................................................... 11
Using Body Movements – Walk Your Character ............................................. 14

Big Idea: Play Development
Playwriting – Preserving the Scene in Writing .............................................. 17
Developing Scenes in Different Genres .......................................................... 21

Big Idea: Play Production
Costume Design – Master of Disguise ............................................................. 24
Actors’ Stage Positions – Your Stance on Stage .............................................. 27

Big Idea: Theater as Projected Play
Masks – Local Characters! ............................................................. 30
Puppetry – Bringing Your Puppet to Life ....................................................... 33
Pantomime – Stories with a Beginning, Middle and End

How Can We Communicate Our Message Without Using Words?

Introduction

Imagine that you have an important story to tell someone but music is blaring so loud that you can’t be heard. How would you communicate? Why not through pantomime?! It is ingenious and creative to use body movement and facial expressions to tell your story. You don’t need to be a pantomime actor to be a skilled pantomime artist yourself!

Opening Questions

When have you seen people pantomiming because they couldn’t express themselves verbally? How can we make our stories clear to others without using words?

Experience/“What to Do”

Each of you will create your own pantomime story with a beginning, middle and end out of three separate movements. All of your communication will be without words.

Let’s start with a physical warm up that will lead into your pantomime story. You’ll be walking freely throughout the room on your own; when you hear a drum beat, freeze in position. Vary your positions with each drum beat, broadening your range from high to low and left to right. Let’s begin!
Now let’s move into your pantomime story in which you connect three movements to create a story. I will hit the drum three times in succession, and with each drum beat you will make a new movement. Then using your imagination, you will connect those movements into a story.

For instance, let’s say your first position was kneeling on one knee, your next position your right leg outstretched and your final movement, your two arms extended straight forward, palms up). What pantomime story could you create from these movements? You could be a skater who fell on the ice and twisted an ankle (kneeling position), who needs to leave the rink for a few months to do physical therapy (right leg extended) and who triumphs by skating with the team at the ice show at the end of the season (arms outstretched to the audience following skating)

**Facilitator Note:**
Feel free to model each of the movements as you say them aloud. Encourage youth to try the movements along with you.

When you perform your pantomime story, you will be extending beyond the three movements. For instance, the skater can rub her ankle to indicate pain, do a series of physical movements simulating physical therapy, and do a skating routine.

Practice your pantomime story on your own, then share it with a partner. Ask your partner to tell you what story he or she sees; remember, no verbal communication. Now reverse, and you give feedback on your partner’s pantomime story. If you each see a different story than that intended by your partner, not to worry. This just shows that each of us is unique in how we see the world! Telling a story without being able to speak is a challenge, but a fun one. Who knew how much could be said without words!
**Share…**
What happened as you began to transform your movement into a pantomime story?

**Reflect…**
What did you have to do to communicate your story without words?

**Generalize…**
At what times is it important to be able to express yourself non-verbally?

**Term Concept Discovery/Facilitator Notes**
Because pantomime does not involve any verbalization, it is common for the facilitator to make the false assumption that pantomime is the simplest form of creative dramatics, and choose this as a first activity. One of the most common blunders made by creative dramatics leaders is to ask a child to pantomime an activity for an audience to try to identify. This can result in awkwardness and discomfort on the part of the participants. Pantomime is one of the most complex forms of drama; it requires great skill and physical coordination to communicate an idea without the assistance of speech.

Depending on the size of the group as well as their interest in the activity, you can extend the sharing to include the entire group, rather than only to one’s partner. You could also invite the group to add narration to others’ pantomimes.

Since this activity involves physical movement, it is important to be sensitive to the different physical capacities of the children. In your sidecoaching, remind the children that they should only move at a level at which they are each comfortable. Adaptations can be made to any physical limitations; for instance, children in wheelchairs can do movements which involve upper body movement.

**Apply…**
What can you do to make yourself understood when you can’t use words?
Communicating Emotions – It’s All In the Tone
How Does Your Tone of Voice Change the Meaning of Your Words?

Introduction
It is not just what you say, but how you say it that determines how others react to your words. This is described as your tone of voice, the emotion and attitude in your voice. Let’s practice using different tones of voice and discover how these different ones change how our messages are perceived by the listener.

Opening Questions
Recall a time when you said something that someone misunderstood, or when you misunderstood someone else’s meaning. How did tone of voice result in this misunderstanding? For instance, was a soft tone interpreted as fear when it was actually shyness? Or a dull tone perceived as disinterest when it was sheer exhaustion? How can you be more aware of the tone of voice you use, so that the listener perceives the message you intend?

Learn More
You can find additional information on this activity and more at: www.4-H.org/curriculum/theatre2
**Experience/“What to Do”**

Tone of voice is very important in communication. The tone of voice you use in speaking will determine how others respond to your words. In this activity, you and a partner will learn how changing tone of voice changes the meanings of your words and how they are understood.

In this activity, you and your partner will repeat the same two lines to each other, but each time changing your tones of voice.

Person A: Hello.
Person B: Where have you been?

Repeat these two line dialogues four times, each time changing your tone of voice in how you deliver your line. (Examples: happy, sad, worried, angry, fearful, surprised, confused, impatient).

After each dialogue, ask your partner what tone he or she heard in your voice. If the tone your partner heard was not what you intended, repeat the dialogue, focusing on projecting the tone you intended. Ask your partner how your tone of voice made him or her feel and determine if that response was your intent.

Explore with your partner what types of relationships might exist between your two characters based on your tones of voice. For instance a nervous “Hello” and an angry “Where have you been?” could be a late employee and disapproving employer. A weary “Hello” and shocked “Where have you been?” could be a bleeding child and responsive guardian. After trying out the different character relationships based on tones of voice, select a dialogue to develop into a scene.

In acting, as well as everyday communication, It’s All in the Tone!

**References**

Drama Book Shop, 250 West 40th St, NY, NY www.dramabookshop.com
Share…
What was the most challenging part of communicating with different tones of voice?

Reflect…
What tones of voice did you and your partner find more natural to each of you? What tones of voice were most unlike each of you? What did you learn about yourself and your partner?

Generalize…
Describe a time when you may have misinterpreted someone’s tone of voice. For example, you may have heard a tone as cold and unfriendly, rather than abrupt and worried. Describe a time when someone may have misinterpreted your tone of voice.

You will now notice many things about the learner and learning experience, e.g. degree of understanding, conceptions/misconceptions of content knowledge, and understanding/misunderstanding of vocabulary. Concepts or specific content that need to be re-emphasized, re-taught or reframed should emerge at this stage.

Term Concept Discovery/Facilitator Notes…
If youth choose to explore a variety of tones of voice, encourage them to do so, beyond the four they have practiced. The purpose of this activity is to have youth experience the impact of tone of voice on intended meaning. The transition into scene development need not happen in one session. Depending on the time available, the scene development could be continued into follow up sessions. Youth can choose to improvise their scenes, or write them, adding the line readings into their script’s stage directions.

Apply…
In the future, how will you apply what you learned in this activity to your communication with others?
Role Reversal – Listening With New Ears
How Does Reversing Roles Through Role-play Help Develop Awareness of Others and Their Perspectives?

Introduction

When we have a disagreement with someone, it is usually because we don’t understand “where the other person is coming from”. We don’t see the situation from the other person’s point of view because we are only viewing the situation from our own perspective. If someone has ever said to you “Try taking a walk in my shoes”, he or she is asking you to be more sensitive to his or her own life experience and opinions.

Opening Questions

When have you stopped in the middle of an argument to try to understand someone else’s point of view? When have you felt that a disagreement wouldn’t have escalated if the other person could only have reversed roles and “stood in your shoes?” How can we become more self-aware of our own bias and more empathetic towards others?

Experience/“What to Do”

In this activity, you will role-play a conflict between two characters. You will then switch roles, taking on the persona of the other character. Be observant of your partner’s words and actions, as you will be assuming those same verbal and non-verbal behaviors when you reverse roles.
With a partner, form pairs for role-playing and each look at the Conflict Pair Trigger Lines sheet. Select one of these trigger lines to role play:

Person 1  I won’t.
Person 2  Why not?

Person 1  I can’t.
Person 2  You must.

Person 1  This is wrong.
Person 2  No, it isn’t.

Keep repeating the two lines back and forth until you define a character relationship (e.g., brother and sister, mother and child) and the conflict between you. (e.g., resisting authority, negative peer pressure).

Let’s look at the following example:

Person 1  I can’t.
Person 2  You must.
Person 1  I have to go, Maria.
Person 2  Come on, Ana, come study with me.
Person 1  No, Maria, I am going to see my brother in his show.
Person 2  Hey Ana, if I don’t know the answers in school tomorrow, I’m going to summer school.
Person 1  Maria, I can’t let my brother down. I have to go now.
Person 2  So you’re going to let me down then?

The conflict that developed out of the trigger lines “I can’t”/“You must” was a disagreement between two friends.

When the roles are reversed, Ana will become Maria and Maria will become Ana. Each will assume the verbal and non-verbal communication style of the other. They will have the option of resolving the conflict in the end, or leaving the resolution open ended. In discussion after the scene, both actors will be asked if reversing roles had helped them see the other character’s perspective.

Now let’s begin your conflict pair role play.

Now reverse roles.

Let’s come out of roles to share what it was like to Listen With New Ears! Through reversing roles, you heard in a new way, with words from the heart!
**Share…**
What was the hardest part of this activity? The easiest part?

**Reflect…**
What did it feel like to reverse roles during your conflict?

**Generalize…**
In reversing roles, what skills did you use?

**Apply…**
Name times when the ability to reverse roles will help you in your interpersonal communication.

**Term Concept Discovery/Facilitator Notes…**
The term “interpersonal communication” embraces many forms of communication between and among individuals and groups. Youth can be asked to identify these many forms (e.g., one on one conversation, small group discussion, etc.).

Understanding the meaning and evidence of bias, both personal and societal, is important to the impact of this activity. The life skill of empathy is also central to the role reversal activity; youth can be encouraged to explore examples of “being empathetic.”

Provide partners the option to develop their own role reversal scenes rather than use the Conflict Pair Trigger Lines handout. It is very likely that the group, through brainstorming, warm ups, and improvisations, will have identified their own conflict scenarios without the need for the sheets; these trigger lines are offered only as a framework for those who prefer to begin within a structure.

This Role Reversal – Listening With New Ears activity links well with the Dialogue – Resolving Conflict (Advanced Level Theatre Arts curriculum activity) in its application to peer mediation, peer education and conflict resolution programming. (If you have access to the Advance Level activities, you may want to reference the Facilitator Notes in the activity titled Dialogue – Resolving Conflict).
Conflict Pair Trigger Lines

With a partner, select one of these trigger lines, record your scenario and create a role-play.

A  Person 1  I won’t.
     Person 2  Why not?

B  Person 1  I can’t.
     Person 2  You must.

C  Person 1  This is wrong.
     Person 2  No, it isn’t.

Repeat the two lines back and forth until you define a character relationship (e.g., brother and sister, mother and child) and the conflict between you. (e.g., resisting authority, negative peer pressure).

<table>
<thead>
<tr>
<th>Characters</th>
<th>Conflict</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

Example:
Person 1  I can’t.
Person 2  You must.
Person 1  I have to go, Maria.
Person 2  Come on, Ana, come study with me.
Person 1  No, Maria, I am going to see my brother in his show.
Person 2  Hey Ana, if I don’t know the answers in school tomorrow, I’m going to summer school.
Person 1  Maria, I can’t let my brother down. I have to go now.
Person 2  So you’re going to let me down then?