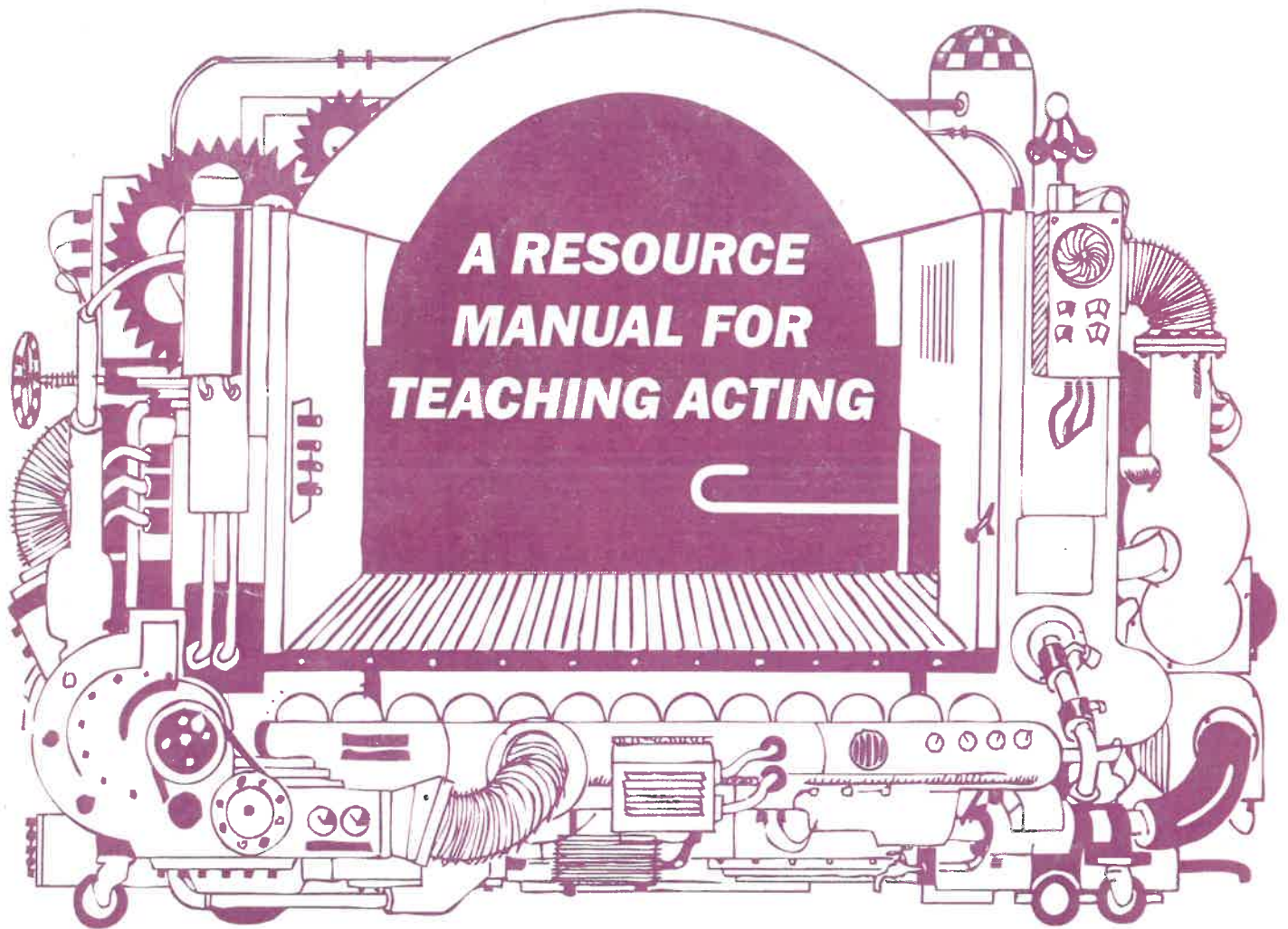


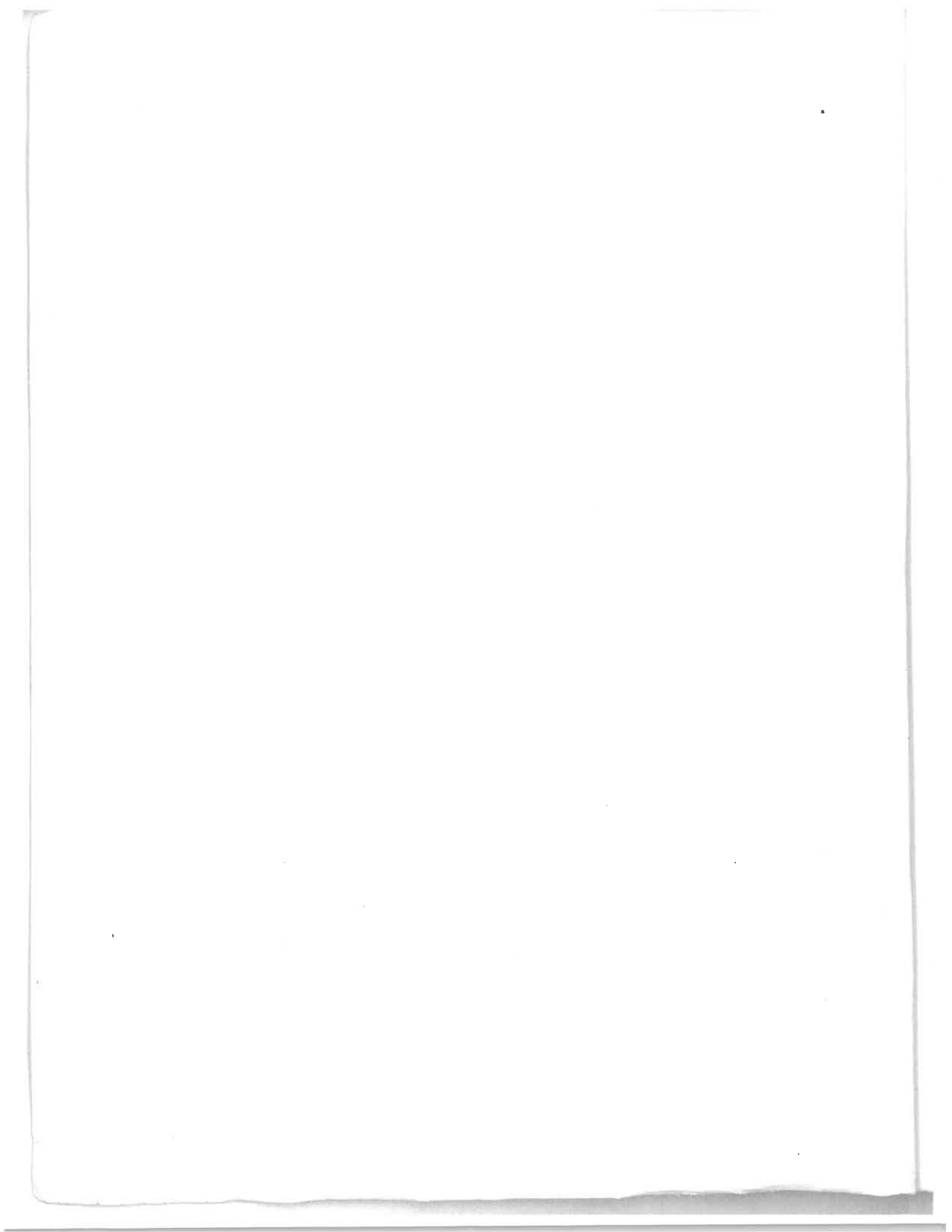
# The Theatre



# Machine 1

**By Albert T. Viola and Mona Lynn Goone**

Pioneer Drama Service, Inc. • Denver, Colorado



**THE THEATRE MACHINE**  
*A Resource Manual for Teaching Acting*

By  
ALBERT T. VIOLA & MONA LYNN GOONE

PIONEER DRAMA SERVICE, INC.  
DENVER, COLORADO

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# TABLE OF CONTENTS

FOREWORD	. . . . .	iv
RELAXATION AND CONCENTRATION	. . . . .	1
Lesson 1	<i>Relax a Bit</i> . . . . . Warm-up exercises	2
Lesson 2	<i>Concentrate on It</i> . . . . . Warm-up exercises	3
ACTING, ACTIONS AND PANTOMIME	. . . . .	4
Lesson 3	<i>Believe in Acting</i> . . . . . Defining acting	5
Lesson 4	<i>Actions Speak Louder Than Words</i> . . . . . Simple actions	7
Lesson 5	<i>Work, Work, Work</i> . . . . . Simple pantomimes about work	9
Lesson 6	<i>What's Cooking?</i> . . . . . Simple pantomimes in the kitchen	11
Lesson 7	<i>Chores</i> . . . . . Simple pantomimes about house duties	12
Lesson 8	<i>Hide and Seek</i> . . . . . Simple pantomimes about lost objects	14
THE FIVE SENSES	. . . . .	15
Lesson 9	<i>Taste the Difference</i> . . . . . Sense of taste	16
Lesson 10	<i>A Sight for Your Eyes</i> . . . . . Sense of sight	17
Lesson 11	<i>The Touch Tells It All</i> . . . . . Sense of touch	18
Lesson 12	<i>Hear Ye, Hear Ye</i> . . . . . Sense of hearing	19
Lesson 13	<i>Smell the Roses</i> . . . . . Sense of smell	20
BELIEVABILITY, IMAGINATION AND INTENTIONS	. . . . .	21
Lesson 14	<i>This Is What I Mean</i> . . . . . Intentions	22
Lesson 15	<i>Mary Had a Little What?</i> . . . . . Intentions with nursery rhymes	23
Lesson 16	<i>The Telephone Hour</i> . . . . . Intentions with phone numbers	25

Lesson 17	<b>Memory Lane</b> . . . . .	26
	Believability through storytelling	
Lesson 18	<b>Imagination Is Funny</b> . . . . .	28
	Imaginative entrances	
Lesson 19	<b>Imagination Is Funnier</b> . . . . .	29
	Imaginative greetings	
Lesson 20	<b>Imagination Is Funniest</b> . . . . .	30
	Imaginative situations	
Lesson 21	<b>Games People Play</b> . . . . .	31
	Sports pantomimes	
Lesson 22	<b>Exotic Modes of Transportation</b> . . . . .	32
	Imaginative travel	
Lesson 23	<b>Orchestra Hall</b> . . . . .	33
	Imaginative musicians	
Lesson 24	<b>Who Are You?</b> . . . . .	34
	Imaginative occupations	
Lesson 25	<b>Where Are You?</b> . . . . .	35
	Imaginative places	
Lesson 26	<b>Where Do I Work?</b> . . . . .	36
	Imaginative places of work	
Lesson 27	<b>Circus! Circus! Circus!</b> . . . . .	37
	Imaginative performers	
Lesson 28	<b>Here's the Real Story</b> . . . . .	38
	Retaining details	
Lesson 29	<b>Get Out of the Box</b> . . . . .	39
	Pantomime in a limited space	
<b>IMPROVISATIONS</b> . . . . .		40
Lesson 30	<b>What's Happening?</b> . . . . .	41
	Solo improvisations	
Lesson 31	<b>Ask, Plead, Bribe and Threaten</b> . . . . .	42
	Two student improvisations	
Lesson 32	<b>Place, Object and Animal</b> . . . . .	46
	Three student improvisations	
Lesson 33	<b>Noah's Ark</b> . . . . .	48
	Group theme improvisation	
<b>THEATRE GAMES</b> . . . . .		51
Lesson 34	<b>Fun and Games</b> . . . . .	52
	Theatre games	
Lesson 35	<b>TV Commercials</b> . . . . .	54
	Group games	

Lesson 36	<b>Zap</b> . . . . .	55
	Improvisational group game	
Lesson 37	<b>TV News</b> . . . . .	57
	Group games	
<b>MONOLOGUES</b> . . . . .		59
Lesson 38	<b>Solo Soliloquy</b> . . . . .	60
	Improvised monologues	
Lesson 39	<b>The Storyteller</b> . . . . .	61
	Improvised storytelling	
Lesson 40	<b>Telephone Time</b> . . . . .	62
	Improvised duologues	
Lesson 41	<b>One Liners</b> . . . . .	64
	Improvised duologues	
<b>THE ACTOR'S VOICE</b> . . . . .		66
Lesson 42	<b>Take a Deep Breath</b> . . . . .	67
	Actor's breathing	
Lesson 43	<b>Inhale, Exhale</b> . . . . .	68
	Actor's breathing	
Lesson 44	<b>Now Hear This</b> . . . . .	69
	Actor's volume	
Lesson 45	<b>Enough Is Enough</b> . . . . .	70
	Actor's volume	
Lesson 46	<b>Going Up, Going Down</b> . . . . .	72
	Actor's inflection	
Lesson 47	<b>Say What You Mean</b> . . . . .	73
	Actor's inflection	
Lesson 48	<b>Jest Say Just</b> . . . . .	75
	Actor's articulation	
Lesson 49	<b>Can't Say That I Can Say That</b> . . . . .	77
	Actor's articulation	
Lesson 50	<b>Best-Selling Authors</b> . . . . .	79
	Impromptu speaking	
<b>DEFINITION OF TERMS</b> . . . . .		80
	<b>A Listing of Common Words &amp; Phrases In This Text</b> . . . . .	81

## FOREWORD

You can put *THE THEATRE MACHINE* right to work. It's ready to run. Your students will furnish the energy if you provide the spark.

The fifty short lessons in this manual are geared to making it simple for you to challenge your class. Built on the basis of a ten-week drama course, the lessons allow for active student participation whether you have a group of five or thirty. The early pages suggest warm-up exercises which, once introduced, can be used to begin and end various creative activities. As you continue, *THE THEATRE MACHINE* climbs to more advanced levels. By sharing each lesson's clearly-stated objective at the beginning of the class period and leaving time for discussion at the conclusion, your students will develop such specific performance skills as pantomime, improvisation and believability. By calling upon their own past experiences, they will truly enjoy these activities.

*THE THEATRE MACHINE* is easy to utilize... in many places and by almost anyone. Finding a working space is simple. You can use the school's bare stage, venture outdoors, or rearrange the chairs to make your entire classroom a stage. And you don't need to be a trained actor or drama coach to use this manual. Any theatre knowledge can, however, be easily incorporated. The text is designed to be used by itself or integrated with other material.

The experiences encompassed by *THE THEATRE MACHINE* will enhance other subject areas as well. Students can present many different interpretations of social problems or historical events, understanding how others might react in various situations. Creativity is also enhanced. Students not only stretch their imaginations; they also gain confidence by participating freely in group discussions and public speaking. They will read literature with more emotion. As your students learn more about performance skills, they will also benefit in other curriculum areas.

Now is the time. *THE THEATRE MACHINE* is ready to help you generate an abundance of enthusiasm and excitement. You can enjoy being the spark which ignites an unlimited amount of creative energy.



# **RELAXATION AND CONCENTRATION**

## LESSON ONE

### *Relax a Bit*

**OBJECTIVE:** To prepare for performance through relaxation.

**ACTIVITY:** Each student is seated or lying face-up on the floor and is as comfortable as possible. There should be space between them and their eyes should be closed. Instruct the group to do the following:

- A. Close your eyes. Drop your lower jaw. Count backwards (silently) from twenty-five, then from fifteen. Open your eyes.
- B. Close your eyes. Concentrate on the following points of your body as you say three times to yourself: "My ( ) is relaxed." (In order: neck, shoulders, arms, hands, torso, legs, feet.) Open your eyes.
- C. Try to fill up as much space as possible. Stretch as high as you can. Reach out as far as you can. Use your mind to concentrate on the space you need to fill.
- D. Try to make yourself as small as possible.
- E. Giving the above instructions again, do the activities (4, 3, 2, 1) in reverse order.
- F. Stand up. Raise your hands above your head. Stretch. Slowly relax your fingertips, wrists, elbows and arms. Slowly let them drop to your side. Drop your head forward, roll your shoulders forward and bend at your waist while your arms dangle loosely. Count backwards from ten, then stand up.
- G. Close your eyes. Relax your facial muscles. Let your jaw drop and hang loose. Stick your tongue out... straight out... hold, count to five. Repeat five times. Yawn. Open your eyes.
- H. Get in a comfortable position. Yawn and stretch as if you were a small puppy or kitten just waking up. Concentrate on your arms, hands, legs, feet, back and shoulders. How do those parts of the body wake up slowly?

**COACHING TIPS:** Make sure there is a lot of space between students. Watch to make sure they all have their eyes closed. The instructor could do the counting aloud to make sure that all students finish at the same time. Ways to enhance the lesson: turn lights out; play calming ocean/forest sounds or music; practice breathing properly, stressing the use of the diaphragm. This is a good way to start or end each class.

## LESSON TWO

### *Concentrate on It*

**OBJECTIVE:** To increase the awareness level of body parts and surroundings through concentration.

**ACTIVITIES:** For the following activities students may be asked to sit or stand. Instruct them to do the following:

1. Close your eyes. Concentrate on each joint of your body. Focus on your toes, ankles, knees, fingers, wrists, elbows and shoulders. Use your mind as an x-ray to visualize each part, then open your eyes.
2. Reach with your hands to touch various objects. Let your hand signal your body as you touch materials of different textures and weights. Imagine that you are examining the following:
  - a. sandpaper
  - b. a cup of hot coffee
  - c. an orange
  - d. a velvet curtain
  - e. a slice of bread
  - f. a razor blade
  - g. a blood-stained towel
  - h. a greasy rag
  - i. a small revolver
  - j. a laboratory rat
3. Visualize your body as a delicate wild flower. Your feet are the roots, your legs the stem, your hands and arms the leaves and your face is the bloom. Simulate the flower growing.
4. Now react to these changes. Your body is a mighty tree. Your feet are the roots, your legs are the trunk, your hands are the leaves and your head and arms are the branches.
5. Look carefully around the area. Concentrate on what you see and where it is. One person leaves the room. While the person is gone, the instructor moves or changes something in the room. Then the student returns and has one minute to spot the change. Repeat this exercise with several students.
6. One student begins by saying one word, an object. The next student repeats the object and adds another object. Go around the group to see how many words can be added. Start again when the list becomes too long to remember.

**COACHING TIPS:** Ask the students to observe the different stances assumed for activities #3 and #4. Ask what flower and tree they saw in their minds. Ask the students who had an easy time with activity #5 and what their secret was. Were objects easy to visualize in #6, or would colors have been easier?

**ACTING, ACTIONS  
AND PANTOMIME**

## LESSON THREE

### *Believe in Acting*

**OBJECTIVE:** To demonstrate that acting is BELIEVING, the ability to respond truthfully in a fictitious situation.

**ACTIVITY:** Instruct students to do the following:

1. Ask students to define the term "acting" in their own words. Give the students the definition above.

2. Is it "real" or is it "phony"?

A. ("phony") Ask a student to look for an imaginary paper clip on the floor. Tell him to overact--to be "phony."

B. ("real") Show a paper clip to the same student and then ask him to turn his back as you tell him you are going to hide the paper clip somewhere. Tell him he has thirty seconds to find it. Now tell him to be believable ("real") as he tries to find it. Hide the paper clip in the palm of your hand or in your pocket. After the time limit, show the paper clip to the student. Although the paper clip was not there the second time, he should have "believed" it was. Acting is "believing."

C. Ask each student to describe the changes they saw between the "real" and "phony" scenes.

D. Have each student do the following "real" activity with at least one of the imaginary objects. Try to find a(n):

a. rubber band

b. bottle cap

c. earring

d. ring

e. love letter

f. billfold

g. bus ticket

h. book

i. library card

j. computer disk

k. key

l. pencil

m. contact lens

n. coin

o. string

p. eraser

q. lunch ticket

r. marble

s. I.D. card

t. cassette tape

u. gold charm

v. teeth retainer

**COACHING TIPS:** As each student tries to "find" an object, the instructor should stress that each student should be "real" and "believable." Does each student have the same working definition for the term "acting"?

## LESSON FOUR

### *Actions Speak Louder Than Words*

**OBJECTIVE:** To clarify the term "physical action" (a combination of a physical activity and a psychological state of mind) and to provide exercises that allow the execution of such actions.

**ACTIVITY:** Explain that it is the actor's inner motivation that forces her to behave in a specific way while doing a physical activity. Ask each student to do at least one of the following "physical actions." Say to the student, "You go to the door and leave the room because..."

1. ...you have been disrupting the class.
2. ...the principal wants to see you about cutting class.
3. ...you must go to the bathroom.
4. ...you just finished a test and did not do well.
5. ...you just finished a test and did great on it!
6. ...you cut your finger and need to get first aid.
7. ...your mother or father called and you must come home immediately.
8. ...there is an earthquake.
9. ...there is a fire in the building.
10. ...a tornado is coming your way.
11. ...it is raining and you must put the windows up in the car.
12. ...you are late for your next class.
13. ...you have an orthodontist appointment.
14. ...you just received a note from your girl/boy friend and she/he wants to break up.
15. ...you just received a note from a girl/boy who wants to go out with you.
16. ...you want to get the morning paper.
17. ...you need to get the mail.
18. ...you are going to meet your date.

19. ...your party is about to start and you must go get something you forgot at the store.
20. ...you are late for an athletic event.
21. ...you hear a crash outside of the door.
22. ...you are on crutches and on the way for a check-up at the doctor.
23. ...you just received bad news about a family member.
24. ...it's the last day of school and you have to catch a plane.
25. ...the air-conditioning broke down and the temperature has become unbearable.
26. ...someone is calling for you from outside.

**COACHING TIPS:** Stress that each scene should have a beginning, a middle and an end. Look for body language and facial expressions in each situation. What unique actions go with each "physical action"? It is important to encourage the student to think of all the circumstances that surround her physical movement. What is the relationship that the actor has to those causing her inner motivation? Does each student have the same working definition for the term "physical action"? Use the following examples to help clarify the objective:

**EXAMPLE:** You go to the door and leave the room because... you were disruptive. What did you do? Why did you do it? What is your relationship to the teacher? To the class? Once these and other questions are answered a true and believable "physical action" can be created.

**ANOTHER EXAMPLE:** You go to the door and leave the room because... your parents told you to go to your room because you were two hours late getting home and you didn't call. (You had an opportunity to go to a movie with a friend and you forgot to call home.) Your parents told you that you may not use the telephone, TV, radio, stereo, etc. You can only do homework! You have been grounded for one month! The physical action requires that you go to the door because you have been punished by your parents. How do you feel about your parents? How do you feel about the punishment? Is it too harsh? Now you have a "physical action."



## **LESSON FIVE**

### ***Work, Work, Work***

**OBJECTIVE:** To establish and maintain the reality of the scene.

**ACTIVITY:** Explain to the students that it is necessary to react by believing in what is seen or touched. They should then respond based on what the physical activity dictates. This allows them to reveal themselves to the audience as "real" people. The following physical activities must be done in pantomime and without props. The inner motivation for these pantomimes should be revealed by each student as he presents an entrance and exit for the pantomime.

1. Carry a full pail of water across the acting area.
2. Clean up your room.
3. Pack for a trip.
4. Walk the dog.
5. Remove gum from the bottom of your shoe.
6. Hang a picture.
7. Change a light bulb.
8. Move two pieces of furniture.
9. Water the houseplants.
10. Plant a row of seeds in a garden.
11. Walk home after working in a mine all day.
12. Burn a letter.
13. Fix a snack at midnight.
14. Locate a book in the library and read it.
15. Go to your room to do homework.
16. Read a magazine in a dentist's office.
17. Have a fight.
18. Build a snowman.

**COACHING TIPS:** Can the audience visualize the location of the scene? Do the objects that are used remain the same size and weight throughout the pantomime? Did the actor use too many or confusing gestures? Stress staying in character. Tell students to emphasize how the physical body responds during their pantomime. (The strain of the arms of carrying something heavy or the intensity in the legs when walking a giant dog.) Urge students to have a beginning, a middle and an end in each pantomime.

## LESSON SIX

### *What's Cooking?*

**OBJECTIVE:** To create a total experience, having a beginning, a middle and an end, by using well-defined pantomimed gestures and movements.

**ACTIVITY:** Before beginning, emphasize the need for specific movements that will give the audience a clue to the subject of each pantomime. (For example, the delicate cracking and peeling of eggs.) Utilizing specific gestures, pantomime the preparation of the following:

- |                      |  |
|----------------------|--|
| 1. a boiled egg      | 10. a peanut butter and jelly sandwich |
| 2. a coconut         | 11. a steak                            |
| 3. a banana          | 12. popcorn                            |
| 4. an orange         | 13. lemonade                           |
| 5. a hamburger       | 14. hot soup                           |
| 6. spaghetti         | 15. a bowl of cereal                   |
| 7. an ice cream cone | 16. chocolate chip cookies             |
| 8. a pizza           | 17. hot chocolate with marshmallows    |
| 9. an apple          | 18. caramel apples                     |

**COACHING TIPS:** Did the size and shape of the objects created by the student seem realistic? Did material just "appear" in the process of cooking, or were shelves, doors, utensils and appliances clearly defined? Did the student react to tastes and smells?

## LESSON SEVEN

### Chores

**OBJECTIVE:** To perform pantomime with authentic gestures that convey the essence of the assigned chore.

**ACTIVITIES:** How do you...

1. ...bring in firewood and stack it?
2. ...make your bed?
3. ...decorate your Christmas tree?
4. ...build a sand castle?
5. ...wash a window?
6. ...wash a car?
7. ...polish your shoes?
8. ...bake cookies?
9. ...vacuum a rug?
10. ...wrap a birthday present?
11. ...paint a garage?
12. ...put on makeup?
13. ...perform a lab experiment?
14. ...shampoo a dog?
15. ...mow the lawn?
16. ...prepare and take out the garbage?
17. ...clean book shelves?
18. ...weed the garden?
19. ...set the table?
20. ...take dishes out of a dishwasher and put them away?

**COACHING TIPS:** Did the student present detailed, well-executed movements? Was he believable? Have students pantomime one or two chores done at home. Emphasize having a beginning, a middle and an end.

## **LESSON EIGHT**

### ***Hide and Seek***

**OBJECTIVE:** To strengthen concentration skills.

**ACTIVITY:** Choose a student to do one of the following pantomimes. After thirty seconds choose another student to enter the activity. Then choose another until several students participate.

1. You have lost (something) in your room, and you are trying to find it. Continue looking for it. Each student gets up to look for something she has lost until everyone is up and looking for something in the room.
2. You are in a library looking for a book. Proceed one at a time until everybody is up.
3. You are on a playing field looking for the keys to the car. Two people stop to help you. Then two more appear.
4. You are a fisherman at a lake trying to find where the fish are biting. Several more fishermen appear on the same shore.
5. You are a kite-flyer looking for the right spot in a large field to fly your kite. Several more kite-flyers appear as well.
6. You lose a contact lens while shopping in a department store. Several people join in the search.
7. Your favorite aunt loses her hearing aid while dining in a crowded restaurant. Help her find it. Other guests and employees may look too.
8. You realize that you had left your retainer on the lunch table. Now you must go through the trash bin to find it. Several students, teachers and employees join your search.

**COACHING TIPS:** Watch for "copy cats." Do students do their own thing or do they get lost when others appear on stage? Do the eyes and hands work together as the searcher performs the activity? Do facial expressions reflect concern, worry or anxiety?

# THE FIVE SENSES

## LESSON NINE

### *Taste the Difference*

**OBJECTIVE:** To be more aware of the senses.

**ACTIVITY:** Explain that the body is the actor's "instrument" and in order to use it properly it should be "well-tuned." This can be done by sharpening the five senses: sight, hearing, smell, taste and touch. Utilizing body actions as well as facial and verbal expressions to demonstrate all of the senses, each student should pick up an imaginary piece of food and slowly bring it to her mouth and eat it. Have them eat the following:

- |                 |                   |
|-----------------|-------------------|
| 1. an orange    | 11. peanut butter |
| 2. a grape      | 12. a peach       |
| 3. a banana     | 13. a grapefruit  |
| 4. a plum       | 14. a raisin      |
| 5. a lemon      | 15. a strawberry  |
| 6. an onion     | 16. a pickle      |
| 7. an apple     | 17. an apricot    |
| 8. a pineapple  | 18. a brownie     |
| 9. a mango      | 19. a tomato      |
| 10. a nectarine | 20. a watermelon  |

**COACHING TIPS:** Did the student see the food? If you did not believe her, ask her to look at it and describe it. When the student lifted the item to her face, did she indicate or really pick it up? There should be a certain tension in the finger muscles. When the student took a bite of the food, did she really bite into it? How did her taste buds respond? If you did not believe her, ask her to describe the taste of the food as she repeats the exercise. Talk about setting the scene: opening the wrapper, getting the food out, cutting and preparing it.



## LESSON TEN

### *A Sight for Your Eyes*

**OBJECTIVE:** To sharpen the sense of sight.

**ACTIVITY:** Each student or a group of students watches the same imaginary activity. The student(s) should decide on a beginning, a middle and an end to the activity they are watching. Have them view the following:

- |                      |                          |
|----------------------|--------------------------|
| 1. a football game   | 11. a field hockey game  |
| 2. a basketball game | 12. a ballet             |
| 3. a hockey game     | 13. a tennis match       |
| 4. a volleyball game | 14. a track meet         |
| 5. a billiards game  | 15. a wrestling match    |
| 6. a chess game      | 16. a cross country race |
| 7. a checkers game   | 17. a backgammon game    |
| 8. a video game      | 18. skiing               |
| 9. a soccer game     | 19. a boat race          |
| 10. a boxing match   | 20. a bowling tournament |

**COACHING TIPS:** Was each student believable? If not, have the student describe the action watched. Then have the student repeat it without the verbal description. Was there a beginning, a middle and an end? Discuss how groups behave. There are leaders and followers, numerous discussions within one group and different levels of energy. Did the student use specific behaviors to communicate to the audience what activity he was watching?

## **LESSON ELEVEN:**

### ***The Touch Tells It All***

**OBJECTIVE:** To sharpen the sense of touch and to strengthen one's concentration.

**ACTIVITY:** Emphasizing the sense of touch, a student or several students should respond to the following situations and conditions:

1. Walking slowly into the ocean.
2. Passing a twenty-five pound block of ice to one another.
3. Sitting on a beach and feeling the sea breeze on your face.
4. Feeling the hot sun during a sunbath.
5. Walking barefoot on the beach.
6. Walking barefoot on hot desert sand.
7. Trying to walk over a frozen pond with leather shoes.
8. Walking on the bottom of the ocean.
9. Putting lotion on sunburned arms and face.
10. Feeling the temperature become colder and colder every few seconds.
11. Feeling the temperature become hotter and hotter every few seconds.
12. Putting your hand on a pot that is slowly becoming hotter.
13. Slowly submerging your body into a tub of mud.
14. Slowly submerging your body into a tub of jelly.
15. Slowly submerging your body into a tub of peanut butter.
16. Slowly submerging your body into a tub of jello.
17. Slowly submerging your body into a tub of honey.
18. Slowly sinking into quicksand.

**COACHING TIPS:** Is the student specific as to what part of the body is being affected? If not, have the student describe water creeping up the ankles, calves, thighs, waist and eventually to the neck, chin, mouth and head.

## LESSON TWELVE

### *Hear Ye, Hear Ye*

**OBJECTIVE:** To sharpen the sense of hearing.

**ACTIVITY:** Imagine the sounds associated with the following objects in specific locations and relate to them:

- |                         |                                 |
|-------------------------|---------------------------------|
| 1. a jet airplane       | 11. a crowd at a sporting event |
| 2. a parade             | 12. a bird chirping             |
| 3. a garbage truck      | 13. a barking dog               |
| 4. a police car's siren | 14. a hooting owl               |
| 5. a ringing telephone  | 15. a bus passing by            |
| 6. a television         | 16. a subway train              |
| 7. crashing ocean waves | 17. a typewriter                |
| 8. a thunderstorm       | 18. a train                     |
| 9. rain on the roof     | 19. an ambulance's siren        |
| 10. a lawn mower        | 20. a radio blaring             |

**COACHING TIPS:** Was the student really listening? If not, have the student describe the sound and the source of the sound. Did the student concentrate? Was the situation believable?

## LESSON THIRTEEN

### *Smell the Roses*

**OBJECTIVE:** To sharpen the sense of smell.

**ACTIVITY:** One or more students may participate. They are to concentrate and respond truthfully to the odors associated with the following items:

1. an apple pie baking
2. Thanksgiving turkey
3. burning leaves
4. spilled gasoline
5. perfume
6. pizza
7. cheese
8. a rose
9. hot popcorn
10. rubbing alcohol
11. wet tennis shoes
12. freshly cut grass
13. the inside of a new car
14. roast beef cooking
15. fish
16. a new carpet
17. a skunk
18. hay
19. chocolate
20. chlorine in a swimming pool

**COACHING TIP:** Was the student believable? If not, ask the student to describe the source of the odor. Use questions such as: What kind of car is it? What kind of chocolate is it? Are you at a fish market? In your home? At the river?

**BELIEVABILITY,  
IMAGINATION AND INTENTIONS**

## LESSON FOURTEEN

### *This Is What I Mean*

**OBJECTIVE:** To strengthen imagination and emotional recall.

**ACTIVITY:** Ask each student to create a believable emotional response to simple actions. For example, if a person sticks a finger in a fire, the finger will burn. However, they must first put the finger in the fire. The finger will get warm. Then the fire will begin to bring pain to the finger. That pain will need an outlet. The person's body will try to compensate for the pain and release the tension by producing tears or a scream. A person may even cry or faint.

Respond to the following:

1. Putting your finger into a fire.
2. Stepping into an icy river.
3. Touching a live electric wire.
4. Tasting some hot sauce.
5. Stepping into a cold shower.
6. Putting soothing lotion on a sunburn.
7. Holding a handful of ice cubes.
8. Standing on a sprained ankle.
9. Experiencing a headache.
10. Experiencing a toothache.
11. Experiencing a leg cramp.
12. Picking up a hot coal.
13. Experiencing a sports injury such as tennis elbow.

**COACHING TIPS:** Was this effect caused by recreating a personal experience? Did the student put his finger in the fire and quickly say "ouch"? The student should not draw attention to the tears or the scream, because that would be indicating an effect or result. Instead, think about the process that produces the desired degree of pain. If you do, the result will take place naturally.

## LESSON FIFTEEN

### *Mary Had a Little What?*

**OBJECTIVE:** To present familiar sayings with different intentions.

**ACTIVITY:** By examining before speaking, take a line from a Mother Goose rhyme and give it a new meaning by changing the intent of the statement.

1. "Mary had a little lamb..."

- A. You are a minister holding service for Mary's recently deceased lamb. (with solemnity and dignity)
- B. You are being interrogated for the hundredth time and someone is trying to make you admit that Mary had a goat instead of a lamb. You are positive that she had a lamb. (with frustration and determination)
- C. Someone who doesn't like Mary told your mother that Mary brought a huge lamb with her to school. You are absolutely sure that the lamb was little.
- D. Your friend is sure that it is Stephanie, not Mary, who has a lamb. You are certain that the lamb belongs to Mary.

2. "Ding dong bell,  
That cat is in the well.  
Who put her in?"

- A. You must call for help because the cat just fell into the well.
- B. The cat is always getting itself into crazy and funny situations. It is now in the well bucket looking up at you. It's a funny sight.
- C. The cat has been lost and everyone has looked for it. It's a house cat and you are anxious to find it so you can leave for your summer vacation. You finally find it in the well.
- D. Children have been playing with the cat and someone has mistreated it by dropping it into the well. You are upset when you find the poor, wet cat meowing in the well.

3. "Little Tommy Tucker sings for his supper..."

- A. It's a secret that only you know, but you are telling a friend.
- B. You are making fun of Tommy and say the line as a sing-song taunt. (with ridicule)

C. You are congratulating Tommy in front of other boys and girls because he works for his food.

D. It's hard for you to believe that Tommy sings for his supper.

4. Find a variety of intentions for the following lines:

A. "Mary, Mary, quite contrary..."

B. "Georgie, Porgie, pudding and pie,  
Kissed the girls and made them cry."

C. "Humpty Dumpty sat on the wall,  
Humpty Dumpty had a great fall."

D. "Peter Piper picked a peck of pickled peppers."

E. "Jack and Jill went up the hill..."

F. "Hey diddle, diddle. The cat and the fiddle.  
The cow jumped over the moon."

G. "Little Miss Muffet sat on a tuffet..."

H. "Baa baa, black sheep..."

**COACHING TIPS:** Do the students change the intent of the lines by volume or inflection? Does anyone mumble the lines or speak in a monotone? How do the students feel about reciting old, familiar lines? Are the students able to make the audience believe them? Have the students come up with their own lines from other sources, such as cheers or commercials.



## LESSON SIXTEEN

### *The Telephone Hour*

**OBJECTIVE:** To strengthen the ability to demonstrate a designated emotion or feeling.

**ACTIVITY:** Each student reads the following telephone numbers with the indicated emotions:

**1. Bored**

294-0069

294-0139

294-2133

294-7711

**2. Angry**

731-0058

731-1131

731-0215

731-1881

**3. Excited**

332-8451

332-7155

332-8111

332-8443

**4. Use the numbers above with the following emotions or feelings:**

a. fear

g. surprise

b. lethargy

h. happiness

c. tenseness

i. tolerance

d. sadness

j. confidence

e. puzzlement

k. relaxation

f. indifference

l. confusion

**COACHING TIPS:** What was the reaction of the audience to each actor? What kind of problems did each student encounter as she said her lines? Were all the emotions demonstrated clearly to everyone?

## LESSON SEVENTEEN

### *Memory Lane*

**OBJECTIVE:** To imagine and create a vivid scene, with the emphasis on believability, that supposedly happened in the past.

**ACTIVITY:** Describe the time you...

1. ...were chased by headhunters.
2. ...met a creature from outer space.
3. ...lost your purse/wallet.
4. ...witnessed a murder.
5. ...missed your ride to school.
6. ...came home with a failing report card grade.
7. ...got stuck in an elevator.
8. ...were chased by a mad armadillo.
9. ...fought in a war.
10. ...saved a drowning child.
11. ...spied for the FBI.
12. ...spoke to the U.S. Senate.
13. ...were faced with a charging elephant.
14. ...were trapped in a telephone booth with a fifteen-foot python.
15. ...flew a helicopter.
16. ...accidentally disturbed a hornet's nest.
17. ...fell overboard while sailing.
18. ...manned a runaway forklift.
19. ...were a matador facing a fierce, raging bull.
20. ...tripped and fell into a deep well.

**COACHING TIPS:** Was the scene real? Did the student rely on words alone? Was the presentation smooth? Talk about storytelling techniques such as having a beginning, a middle and an end, setting the scene, using creative, vivid words and creating suspense.

## LESSON EIGHTEEN

### *Imagination Is Funny*

**OBJECTIVE:** To strengthen the imagination.

**ACTIVITY:** Ask each student to use pantomime or verbal expression to respond to: "You open an imaginary door and unexpectedly see the most..."

1. ...horrible sight you have ever seen.
2. ...hilarious sight you have ever seen.
3. ...ridiculous sight you have ever seen.
4. ...pleasant sight you have ever seen.
5. ...unpleasant sight you have ever seen.
6. ...sophisticated sight you have ever seen.
7. ...incredible sight you have ever seen.
8. ...entertaining sight you have ever seen.
9. ...humbling sight you have ever seen.
10. ...delightful sight you have ever seen.

**COACHING TIPS:** Ask each student what it was that he saw. Was each student specific as to what was seen? If not, ask for a detailed description. Was each student's reaction believable? Does each reaction include facial and body expression?

## **LESSON NINETEEN**

### ***Imagination Is Funnier***

**OBJECTIVE:** To strengthen the imagination by being placed in a specific situation.

**ACTIVITY:** Ask each student to use pantomime or verbal expression to respond to: "You open an imaginary door and unexpectedly see..."

- |   |                             |
|---|-----------------------------|
| 1. ...a friend.                               | 11. ...a clown.             |
| 2. ...an enemy.                               | 12. ...a giant spider.      |
| 3. ...a monster.                              | 13. ...the principal.       |
| 4. ...a talking ostrich.                      | 14. ...your brother/sister. |
| 5. ...King Kong.                              | 15. ...a mummy.             |
| 6. ...Tom Thumb.                              | 16. ...Mickey Mouse.        |
| 7. ...Count Dracula.                          | 17. ...Godzilla.            |
| 8. ...Miss America.                           | 18. ...Pinocchio.           |
| 9. ...Frankenstein.                           | 19. ...Tarzan.              |
| 10. ...the President of<br>the United States. | 20. ...a singing whale.     |

**COACHING TIPS:** Was the student believable? Have each student describe in detail what was seen. Talk about specific body and facial expressions used in each situation. Were specific movements used?

## LESSON TWENTY

### *Imagination is Funniest*

**OBJECTIVE:** To strengthen the imagination by being placed in a specific situation that requires a definite reaction.

**ACTIVITY:** Each student should do one or more of the following exercises:

1. You are up in a tree, and a bear is trying to attack you. The tree becomes shorter and shorter.
2. You are on the ledge of a twelve story building, and the ledge becomes smaller and smaller.
3. You have come home from a party late at night. You put on your pajamas. As you go to bed, you think you hear a burglar in the house.
4. You have been in a jungle for two years searching for the secret of life. When you come upon it, you are separated from it by an invisible laser wall.
5. You are swimming off Cape Cod, and "Jaws" spots you and begins to circle around you. The circle becomes smaller and smaller.

**COACHING TIPS:** The instructor should clap his hands periodically as the tree becomes shorter, the ledge becomes smaller or the circle becomes smaller. Was the student believable? Did the tension build as the conflict became stronger? Did the student keep his concentration?

## LESSON TWENTY-ONE

### *Games People Play*

**OBJECTIVE:** To pantomime a physical activity utilizing three or four clearly defined and executed movements.

**ACTIVITIES:** Each student should pantomime putting on the uniform for the sport she is getting ready to play. Give each student a slip of paper with one of the following sports written on it. Have the class guess the sport pantomimed.

- |                  |                           |
|------------------|---------------------------|
| 1. ice skating   | 13. boxing                |
| 2. arm wrestling | 14. volleyball            |
| 3. football      | 15. softball              |
| 4. baseball      | 16. bowling               |
| 5. golf          | 17. skiing                |
| 6. basketball    | 18. shot put              |
| 7. soccer        | 19. pole vaulting         |
| 8. field hockey  | 20. cross country running |
| 9. wrestling     | 21. skateboarding         |
| 10. billiards    | 22. dancing               |
| 11. tennis       | 23. gymnastics            |
| 12. ice hockey   |                           |

**COACHING TIPS:** Does the student focus on one movement at a time? Is he clear and specific with each movement? Is there concentration on the physical activity? Is the student easily distracted? Discuss setting the scene, such as getting equipment, warming up and preparing the court. Does it have a beginning, a middle and an end?

## LESSON TWENTY-TWO

### *Exotic Modes of Transportation*

**OBJECTIVE:** To strengthen the imagination through pantomime.

**ACTIVITY:** Through pantomime, ride on different types of transportation. The pantomime should incorporate three or four specific physical activities that would convey the type of "ride" that is being created. Students can ride on the following:

- |                    |                       |
|--------------------|-----------------------|
| 1. space capsule   | 11. skateboard        |
| 2. turbo boat      | 12. nuclear submarine |
| 3. camel           | 13. bobsled           |
| 4. chariot         | 14. hang glider       |
| 5. elephant        | 15. sailfish          |
| 6. ostrich         | 16. Indy 500 race car |
| 7. giant turtle    | 17. water skis        |
| 8. hot air balloon | 18. motorcycle        |
| 9. Model-T Ford    | 19. kayak             |
| 10. glider plane   | 20. bulldozer         |

**COACHING TIPS:** Is the student's entire body involved? Were the physical activities specific? Did the student create a sense of movement and believability?



## LESSON TWENTY-THREE

### *Orchestra Hall*

**OBJECTIVE:** To develop individual concentration while functioning within an ensemble.

**ACTIVITY:** Select a student to "play" an instrument through pantomime. After all the students "perform," have them all return to the stage and play as a group in a band or an orchestra. Have the following instruments played:

- |                  |                   |
|------------------|-------------------|
| 1. a drumset     | 11. an organ      |
| 2. a trombone    | 12. a saxophone   |
| 3. a piano       | 13. a flute       |
| 4. a trumpet     | 14. a tambourine  |
| 5. a clarinet    | 15. cymbals       |
| 6. a violin      | 16. bongos        |
| 7. a cello       | 17. a French horn |
| 8. a string bass | 18. a tuba        |
| 9. a guitar      | 19. a triangle    |
| 10. a harmonica  | 20. kettle drums  |

**COACHING TIPS:** 1. The importance of one's own pantomime skills are essential to the effectiveness of the group as a whole. Talk about playing in groups, how to interact with each other, how some don't play all of the time. 2. Did the student have difficulty changing from a solo performer to an ensemble member? 3. If the ensemble had difficulty "playing" together, choose one student to act as a "conductor." 4. Did the student use the instrument believably? Discuss how to hold the instrument, how to carry it and how to play it.

## LESSON TWENTY-FOUR

### *Who Are You?*

**OBJECTIVE:** To strengthen the imagination while developing selectivity and a sense of a complete scene.

**ACTIVITY:** Each student will incorporate into a pantomime specific physical activities that are representative of a professional. Each pantomime should have a beginning, a middle and an end. Explain that a professional cowboy could wake up and put on his pants, shirt and boots (the beginning). He then could go to a stream and take a handful of water and wash his face. He could build a fire, then water and feed his horse (the middle). Then the cowboy could make breakfast, twirl his lasso, saddle his horse and ride off (the end). Or...

A short order cook would open up his shop, put on his apron and hat and prepare his grill (the beginning). He gets the ingredients he needs for his various meal orders. Once he is set, he would start reading orders that are hung on clips above him (the middle). He then proceeds to fix his first meal of the day. He sets the plate up and rings a bell, informing the waiter or waitress that the meal is ready (the end).

#### Possible Professions:

- |                  |                         |
|------------------|-------------------------|
| 1. florist       | 11. waitress/waiter     |
| 2. surgeon       | 12. bank teller         |
| 3. jet pilot     | 13. photographer        |
| 4. accountant    | 14. teacher             |
| 5. ballerina     | 15. car salesperson     |
| 6. astronaut     | 16. aerobics instructor |
| 7. pizza maker   | 17. circus performer    |
| 8. farmer        | 18. chauffeur           |
| 9. secretary     | 19. movie star          |
| 10. mail carrier | 20. rock star           |

**COACHING TIPS:** Did the improvisation have a beginning, a middle and an end? Did the student's physical activities depict the profession? Was it too general? If so, what could he have included to make it more specific?

## LESSON TWENTY-FIVE

### *Where Are You?*

**OBJECTIVE:** To strengthen imagination and selectivity.

**ACTIVITY:** Have each student select one of the places listed below and incorporate specific physical activities in a pantomime to convey that he is in that location. The student should plan a beginning, a middle and an end to indicate these locations:

- |                         |                                       |
|-------------------------|---------------------------------------|
| 1. in a desert          | 11. underwater                        |
| 2. on top of a mountain | 12. in a cave                         |
| 3. on a boat            | 13. at the bottom of the Grand Canyon |
| 4. on a subway          | 14. on a deserted island              |
| 5. in China             | 15. in a warehouse                    |
| 6. in a monastery       | 16. in a church                       |
| 7. in a jail            | 17. at a rock concert                 |
| 8. in a restaurant      | 18. at a tennis match                 |
| 9. in school            | 19. on a train                        |
| 10. in a swimming pool  | 20. on an Indian reservation          |

**COACHING TIPS:** Did the student incorporate specific physical activities to determine where he was? Was there a beginning, a middle and an end?

## LESSON TWENTY-SIX

### *Where Do I Work?*

**OBJECTIVE:** To strengthen imagination by using specific physical activities while doing a pantomime.

**ACTIVITY:** Ask each student to incorporate specific physical activities in a pantomime that convey the place where she/he works. Students can be employed at the following places:

1. a coal mine
2. the stock exchange
3. a jewelry shop
4. a fast food restaurant
5. a pizza parlor
6. a preschool
7. a bakery
8. an auto repair shop
9. a laboratory
10. a computer store
11. a gas station
12. an office
13. a pharmacy
14. a chocolate factory
15. a hospital
16. a barber shop
17. an elegant restaurant
18. a farm
19. a movie theater
20. a music store

**COACHING TIPS:** Was the pantomime simple and direct? Were the physical activities specific? Could the audience tell where the student worked?

## LESSON TWENTY-SEVEN

### *Circus! Circus! Circus!*

**OBJECTIVE:** To perform a pantomime using broad gestures.

**ACTIVITY:** Each student entertains a crowd at a circus. After each student has performed a pantomime individually, create a three-ring circus with three entertainers working at the same time. Suggested circus performers:

- |                     |                         |
|---------------------|-------------------------|
| 1. high wire artist | 9. bareback horse rider |
| 2. strong man       | 10. trapeze artist      |
| 3. clown            | 11. elephant trainer    |
| 4. ringmaster       | 12. seal trainer        |
| 5. lion tamer       | 13. escape artist       |
| 6. dog trainer      | 14. chimpanzee trainer  |
| 7. midget           | 15. sword swallower     |
| 8. knife thrower    | 16. fire eater          |

**COACHING TIPS:** Did students use specific physical activities? Did students give a feeling of excitement to the performance? Were they creative and energetic? Did they enjoy entertaining an audience? How well did the three-ring circus performers maintain their concentration?

## LESSON TWENTY-EIGHT

### *Here's the Real Story*

**OBJECTIVE:** To strengthen concentration, listening skills and visualization.

**ACTIVITY:** The class should stand in a semi-circle. Each of the following stories should be passed around from one student to another. However, the other students should not be able to hear what is being said as one student is relating it to another. When the last student has been told the story, she then tells the whole class what she heard. The instructor should then read the original story and compare it with the student's final version.

1. A green Volkswagen hit a yellow Camero. The driver of the Camero had blood all over her pink dress and the male driver of the Volkswagen had blood on his alligator shoes. The woman was an Eskimo and refused to be taken to the hospital in a red ambulance. She insisted on being taken in a purple dog sled.
2. A huge ape wearing white leotards asked a young lady in pink tights to dance in the palm of his hand. In French, she said "No," but the ape didn't understand because he was Italian.
3. Have the class agree on a story involving the following information (let a different student begin each new story):

A yellow truck, a blue bicycle, eyeglasses, a pink telephone

**COACHING TIPS:** What problems did each student have in remembering the story? What problems did each student have in repeating the story? Try to have each student picture the incident she is relating. Did the individual maintain her concentration? Did the story change as it went from one person to another? When did it change?

## LESSON TWENTY-NINE

### *Get Out of the Box*

**OBJECTIVE:** To strengthen imagination and pantomime skills.

**ACTIVITY:** To prepare students for pantomiming being in a box, talk about showing various surfaces and different levels. Then instruct the students to do the following:

1. Begin by feeling the walls in the room. Talk about concentration, showing tension in the arms, watching where you are feeling. Practice being in a corner.
2. Be alone in an imaginary box. Feel all of the sides. Show the surfaces and the size of the box, then show your own feelings about being in the box.
3. Find a way out of the box. Perhaps the top can be opened. Or maybe a way can be found out of the sides.
4. Have two or more people be in a box. Are they relating to one another? Are they helping one another find a way out of the box?

**COACHING TIPS:** Do students feel the walls? What kind of material is each box made of? Do the two people in the box simultaneously show they are in the same box?



# IMPROVISATIONS

## LESSON THIRTY

### *What's Happening?*

**OBJECTIVE:** To combine a sequence of related physical activities that make up a simple physical action/task.

**ACTIVITY:** Incorporate related physical activities while completing simple physical actions/tasks. Make sure students know the reason(s) they are performing the physical activity and make sure there is a beginning, a middle and an end.

For example, if the student chooses to build a campfire, he would seek dry grass, twigs and tree branches. He would strike a match to begin a small fire with the dry grass, adding twigs and then larger branches as the wood burns. As the fire begins to grow, he could blow on it or perhaps fan it.

This is a series of related physical activities. He wants to accomplish the chore of building the campfire so that he can cook his food and keep warm. This is his action/task. The combination of the physical activity of preparing the campfire and knowing the reason for the activity becomes a simple physical action/task.

- |                              |                            |
|------------------------------|----------------------------|
| 1. decorate a Christmas tree | 11. go to school           |
| 2. dress for the prom        | 12. milk a cow             |
| 3. dress to play football    | 13. paint the house        |
| 4. dress to go hiking        | 14. mow the lawn           |
| 5. fix a car                 | 15. take out the garbage   |
| 6. fix a bike                | 16. go shopping            |
| 7. clean the house           | 17. go to the movies       |
| 8. cook a meal               | 18. go to an arcade        |
| 9. go fishing                | 19. do homework            |
| 10. dress for church         | 20. build a model airplane |

**COACHING TIPS:** Was there a beginning, a middle and an end? Was the student specific with his choice of activities? Have the class try to identify each simple physical action/task, including the reason for the physical activity.

## LESSON THIRTY-ONE

### *Ask, Plead, Bribe and Threaten*

**OBJECTIVE:** To think logically, create moment-to-moment reality and deal with elements of conflict in an improvisational situation.

**ACTIVITY:** Two students engage in an improvisation. Student #1 wants something (it's a matter of life and death) from Student #2. Student #2 does not want to give Student #1 anything under any circumstances. Student #1 must ask, plead, bribe and threaten, in that order (see example, pages 43 through 45). Use the following situations:

1. You are at the entrance to an amusement park and you try to persuade a stranger to give you money to get in.
2. You are at a phone booth and need money to make a phone call.
3. You go to a concert and discover you have lost your tickets. You try to convince the doorman to let you in. You paid cash for the tickets and do not know the seat numbers.
4. You go to a bank to withdraw some money, but you do not have any identification. You try to convince the teller to cash your check, but she does not know you.
5. You try to persuade your parents to let you borrow their car.
6. You are at a store and try to convince the manager to give you a job.
7. You are a newspaper reporter and you try to persuade a secretary to let you see the mayor for an interview.
8. You try to convince your sister/brother to loan you her/his new sweater to wear to a movie this weekend.
9. You try to persuade your parents to allow you to go on a ski trip with friends during the school vacation.
10. You try to convince your parents to allow you to get a part-time job after school.
11. You are at a restaurant and you are disappointed with your steak. Try to persuade the server to bring you another one.
12. You are at a movie theatre, and you try to convince the ticket seller that you deserve the children's discount.
13. You walk out of a department store unintentionally wearing a sweater that

hasn't been paid for, and you try to convince the security guard that it was an oversight.

14. You try to persuade your best friend not to run away from home.

15. You try to convince your sister/brother to cover for you while you sneak out of the house to go to a movie.

**COACHING TIPS:** It is important to encourage the students to work for "moment-to-moment" reality. They must listen and talk believably to one another. The students should not be distracted as they work. To move the exercise along, the student may have to be coached "to ask," then "plead," then "bribe" and "threaten." Did they do it in the correct order? Does each student have the same working definition of an improvisation? Did they really want the object of their desire or the goal they were trying to accomplish?

**EXAMPLE:** Student #1 wants Student #2's cap.

**TO ASK**

**STUDENT 1:** I like your cap.

**STUDENT 2:** Thank you.

**STUDENT 1:** Where did you get it?

**STUDENT 2:** It was a birthday present.

**STUDENT 1:** Can I have it?

**STUDENT 2:** You should buy one for yourself.

**STUDENT 1:** I want yours.

**STUDENT 2:** Why?

**STUDENT 1:** It's already broken in.

**STUDENT 2:** That's silly. Break one in yourself.

**STUDENT 1:** Really, I would appreciate it if you would let me have your cap.

**STUDENT 2:** I'm sorry, I couldn't do a thing like that.

## **TO PLEAD**

**STUDENT 1:** Please, I really love that cap. I must have it. Please, please, give it to me.

**STUDENT 2:** I said no! Leave me alone!

**STUDENT 1:** Please, I beg you. Look, I'm on my knees. Please give it to me.

**STUDENT 2:** Get up. You're embarrassing me.

**STUDENT 1:** Look, what do you want for your cap?

**STUDENT 2:** Nothing.

**STUDENT 1:** Okay, I'll take it for nothing.

**STUDENT 2:** Look, leave me alone. You can't have my cap.

## **TO BRIBE**

**STUDENT 1:** I'll tell you what I'll do. I'll fix you up with that cute little blonde over there.

**STUDENT 2:** I hate her. Besides she's my sister.

**STUDENT 1:** Okay, I'll give you ten dollars for the cap.

**STUDENT 2:** No!

**STUDENT 1:** Twenty dollars?

**STUDENT 2:** No!

**STUDENT 1:** Fifty dollars?

**STUDENT 2:** No! No!

**STUDENT 1:** One hundred, two hundred?

**STUDENT 2:** No, no, no! Get away from me.

## **TO THREATEN**

**STUDENT 1:** Look, buddy. I want that cap. Now, I'm going to hit you in the eye, hit you in the mouth, the ears and the nose. In other words,

**I'm going to shut everything that's open and open everything that's shut. Give me that cap NOW!**

**STUDENT 2: You're nuts. You've gone ga-ga. I'm calling the folks in the white coats to put you in the booby hatch. You're zonkers!**

**STUDENT 1: Give me that cap, NOW! I want it NOW! Give it to me!**

**STUDENT 2: Go away. I'm calling the cops if you don't leave me alone.**

**STUDENT 1: I don't care. I WANT IT NOW! NOW! GIVE IT TO ME!**

**STUDENT 2: HELP! HELP, POLICE!! HELP, SOMEBODY... POLICE!**

## LESSON THIRTY-TWO

### *Place, Object and Animal*

**OBJECTIVE:** To think logically, create moment-to-moment reality and think on one's feet while dealing with elements of conflict in an acting ensemble.

**ACTIVITY:** Select three students. The trio must take a given place, an inanimate object and an animal and incorporate them in an improvisation. Someone wants something (it should be a matter of life and death) from someone else and that someone else does not and will not give it to him. The person who wants it must ask, plead, bribe and threaten, in that order. They have one minute to confer before beginning. (Example on page 48.)

#### PLACES, ANIMALS AND INANIMATE OBJECTS

1. a jungle, a polar bear and a baseball
2. the Arctic Circle, a rattlesnake and a paint brush
3. a beach in Florida, a dead gorilla and a can of air freshener
4. a volcano in Mexico, a seal and a flat tire
5. a Texas ranch, an ostrich and a red bow tie
6. a Broadway stage, a kangaroo and a hockey puck
7. a haunted house, a rabbit and a pizza cutter
8. an airline terminal, a skunk and a fountain pen
9. a cave, a shark and a red brick
10. the Grand Canyon, a piranha and a door knob
11. a tree house, an otter and an umbrella
12. the Atlantic Ocean, a grizzly bear and a telephone
13. a rain forest, an armadillo and a watch
14. a volcano, an alligator and a golf club
15. the pyramids of Egypt, an opossum and a typewriter
16. a public restroom, a fox and a violin
17. the Amazon River, a duck and a telescope

18. the Great Wall of China, a parrot and a lawn mower

19. the Empire State Building, a turkey and a grass skirt

20. Yellowstone National Park, a unicorn and a yo-yo

**COACHING TIPS:** Students should be encouraged to think in terms of the senses. It is important that all dialogue be taken seriously, since the elements of the improvisation are humorous. This will help develop a sense of comedy as it strengthens concentration and imagination. Did each student "ask," "plead," "bribe" and "threaten" in that order? Did the ensemble work well together and create a believable improvisation? Use the following example to help clarify the objective:

**EXAMPLE:** a desert, a whale and a deck of cards

Two of the students could be playing cards in the belly of a whale that is cavorting in the sea. We discover who the passengers are and how they got in such a predicament. Suddenly the whale stops. As the whale's mouth opens, the pair discovers they are on a desert. They are suddenly greeted by a third person. The third person is an Olympic swimmer who needs to get to Atlanta for the 1996 Olympics. She asks if she can borrow the whale as transportation. She is refused. She pleads. She is the only hope for the country Transylvania to win a medal. She is again refused, and the two students do not want to be disturbed until they finish their card game. The third person bribes them by offering money from the state treasury of her country. She is refused as she keeps offering more money. Finally, the Olympic swimmer threatens to call her friend Count Dracula, who will fly in just after sundown to pay them a visit.



## LESSON THIRTY-THREE

### *Noah's Ark*

**OBJECTIVE:** To engage two students in an improvisation that contains elements found in a well-written dramatic or comic scene containing conflict.

**ACTIVITY:** Two students engage in an improvisation. Necessary elements of the improvisation: Someone wants something (it should be a matter of life and death) from someone else and that someone else will not and does not give in to him. The person or persons who want the object must ask, plead, bribe and threaten, in that order. (Example on pages 50 and 51.)

One student should be Noah. The other should portray an animal. The animal then must try to convince Noah to let him aboard the ark. In the improvisation the animal should state why he is important and needed in the new world. Animals that can be used:

- |                 |                 |
|-----------------|-----------------|
| 1. an anteater  | 11. an elephant |
| 2. a monkey     | 12. a horse     |
| 3. a chicken    | 13. a turkey    |
| 4. a rabbit     | 14. a dog       |
| 5. a cat        | 15. a wolf      |
| 6. a rat        | 16. a snake     |
| 7. a ground hog | 17. a squirrel  |
| 8. an eagle     | 18. a lion      |
| 9. a lamb       | 19. a cow       |
| 10. a bee       | 20. a spider    |

**COACHING TIPS:** The improvisation should have a beginning, a middle and an end. It is important that all dialogue be taken seriously, since the elements of the improvisation are humorous. This will help develop a sense of comedy, as it strengthens the actor's concentration and imagination. Did each student "ask," "plead," "bribe" and "threaten" in that order? Emphasize that the "threaten" portion should be non-violent. Did the students work well together and create a believable improvisation?

**EXAMPLE:** Place and situation have already been established and are static.

**NOAH:** Name?

**PIG:** Pig.

**NOAH:** What can I do for you, Mr. Pig?

**PIG:** (Asking) Can I get on the ark?

**NOAH:** Why should I let you on?

**PIG:** I can help you in the New World.

**NOAH:** How?

**PIG:** I can eat all your slop. I love slop.

**NOAH:** What else can you do?

**PIG:** I can multiply if you let me bring my wife.

**NOAH:** What good would that do?

**PIG:** We could supply food for the whole world. Think of the wonderful pork chops you could eat. The New World would have pig's knuckles, ham and ham hocks. Look at this leg. I'm good stock. Very tasty.

**NOAH:** Sorry, I don't eat pork.

**PIG:** (Pleading) Look, I just gotta get to the New World.

**NOAH:** I'm sorry. Please move on.

**PIG:** No!

**NOAH:** Now, don't be so pig-headed.

**PIG:** (Bribing) I'll give you all the pig iron I own, and I'll throw in two barrels of slop.

**NOAH:** Will you just move along, Mr. Pig?

**PIG:** (Threatening) If I don't go, no one goes!

**NOAH:** Now you're being piggish about the whole thing.

**PIG:** I'll call all my pig friends and their piglets and we'll demonstrate, marching with signs all around your ark.

**NOAH:** I'll call the cops.

**PIG:** That won't stop us!

**NOAH:** Okay. You convinced me, you big ham. Get aboard!

# **THEATRE GAMES**

## LESSON THIRTY-FOUR

### *Fun and Games*

**OBJECTIVE:** To get involved with one another so that spontaneous moment-to-moment reality follows.

**ACTIVITIES:** Pantomime these exercises:

1. In groups of five or six students, silently act out a machine. Each student becomes part of the whole. You may make your machine move. You may make sounds. Let other students guess what kind of machine your group has become. For example, a tractor would have four students as wheels, perhaps pulling a plow.

Try the following machines:

- a. car
  - b. washing machine
  - c. train
  - d. merry-go-round
  - e. helicopter
  - f. roller coaster
  - g. sewing machine
  - h. blender
2. Divide the students into groups of four or five. Pretend the group is introducing a new television series. Through a series of pantomimes, let the class guess the topics of the following shows:
    - a. monsters
    - b. relaxation
    - c. vacations
    - d. sports
    - e. hunting
    - f. world news
    - g. animals
    - h. food

**COACHING TIPS:** Was the theme of the TV program clear? Were the characters that were chosen believable? Did the ensemble work well? Did team members concentrate on their goal? What improvements could be added? After pantomiming, have students add sounds. Are the sounds contributing or distracting from the whole?

## **LESSON THIRTY-FIVE**

### ***TV Commercials***

**OBJECTIVE:** To interact while working as an ensemble.

**ACTIVITY:** Divide the students into teams of six. Give them the following instructions:

Each team will present a three-minute commercial. Each team member must take the responsibility for a thirty-second speaking assignment. The team should brainstorm topics that would appeal to them and their audience. They should choose a topic on which they can speak easily.

The first student will introduce the product by an exciting thirty-second, audience-arousing opening.

The second student must compose a thirty-second dialogue that informs the audience as to the purpose or use of the product.

The third student must give an example or cite a personal experience that tells how successfully the product has been used.

Having listened carefully to the previous students, the fourth speaker must compare this product to another similar product on the market. However, she must explain why this product is superior.

The fifth speaker is the "product." He may pantomime or speak in "character" to fill his thirty seconds.

Finally, speaker number six summarizes the highlight of the commercial, or she may give a final appeal to the audience. In other words, this is her opportunity to sell the product.

**COACHING TIPS:** Did the students understand the responsibility of each of the six speakers? Did each team member aid the group and move the commercial forward to a final conclusion? Did team members listen to each other and appear interested in the product? How close did each student stay to the thirty-second guideline?

## LESSON THIRTY-SIX

### Zap

**OBJECTIVE:** To stimulate the imagination and strengthen moment-to-moment reality.

**ACTIVITY:** Two chairs should be available for use. Select two students and set up a simple improvisation. Anytime during an improvisation another student may call out "zap." At that point, both students remain motionless, like statues. The student who said "zap" takes the exact position of one of the students. She then changes the scene entirely by dialogue and physical activity. (See example below.)

**COACHING TIPS:** The danger of this exercise is that it can be dominated by one or two imaginative students. Some students may have to be encouraged to join in. If they do not, stop the exercise and discuss other ideas that could be used in the improvisation. Use the following example to help clarify the activity:

**EXAMPLE:** A young girl asks her mother for the use of the car.

**STUDENT 1:** Can I use the car, Mom?

**STUDENT 2:** But you can't drive. You've been blind since birth.

**STUDENT 1:** But I can learn.

**STUDENT 2:** It is impossible, dear. Where do you want to go? I'll take you.

**STUDENT 1:** Alaska.

**STUDENT 2:** Alaska! You can't be serious. Why would you want to go to Alaska?

**STUDENT 1:** To get away from everybody. See the snow, the moose and the elk. Maybe fish.

**STUDENT 2:** It's impossible because of your condition. Besides, what would you do there?

**STUDENT 1:** I could feel the snow, the fish. Anyway, I am beginning to see a little now.

**STUDENT 2:** You are? I can't believe this. Let me look at you. (*STUDENT 2 goes to STUDENT 1, who is sitting in a chair, and puts her*

*hand to her head and looks into her eyes. At this moment STUDENT 3 calls out "zap" and both actors will take on a statue pose and not move a muscle. The new STUDENT will go and replace STUDENT 2, with her hands on STUDENT 1's head, and will now change the locale, characters and activity. STUDENT 3 becomes a dentist. He opens the mouth of STUDENT 1.)*

**STUDENT 3:** *(He decides to use a strong German accent and becomes a very strong and determined DENTIST.)* I, vell, let me see now... dat right molar must come out.

**STUDENT 1:** Are you sure?

**STUDENT 3:** Of course. Be quiet and keep your mouth open while I take that little devil out. *(He grabs imaginary forceps.)*

**STUDENT 1:** Aren't you going to use an anesthetic?

**STUDENT 3:** Of course. I forgot. *(He takes imaginary gas mask and inhales twice. The patient reacts to the dentist taking his own anesthetic.)* Now, open up! *(He begins to pull the tooth out. He slowly pulls the patient out of the chair and drags her on the floor. The patient gets to her knees and another student calls "zap". The players become statues and a new player replaces the DENTIST. STUDENT 1 is now holding onto the hands of the new player. The new player must now change the locale, character, action and activity. The first line must indicate that change, such as, "Can I use the car, Mom?" or "The tooth must come out.")*

**STUDENT 4:** I won't marry you. Not even if you are on your hands and knees. *(The boy might take the girl's hand and plead. Another player might call "zap" and replace the boy and take the hand, turn it over and begin to "read her palm." And so on.)*

**OTHER POSSIBLE "ZAP" EXAMPLES:** Someone may be sitting in the chair and another standing. They could be in a shoe store, a restaurant or a school room. Someone might be standing while the other is on the floor. A worthy person may be receiving a knighthood.



## **LESSON THIRTY-SEVEN**

### ***TV News***

**OBJECTIVE:** To be engaged in an ensemble acting situation where all must agree on roles, material, direction and point of view.

**ACTIVITY:** Four or more students are assigned to present a TV news show (an anchor man and woman, a movie or theatre critic, a fashion editor, a man on the street, a gourmet chef, two or three commercials, a sports announcer, a Wall Street report, etc.). The students should elect who will play the parts. They can use notes or write it out, but it is best to use improvisation. Some possible settings for the show:

1. the year 2000
2. outer space
3. Heaven
4. the Stone Age
5. ancient Greece
6. Transylvania
7. the wild west
8. the North Pole
9. Alice's Wonderland
10. modern times
11. Mother Goose Land
12. Mr. Roger's Neighborhood
13. the 50's
14. the 20's
15. a pirate ship
16. World War II
17. an Indian reservation
18. England

19. the days of Tom Sawyer and Huckleberry Finn

20. the land of headhunters

**COACHING TIPS:** The group activity should be believable and the performers should be serious, no matter how ridiculous the news being reported. The audience may laugh, but the performers should never break character. The group should emulate the six o'clock news. Use the following example to help clarify the objective:

**EXAMPLE OF 10 YEARS FROM TODAY:** Each student can use the real names of the other students they know in the school and incorporate them in the news as adults. A good athlete may set new world records in his sport. A bright student may be the youngest candidate for the presidency. An actress may be the star of a prime time TV show, etc.

# MONOLOGUES

## LESSON THIRTY-EIGHT

### *Solo Soliloquy*

**OBJECTIVE:** To be confident while speaking spontaneously to an audience.

**ACTIVITY:** Each student speaks for three minutes. Some suggested topics:

1. Fourteen-year-olds should be allowed to attend R-rated motion pictures.
2. Suspension from school is an ineffective way to handle discipline problems.
3. Students should be allowed to graduate after ten years of schooling.
4. Spring break for schools should be two weeks long.
5. The school year should be longer.
6. Weekend homework should be abolished.
7. The school day should be longer.
8. Sports should be mandatory for all students.
9. Final examinations should be abolished.
10. Grammar should not be taught after the sixth grade.
11. The Olympics are worth having.
12. Children should be allowed to adopt parents.
13. School spirit is important.
14. Car pools are not worth the inconvenience.
15. Tortilla chips are better than regular potato chips.

**COACHING TIPS:** Was the time effectively used? Did the speaker keep to the topic of the monologue? What other suggestions or ideas do students have to increase the scope of the topic?

## LESSON THIRTY-NINE

### *The Storyteller*

**OBJECTIVE:** To create a tale after receiving only a few introductory sentences.

**ACTIVITY:** Give a student one of the "story starters" and ask him "to tell it like it was." (Allow a few minutes for him to get an idea.)

1. One day when I was on a camping trip I came upon a cave. I went in and...
2. One night it was raining and thundering. I was all alone at home. Then suddenly the front door swung open and...
3. Once upon a time a creature from outer space came and landed on earth just outside my house. I heard a strange sound and suddenly...
4. Last night I had the strangest dream. I dreamed that...
5. I met some of the most unusual and strange people on my recent trip around the world. The first person I met was...

**COACHING TIPS:** Does the tale hold the attention of the audience? Does the student use his hands as well as facial expressions to enhance the story? Does the student enjoy using words to entertain the audience? Are there any problems as the student presents the story? Give several students the same assignment to demonstrate uniqueness and variety.

## LESSON FORTY

### *Telephone Time*

**OBJECTIVE:** To pointedly listen and talk to an individual.

**ACTIVITY:** For each telephone interview place two chairs back to back. Select two students to engage in a simple conversational improvisation. The conversation must have a beginning (hello), a middle (point of the telephone call) and an end (thank you, good-bye, never call me again, see you soon, nice talking to you, etc.).

1. Complain about merchandise you recently purchased from the store you are calling. You bought a television set that shows the weather report on all channels.
2. Complain to the Better Business Bureau. You recently bought batteries on sale that were advertised to last six hours, and they only lasted fifteen minutes!
3. Complain to a teacher about your son's failing grade in English, history, chemistry, math or P.E.
4. Complain to the newspaper managing editor about your paper which is always missing, thrown on the roof, tossed in the gutter, soggy from the rain or tossed in the shrubs. During the conversation you find out that the delivery boy is the manager's nephew and has brain damage.
5. Complain to the concert ticket manager about the concert tickets that were sent to you for the wrong date, the wrong seating location and the wrong city. The concert is now sold out.
6. You call your best friend and confront her with your suspicions that she is flirting with your boyfriend at school.
7. You call a girl/boy for a date. She/he does not know you very well and has never spoken to you before the phone call.
8. You call a girl/boy you do not know well to invite her/him to a party.
9. You call your friend because you have heard he/she is trying to take your girlfriend/boyfriend away.
10. You call your best friend to talk about this great new girl/boy you met over the summer, only to find that she/he is the same one who now goes with your best friend.
11. You call your best friend to tell him that you failed math and have to go to summer school and will not be able to join him at summer camp.

12. Someone has been expelled from school for stealing money from another student. The expelled student is innocent. You know who stole the money and why. You call your best friend and discuss your problem. Should you tell the principal who stole it, or withhold evidence that could clear an innocent victim?
13. A friend calls you because she has missed a history test. She wants you to give her the questions so that she can find the answers and make a good grade when she takes the make-up exam. She needs a good grade to pass the course. You are an honor student and believe this is wrong. You want to keep her friendship, yet not give her the questions.
14. You call a friend to see if you can get invited to a big party that is taking place over the weekend. Your friend knows the person giving the party but does not want you there.
15. You call your best friend to come over and study with you. However, once she is there, she plans for an older boy to pick her up and take her to a movie. If her parents call, she asks you to cover for her and tell them a lie. This is against your moral values, yet you do not want to lose her friendship.

**COACHING TIPS:** Allow the students to start with "small talk." Are they really listening to what is being said? Is one student really talking to the other? Is the student responding to what she hears? Let students construct their own telephone interviews. Did they relate believably to each other? Did the team work well together to a logical conclusion of the interview?

## LESSON FORTY-ONE

### *One Liners*

**OBJECTIVE:** To think quickly while relating with others through improvisation.

**ACTIVITY:** Give an incomplete line to one student. Have the student use the incomplete line to begin an improvisation with one or more students. This line is used as a springboard to stimulate the imagination and begin the dialogue. Lines that can be used:

1. All of you stand up. Now I want you to...
2. I tell you that it is up to us to help because...
3. Don't record on the video because...
4. Stop.. Look... Shhh. Listen, can't you see the...
5. I can give you two very good reasons why you should not...
6. This plan must work because...
7. Peer through the open window. Do you see the...
8. I am shocked and saddened to hear such a statement from you because...
9. These are the problems in the case. Now it is up to you to discover the other...
10. The package was about this wide, about so long and...
11. If you continue to talk to me that way, I am going to...
12. The guilty man sits here with us, and we know he was the one who...
13. We are unable to accept your offer at this time because...
14. You, slipping out the back door, and you there sleeping in the back row, if you don't pay attention to me, I am going to...
15. Your idea is impossible because...
16. We have agreed. Our answer to your request must be a firm "no" because...
17. I can have nothing to do with you anymore because...



**COACHING TIPS:** Stress that the incomplete sentence must be completed as the first line in each impromptu situation. Encourage the students to work together as an ensemble. Tell them to use their imaginations and be believable.

# **THE ACTOR'S VOICE**

## LESSON FORTY-TWO

### *Take a Deep Breath*

**OBJECTIVE:** To participate in various vocal exercises for controlled breathing, helping to develop proper air control for speaking on and off the stage.

**ACTIVITY:** Have students sit in a group. Telling students to use the diaphragm, give the following instructions:

1. Place one hand on your stomach and breathe in, then breathe out. Keep your shoulders steady and even.
2. Stand up. Place your hand on your stomach and say silently, "Breathe in 1, 2, 3, breathe out 1, 2, 3." Repeat this five times.
3. Stay standing and breathe in. Hold the air, then silently exhale as you count to ten. Keep your hand on your stomach.
4. Sit down and breathe in. Hold the air, then silently count to ten as you exhale. Keep your hand on your stomach. Repeat five times.
5. Stand up. With your hand on your stomach, fill your lungs and diaphragm with air. Slowly say the alphabet as you release all the air in your lungs. Repeat three times.
6. Inhale. Say aloud "e e e" as you exhale. Count to fifteen silently. Repeat using "a," "ah," "oo," and finally "u."
7. Inhale. Count to fifteen FIRST, then exhale while saying "e," "a," "ah," "oo" and "u".
8. Inhale. Exhale and say "mmm" while you silently count to fifteen. Repeat using "ng," "p," "t" and "ev."
9. Inhale. Say "Mary moves many minds to minding their manners," as you exhale. Repeat four times.
10. Inhale. Say "Carl, Karen and Claude can convince Kim to catch a cab to California." Repeat four times.
11. Recite the Pledge of Allegiance. How many times do you inhale to say the passage?

**COACHING TIPS:** How does breathing differ when sitting versus standing? Did the student confuse inhaling and exhaling? Why? How often did students trap air in their lungs and speak in a tight voice? Do students take only the amount of air required for the exercise? Do their shoulders move?

## LESSON FORTY-THREE

### *Inhale, Exhale*

**OBJECTIVE:** To reinforce the importance of proper breathing.

**ACTIVITIES:** First have all students "warm up" by taking a deep breath and holding for a count of ten. Exhale. Then each student should practice by using one or more of the following breathing exercises:

1. Inhale. As you exhale say, "I am an Ancient Mariner."
2. Whisper to a partner "I can't talk to you now." Then increase the volume to fill the room.
3. Inhale. As you exhale say, "There is a tide in the affairs of men."
4. Inhale. As you exhale say, "Silly Susie swam as the shark surfaced in the sea at sunset."
5. Talk very softly to a small child who has been frightened. Then increase your volume as you "shout" at the person who frightened the child.
6. Speak very quietly to your classmate and make sure that you are not overheard by your teacher. Then say something to your classmate that you are sure your teacher will hear.
7. You are alone in a movie and a person in front of you continues to talk loudly. You calmly and quietly say, "Could you hold it down a little, please. I really can't hear." Repeat three times with increasing force.
8. Inhale and exhale rapidly until you are almost out of breath. Then say, "We've got to get out of here!"
9. Breathe quickly. Inhale, exhale. You are at a concert. Say loudly, "Play your first hit! Play your first hit!"
10. Inhale. As you exhale say, "One if by land, two if by sea."
11. Inhale. As you exhale say, "When Duty whispers low, 'Thou must,' the youth replies, 'I can.'"

**COACHING TIPS:** Did the student keep her hand on her stomach? Did students concentrate? What differences are there in the breath supply when one whispers and when one speaks loudly?

## LESSON FORTY-FOUR

### *Now Hear This*

**OBJECTIVE:** To project the voice on stage while performing.

**ACTIVITY:** To regulate volume...

1. Hold the palm of your hand in front of your mouth. Say "P, Pap, Pop, Plop." Is there enough air supply?
2. Hold your hand with the palm open in front your mouth. Say "S. Snake. Sizzle. Surely." Why can't you feel any air supply on your palm?
3. Count slowly from one to ten. Begin very softly and increase the volume.
4. Say the alphabet. Start slowly and increase the volume.
5. Ask "Can you hear me?" several times until your volume is sufficient for the room in which you are speaking.
6. Practice saying "I'm sorry," "Okay," "Fine."
7. Write down a simple sentence then whisper it to the next person. Continue around the room.
8. Write down a simple sentence. DO NOT whisper it to the next person but speak loudly enough to be heard. Repeat around the room.
9. Repeat several times as you increase the volume "We are the Tigers, couldn't be prouder. If you can't hear us, we'll yell a little louder."
10. You are in a busy, crowded and noisy restaurant. Say "Waiter" several times until the waiter finally notices you.
11. You are in one room and you answer the phone. It's for your sister. Call her to the phone until she hears you.
12. You are a parent calling several kids to dinner.
13. You repeatedly ask someone to turn down his stereo.

**COACHING TIPS:** Stress the difference in volume needed for classrooms versus theaters.

## **LESSON FORTY-FIVE**

### ***Enough Is Enough***

**OBJECTIVE:** To increase speaking volume as needed.

**ACTIVITY:** Each student needs to practice projection by using one or more of the following exercises:

1. Say softly, "Look here," then say loudly, "Look out!"
2. Speak with increasing volume as you say, "Double, double toil and trouble, fire burn and cauldron bubble."
3. Softly say, "Et tu, Brute," then, louder, "Here falls Caesar."
4. Say to a large, noisy audience, "Friends, Romans, countrymen. Lend me your ear. I come to bury Caesar, not to praise him."
5. Softly say, "Psst. Do you suffer from dandruff?" Say louder, "Try new, improved Flake Forever, Fragrant Flakes, Flee Flakes."
6. You are a TV weatherperson giving the forecast for tomorrow. Your lapel mike goes out and you have to increase your volume for the boom mike overhead.
7. Begin to tell a bedtime story (such as "Cinderella" or any other fairy tale) to a one-year old.
8. Begin to tell the same story to twenty-five first graders the day before summer vacation begins.
9. You are quietly telling the person next to you that the soccer game was cancelled and rescheduled for next week.
10. You must announce to a crowded stadium that the soccer game was cancelled and rescheduled for next week.
11. There are twelve new students in school. You must give them directions to the science room.
12. You are the principal introducing the new football coach to the football team.
13. You are the basketball coach. At halftime, the team is losing 36 to 38. You may speak softly or you may shout.
14. You are a parent giving your teenager a lecture that could be called "You Spend Too Much Money."

**COACHING TIPS:** How does volume change? Is too much volume ever a problem? What can a student do to change volume?

## LESSON FORTY-SIX

### *Going Up, Going Down*

**OBJECTIVE:** To introduce inflection.

**ACTIVITIES:** Each student should practice one or more of the following exercises:

1. Imitate the sounds of the following creatures:

- |           |                   |
|-----------|-------------------|
| a. owl    | f. small dog      |
| b. bear   | g. cat            |
| c. monkey | h. wolf           |
| d. cow    | i. tired teacher  |
| e. lamb   | j. snoring person |

2. Imitate the sounds of the following things:

- |                   |                                  |
|-------------------|----------------------------------|
| a. can opener     | h. fingernail against chalkboard |
| b. car horn       | i. Alka-Seltzer                  |
| c. train          | j. school bell                   |
| d. siren          | k. tires squealing               |
| e. blender        | l. coffee pot                    |
| f. electric mixer | m. steam roller                  |
| g. sewing machine | n. dentist's drill               |

**COACHING TIPS:** Encourage continued practice in making the various sounds. What sounds are the students most comfortable creating? How much imagination is required to create a variety of sounds? What have the students learned about their vocal range?



## LESSON FORTY-SEVEN

### *Say What You Mean*

**OBJECTIVE:** To show how quickly and effectively a tone of voice can create a mood and set the feeling in a scene.

**ACTIVITY:** Each student should use inflection to read the following lines with the designated changes. Use the suggestions to help interpret the meaning of the lines. Say the following:

1. "Okay, okay, okay" as if you were:

- a. a sad little child
- b. an angry baseball manager
- c. a mad scientist
- d. a delighted little old lady
- e. a bitter, fired employee

2. "Who told you?" as if you were:

- a. a surprised parent
- b. a fearful prisoner
- c. a confident lawyer
- d. a confused department store clerk
- e. a kind nurse

3. "Go for it!" as if you were:

- a. an eager drama teacher
- b. a shy child
- c. a happy young actress
- d. a confident principal
- e. a surprised policeman

4. "What have you done?" as if you were:

- a. a mad mother
- b. a pleased mother
- c. a happy grandparent
- d. a disgruntled old uncle
- e. a fearful teenager

5. "Don't tell me that" as if you were:

- a. a dejected farmer
- b. a confident used car dealer
- c. an angry jury foreman
- d. a frustrated teacher
- e. a determined robber

**COACHING TIPS:** Do the students successfully use inflection to express the emotion? What happens as the students switch the meaning of the lines? Which emotions, if any, are difficult for a student to express?

## LESSON FORTY-EIGHT

### *Jest Say Just*

**OBJECTIVE:** To pronounce words clearly and distinctly.

**ACTIVITY:** Have each student practice the following:

1. Stick your tongue out. Stretch it. Silently count to ten. Repeat several times.
2. Open your mouth and drop your lower jaw. Slowly move your lower jaw around to the right, to the left and down.
3. Gently place two fingers sideways between your teeth and say "What's for lunch today, Mildred?"
4. Say "a, e, i, o, u." Keep your mouth wide open. Repeat each vowel slowly and count to ten silently as you say each one.
5. Say "Kin, can. Can our next of kin go too?"
6. Say "jest, just. The jester just made me laugh and laugh."
7. Say "git, get. Get ready, get set, go."
8. Hold your fingers on the bridge of your nose. Say "n, m, ng." Slowly count to ten as you say each sound.
9. Say "ten, tin, tan. Tan the ten kiddies for the tin horn cowboy."
10. Say "-ist, -ful, -ed, -es, -t, -d."
11. Say "Carrots, cucumbers, broccoli, squash, spinach, radishes, turnips." Emphasize the last sound.
12. Say "pre, de, un."
13. Say "p." Then say "apples, pears, pineapple, plums, purple, pauper, pom-pom."
14. Say "t." Then say "bucket, cabinet, coconut, count."
15. Say "k." Then say "cousin, kept, coffee, camp."
16. Say "d." Then say "dad, mad, dirt, dozen, dumb, dusty."

**COACHING TIPS:** What different shapes and forms did the lips and mouth make to say the sounds? What are the roles of the teeth and tongue in producing these sounds? What happens to the jaw as speech sounds are produced?

## LESSON FORTY-NINE

### *Can't Say That I Can Say That*

OBJECTIVE: To practice articulation.

ACTIVITIES: Do the following:

1. Each student should read one or more of the following selections. Students should pronounce each syllable in every word but shouldn't call attention to "how" they are speaking. Try to sound as natural as possible.

a. Try reading this stanza from the Medieval English poem "Edward."

"And what wul ye leave to your bairns and your wife,

Edward, Edward?

And what wul ye leave to your bairns and your wife,

When ye gang over the sea, O?"

"The warldes room late them beg thae life,

Mither, Mither,

The warldes room late them beg thae life,

For tham never mair wul I see, O."

b. From "Sir Patrick Spens."

"Make haste, make haste, my mirry men all,

Our guid ship sails the morn."

"O say na sae, my master dear,

For I fear a deadly storm.

Late, late yestre'en I saw the new moon

Wi' the auld moon in her arm,

And I fear, I fear, my dear master,

That will come to harm."

c. From "Macbeth."

"Yet here's a spot... Out I say. One; two;

why, then 'tis time to do't. Fie, my lord,

fie. A soldier, and afeard? What need we

fear who knows it, when none can call our  
power to account? Yet who would have thought  
the old man to have had so much blood in him...  
What, the smell of the blood still. All the  
perfumes of Arabia will not sweeten this little  
hand. Oh, oh, oh."

d. From "Romeo and Juliet."

"Farewell! God knows when we shall meet again.  
I have a faint cold fear thrills through  
my veins  
That almost freezes up the heat of life.  
I'll call them back again to comfort me...  
My dismal scene I needs but act alone.  
Come, vial.  
What if this mixture do not work at all?  
...There's a fearful point...  
Oh, look! Methinks I see my cousin's ghost  
Seeking out Romeo, that did split his body  
Upon a rapier's point. Stay, Tybalt, stay!  
Romeo, Romeo, Romeo, I drink to thee."

2. If additional practice is desired, bring copies of other poems such as:

"Jabberwocky" by Lewis Carroll

"Tongue Twisters for Super Children" by Dr. Seuss

"The Canterbury Tales" by Chaucer

3. Let the students write original tongue twisters of ten or twelve words. Then have each student read his own or have someone else read it.
4. Have each student bring a comic strip from the newspaper. Read the dialogue aloud to the class. Use different voices for the various characters in the comic strip.

**COACHING TIP:** Does the student speak clearly and distinctly? Does the student sound phony or natural? What words or sounds give the students trouble? Discuss why, then try the exercise again.

## **LESSON FIFTY**

### ***Best Selling Authors***

**OBJECTIVE:** To speak clearly and forcefully by organizing thoughts and using the imagination to create a believable monologue, remembering to concentrate on ideas as they are put into words.

**ACTIVITY:** Each student must act as an expert on a subject and do an impromptu address based on a recent "best-seller." Absolutely no preparation time should be allowed. Students have written great books such as:

1. **Alternative Housing: Living in Tree Houses**
2. **1,000 Useful Items Made From Spaghetti**
3. **Alternative Transportation: Roman Chariots and Horses**
4. **Truly Man's Best Friend: The Ostrich**
5. **The World's Greatest Adhesive: Bubble Gum**
6. **Strange Encounter of the Fourth Kind: My Friend from Outer Space**
7. **The Joy of Being Invisible: A Pill That Works**
8. **Changing Lifestyles: Rent a Mom or Dad**

**COACHING TIPS:** Each student should speak for three or more minutes. Afterwards, open the discussion to get the students to make positive comments or suggestions to improve individual speakers. Then try another round of "talks." Was the speaker convincing? Did students concentrate as they spoke? Have the students interview the author after each speech.



# DEFINITION OF TERMS

**ACTING:** The ability to respond truthfully in a fictitious situation; telling a lie truthfully.

**ACTION/TASK:** What the actor wants to accomplish in a scene; his inner motivation. It is the active pursuit of the actor's goal.

**ADJUSTMENT/TOOL:** Refers to specific, well-chosen phrases such as "with sympathy," "with understanding" or "with distrust," etc. or words such as "coolly," "haughtily" or "disinterested," etc. Enables the actor to accomplish his "actions." The term is also used to describe the actor's voice, her ability to move, memorize, concentrate and break-down scenes. Anything that makes up the "tools" of her craft.

**ARTICULATION:** The clear, distinct and accurate formation and execution of speech sounds.

**IMPROVISATION:** Scene that is created and performed spontaneously by actors who make up their own dialogue and actions.

**INFLECTION:** The rise and fall of the voice from one pitch level to another.

**INTENTION:** What the actor really feels and thinks, not just the literal meaning of the dialogue; an actor's purpose for being in the scene.

**MOMENT-TO-MOMENT REALITY:** Instinctive, believable interaction between two actors concerning whatever takes place at that moment. It is the spontaneous interchange of dialogue and emotion. It should also include physical activity. For example, if a door knob accidentally falls off as an actor enters a scene, it is not ignored. It is related to and incorporated into the scene.

**PANTOMIME:** Significant physical activity without words.

**PHONY:** Unbelievable; untrue; fake; not genuine.

**PHYSICAL ACTIVITY:** The physical movement or business that the actor chooses to do in a scene.

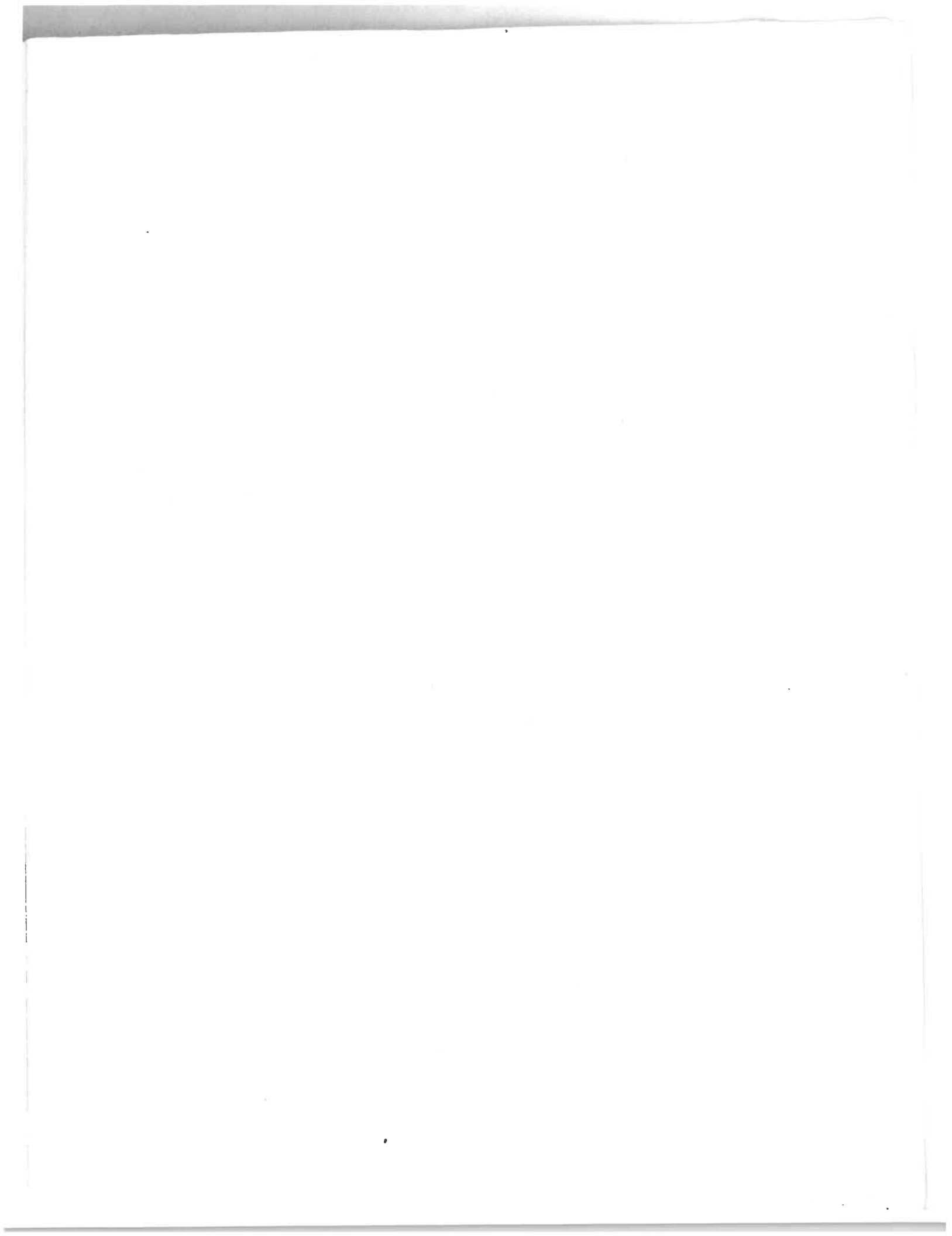
**PSYCHOLOGICAL STATE OF MIND:** The inner feeling that forces the character to behave.

**REAL:** Believable; truthful; genuine.

**SIMPLE PHYSICAL ACTION:** The process of performing a physical activity and knowing the reason why.

**TASK:** (see Action)

**TOOL:** (see Adjustment)





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