



PERFORMING ARTS

Project Guide
Level 3

The 4-H Motto

"Learn to Do by Doing"

The 4-H Pledge

I pledge

*My **Head** to clearer thinking,*

*My **Heart** to greater loyalty,*

*My **Hands** to larger service,*

*My **Health** to better living,*

For my club, my community, and my country.

The 4-H Grace

(Tune of Auld Lang Syne)

*We thank thee, Lord, for blessings great
on this, our own fair land.*

*Teach us to serve thee joyfully,
with head, heart, health and hand.*

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WHAT IS 4-H?

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

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

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

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

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

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

Requirements of a 4-H Member

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

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

Further Information

For additional information on the Alberta 4-H program contact the Provincial 4-H office:

Edmonton: 780 422-4H4H

or any regional 4-H office:

Lethbridge: 403 381-5167

Stettler: 403 742-7548

Barrhead: 780 674-8248

Fairview: 780 835-7537





INTRODUCTION

Welcome to the wonderful world of performing arts!

The 4-H Performing Arts Project is designed to introduce you to the skills, knowledge, and to build your confidence to a level which will allow you to perform in front of an audience.

The 4-H Performing Arts Project is multi-year project with a different performing art skill featured each year - be it the telling of the story, the writing of a play, or the presentation of a professional script. The skills which you will practice throughout this year will assist you in any type of performance and not just the activity you will be working on this year.

You will find the skills you learn will not only help you on stage but will improve the skills you need and use in every day life: communication, confidence, concentration, creativity, commitment.... and these are only the ones starting with the letter C. This project will make a huge difference in the quality of your life, and the lives of those around you.

For this to happen we need some guideposts. Like someone setting off on a road trip, we need to know some things if we are to arrive at our intended destination.

First we have to know where we are going. In the 4-H Performing Arts Project our destination can be described as:

Developing an appreciation for Performing Arts:

- Finding out what theatre and drama is all about
- Experiencing and participating in various types of presentations
- Increasing our ability to enjoy other's performances

Learning performing arts skills which include:

- Developing and improving our body and voice communication skills
- Gaining the ability to develop a story and bringing that story to life on a stage
- Learning how to create and share a character with an audience

Gaining the ability to work with others:

- Cooperatively staging a production
- Learning respect, empathy and acceptance of other's ideas and abilities
- Critiquing other's work without conflict or damaging criticism

And most importantly to increase our skills and knowledge in the areas of:

- Self image
- Self confidence
- Concentration
- Imagination
- Observation
- Organization
- Problem solving

To reach our destination we must know where we are starting from. For many members of our club this will be their first experience with any type of performance. Other members will have spent many hours on stage, singing in a choir, or speaking in public. Each year we will have new members joining our club who will not have the experience senior members of the club will have gained in past years and performances. So like a school bus picking up students at different stops, people will be joining us with a different experiences. But we are all going to end up at the same place at the end of the year.



We also need a vehicle which can accommodate our wide range of skills, abilities, and experiences to reach our destination. As a club we want to journey together. So we will all work on the same basic skills a performer needs each year. This does not mean the project will be boring for senior members however. While we will be working on the same skills, we will be practicing these skills through different games and activities. These new games will both introduce new skills to someone who has never performed before as well as build on the skills of a senior member who is a seasoned performer. Every club gathering will be new and exciting. Our vehicle is like your family car. You may have the same car for a number of years and you could go to the same place every summer for a holiday in that car. But if you drove a different road each time, the holiday would be different each year.

Finally, just as there must be rules of the road, there are rules for the 4-H Performing Arts Project to make sure we reach our destination together, safely:

1. Participation – You cannot build performing arts skills by just reading a book, or talking, or listening. YOU MUST DO IT. This is why most of the project is activities and games. Everyone is expected to participate.
2. Acceptance – Performing is a creative art form, as such, people are not wrong and should not be criticized for their work. Learn to encourage and direct a person rather than criticize.
3. Emotional Safety – You can seriously hurt a person with words and actions (which you may have said just to be funny). So in all games and activities use your imagination to develop new characters rather than portraying or discussing neighbors, friends or fellow members.
4. Physical Safety Performing is a very demanding, physical activity and as such extreme care must be taken. Do not attempt things which you physically cannot do or which you do not feel safe doing. Do not use technical equipment for lights, sound, stagecraft, or even makeup without proper training and supervision. Never use open flame, fire, or flammable materials on stage. Never use firearms, knives, swords or other dangerous objects without proper authorization, instruction and expert supervision.
5. Behavior – You must follow all directions of your adult leaders of the 4-H Performing Arts Program. Use respect.

So come on in, and take part in the 4-H Performing Arts Program



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

Public Speaking Date: _____

Opening Night Date: _____

Opening Night Date: _____

ACT 3: SCENE 1: THE THEATRE

Modern theatre is much more than just a stage and actors. It is a team effort between a number of people whose goal is to present a message to an audience. A failure by any member of the team distracts from the entire production so it is in the interest of every member of a theatre team to assist everyone else in their tasks. Theatre is a cooperative undertaking.

There are many occupations required by the performing arts industry. Here is a listing of some of these jobs. A small community theatre will only have a few people who are responsible for all these roles. For example: The lighting manager in a small theatre is probably also the lighting designer and the production electrician. He may be responsible for the sound too. Some of these positions are not even filled by major professional theatres in Canada. For example: There are no casting directors in theatre in Canada. There are theatre casting directors in other parts of the world (such as New York), and casting directors are extremely important in the TV and film industries. There are other positions which are not on the list that are unique to Canadian Theatre. These include general manager, voluntary board member, and theatre administrator.

Regardless, lots of different skills are required by the performing arts industry. Try to find out what the responsibilities might be for each of these positions. Why might this role be needed by a major theatre?

Actor

Agent

Artistic Director

Box Office Manager

Casting Director

Choreographer

Costume Designer





Director

Drama Teacher

Dressers

House Manager

Lighting Designer

Lighting Technician

Makeup Artist

Makeup Designer

Marketing Director

Photographer

Playwright



Producer

Program Coordinator

Property Master

Property Designer

Public Relations Manager

Scene Painter

Set Designer

Sound Designer

Sound Technician

Special Effects Technician

Stage Carpenter



Stage Manager

Stunt Designer

Theatre Ushers

Theatre Critic

Theatre Historian

Theatre Safety Consultant

Touring Manager

Vocal Coach

Wardrobe Master

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ACT 3: SCENE 2: MOVEMENT



One of the biggest constraints to movement is the actor himself. In ancient Greek theatre movement was limited because actors wore masks to represent different characters and high soled shoes to add height to their characters. The masks and shoes prevented the actor from moving naturally and comfortably so the actors in ancient Greece stood still. Occasionally modern theatre productions demand actors wear period costumes but the restricted movement resulting from period costuming adds more to the character than is lost from less movement. Actors must have stamina, strength, flexibility, and mobility equal to star athletes. They must exercise and train just as athletes do. The warm-up an actor does is as necessary as the stretching athlete does before entering a game. The demand an actor places on his body is equal to those of an athlete. While it is doubtful society will ever look upon an actor as a jock, the dedication and physical requirements an actor requires are every bit as critical to the acting profession as it is to an athlete in his chosen sport.

An actor's body is as important to a performance as is the actor's voice, facial features, and expression. If an actor cannot control the movement of his body the effect will be the same as if he could not speak lines or was unable to show emotion with his face.

Breathing

People cannot live without movement. Just the act of breathing is a movement of air in and out of the lungs. Lay flat on your back on the floor. Place one hand on your chest and another hand on your abdomen. Breathe normally. You will find your chest rising and falling with each breath. Now vary the depth of your breathing and see what effect this has on your hands. Breathe as deeply as you can filling your entire chest and abdomen. Blow out the air quickly, again using your abdomen muscles. Does breathing with the abdomen allow you to take in more air than just breathing with your chest muscles? How does your body exhale the air? What effect does varying breathing have on your body?

Breathing is the most normal thing people do. It is such a natural, subconscious function we do not even realize we are doing it or how we are doing it. An actor must be aware of his breathing and the different ways characters breathe.

Stance

Most people are not conscious of the way they look while simply standing either. Yet standing is the most prominent position of an actor on stage. Unless we recognize how we appear to others, there is no way we can look like someone else. The stage magnifies everything on it including our natural posture and our natural way of moving. A fault or flaw in an actor's posture or movement (even if they are minor) is transferred to the character we are playing if we are not aware of them. Since posture and movement are the first things an audience notes about the character on stage a flaw in the actor's movements is quickly obvious. We must learn to control our own bodies before getting on stage so we do not distract the audience with a personal fault.

Posture

Most people have been told at least once in their life to stand up straight, correct your posture, or don't slouch. Yet, if you watch people on the streets and in daily life poor posture surrounds us. An actor cannot afford poor posture. A habit of poor posture in everyday life will carry over to the stage. If we live a life of poor posture but try to carry ourselves erect on stage we will find our mind, instead of concentrating on the character we are trying to portray, will be concentrating on our posture and movement. Now is the time to get serious about your posture. Stand in front of a full length mirror and see how you look. Is your head held high? Are your shoulders thrown back? Is your stomach drawn in? Is your weight supported on the balls of your feet. Imagine a tread is attached to the top of your head and pulling you up. Is the alignment of your head upon your shoulders directly over your body and your body supported right above your legs? We all know what good posture looks like. As an actor it is your duty to practice good posture every waking moment.



Neutral Stance

While it is easy to assume this position, you must learn to be relaxed in this position. What you want to achieve is a neutral stance. What this means is you want an aligned, balanced body. Your weight must be centred both vertically and horizontally. This stance should not be indicative of your personality. This stance should be the foundation from which the characteristics of any character you want to play can be added and the character will emerge.

You can practice getting into a neutral stance at home by doing the following exercise:

- Stand with your feet slightly apart, toes pointing forward (your heels will be below your shoulder blades). Your knees should be slightly bend, directly over your toes. Do not lock your knees.
- Make sure your weight is spread equally over your entire foot. The heels, toes, and ball of the feet should all carry some weight. Do not wear shoes with raised heels. Practice a neutral stance while barefoot will provide the best results.
- Breaths deeply and with each breath release any tension. Relax.
- As you relax let your weight drop downwards. Do not bend your legs, or knees, or pelvis just concentrate on your tailbone dropping.
- Now stretch your spine vertically. Imagine a thread attached to the roof drawing your head upwards. Keep your weight and tailbone as low as you can, but at the same time stretch your head and spine upwards. Keep breathing deeply.
- Now let your shoulders droop. At the same time keep feeling the pull upwards on the top of your head and the weight downwards through your tailbone. Lengthen your spine even more while making sure your shoulders are relaxed. Keep breathing deeply.
- Let any tension in your chest, and abdomen, and back flow out with your deep breathing.
- Let your arms hang freely at your sides. Make sure there is no tension in your shoulders, arms, elbows, and fingers. Keep stretching your spine and breathing deeply.
- Now let all the tension flow from your face. Make sure you jaw is not clenched. Let your mouth fall open. Do not open your mouth but let it fall open.
- Think of each part of your body starting with the toes and working all the way up to your head. Is there tension? If you find tension relax that part of your body with each deep breath you are continuing to take.

An actor can not immediately enter a neutral stance. It takes time to release the tension from all parts of the body, and reach a point where the body is both ready to move in any direction, yet at the same time relaxed. Do not rush the process but let this stance happen slowly.

- Once you have reached the point when you are comfortable in the neutral stance and all the tension has left your body then very slowly become a rag doll. Starting with the top of your head, roll forward one vertebrae at a time until you are bent over at the waist, with your head hanging loosely down, your arms handing down loosely from your shoulders. Do not lock your knees. Do not stop breathing. Let any tension that was still in the body flow out.
- Roll slowly back up to the neutral position, again one vertebrae at a time. When you are back in the neutral position again check every muscle in your body, from your toes to your head to make sure there is no tension. Keep breathing deeply.
- Repeat this exercise a couple more times.

Now add some motion to the neutral stance.

- Keep the entire foot flat on the floor, but shift your entire weight forward slightly. You should feel more pressure on the toes, and less on the heels. Do not lean forward or bend your knees more. Shift all your weight at once.
- With the shift in weight start walking slowly. Keep the weight forward.
- Return to neutral.
- Now shift your weight back on your heels and walk again.
- Return to neutral.



Now relax. Shake your entire body, arms, legs, head, torso. Shake any remaining tension out. With practice you will find this exercise relaxes and cleanses your body. You will feel more alive, and ready to move and participate in theatre activities.

There are many more activities you prepare your body for stage work. Not all exercises work for everyone. Your job is to find an exercise that you are comfortable with and which will release your mind and body from tensions of daily life. The exercise must relax your body so your body is ready to assume the characteristics of the character you are about to portray.

The other challenge an actor faces in mastering movement of a character is to understand how that character moves. Everyone is different. The only way to understand movement of a character is to observe the movement of people. Take notice of the way people move. Watch other students at school, people walking down the street, and actors playing roles on TV.

We seldom really watch how other people move unless that movement is out of the ordinary. We do notice a drunk weaving down the street. Or do we? Do we see the way he places his feet, the amount of sway in the walk, movement of the arms and hands as he walks.

Before the next meeting watch how people move. Can you move as they do? Don't make fun of the way they walk. Do not try to embarrass the person by imitating them. Rather learn from them. Practice the walk of one person so you can demonstrate that walk at the next meeting.





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ACT 3: SCENE 3: THE SCRIPT

The choice of the “right” script for your theatre production is one of the toughest decisions that must be made. The decision will be time consuming and can be expensive unless you narrow the search. Before even starting your search it is necessary to consider the following:

- **Type of play:** comedy, farce, drama, melodrama, murder mystery, musical, historical, youth, religious, seasonal, etc.,
- **Length of Play:** Full length, or one act

Once the type of play and style of writing is determined you must consider your physical limitations:

- What is the performance space I have to work with? A play that calls for a 2 level set will be difficult to stage if your performing area has a low ceiling.
- Does the number of female and male and characters called for in the script match the numbers of available players in your club?

Cost of production must be a major concern in script selection. There are a number of costs that must be calculated prior to choosing your script.

- What is the royalty fee for the show?
- What will the scripts cost?
- What will be the lighting costs?
- What will be the set construction costs?
- What will be the costume costs?
- What will be the cost of the props, set decorating, and any necessary special effects?
- What will be the advertising, publicity and tickets cost?
- What will be the cost in terms of volunteer time necessary for the work necessary to produce this play? Do you have people willing to donate this time to the show?

Scripts that meet with your approval based on the above criteria require careful study. Potential scripts must:

- Be suitable for the age and talent of those involved in the performance of the script.
- Meet community standards, especially if they are being produced by young people
- Be well written
- Challenge everyone involved with the show. This includes the cast members and the back stage crew. If your group is not challenged, it is very easy for members to become distracted and miss out on small details that add to the performance. Members who are not challenged may even become bored and quit.

Royalty Fee

This is a fee charged by the playwright, his agent, or the publishing company for the right to perform the play at a specified time and place.

4-H groups must contact the publishing company for permission to perform the play and pay those royalties even if no admission is charged for the performance.

Royalties vary. Modern musicals may have royalties in the thousands of dollars of dollars per show. Typically, a full length play will cost between \$50.00- \$100.00 for amateur rights for the first production. Often subsequent productions are available at a reduced price. For example a show with a \$75.00 royalty for the first production by be \$50.00 for subsequent performances.

Non Royalties plays are available. Most play catalogues have a section dedicated to non royalty plays. These plays were usually written years ago and are no longer in demand. Even though there are no royalties, you will still have to purchase scripts for all performers.





Copyright

Copyright refers to permission to copy an original work. Most playwrights have granted exclusive copyright of their work to a publishing company. Therefore, it is illegal to copy of most scripts. In other words, in order to perform a play you must purchase a number of scripts not less than the number of characters and director.

Failure to observe royalty and copyright not only open your club to legal prosecution, and lawsuits, but deprive the playwright and publishing company of their livelihood.

Exercise: The following clip comes from the page 115 of the 1999 Playwrights Union of Canada Catalogue. What do you think each part of the ad means?

Irene N. Watts

A Christmas Carol TYA

Written with Tom Kerr

A one-hour version of the classic Dickens Story with scenes liked by a children's choir,

First produced in 1985 by the Neptune

Theatre, Halifax

Musical

1 act 8m/3f

PUC(cs)

1-55155-099-7

\$7.00

Irene N. Watts

A Christmas Carol

TYA

Written with Tom Kerr

A one.....choir

First.....Halifax

PUC

(cs)

1 act

Musical

8m/3f

1-55155-099-7

\$7.00

Do we know what the royalties are for this play from the information given?

Would this play be suitable for production by your club? Why or Why not?





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ACT 3: SCENE 4: VOICE

The human voice is the result of a number of parts of the human body working together. A failure of any one part of the human speech system will certainly effect the quality of the voice, and in fact could make speech impossible. This is how the voice works.

1. For speech to happen, an impulse is sent from the motor cortex area of the brain to chest and abdominal muscles. These muscles expand or contract the chest cavity which results in increased or decreased pressure surrounding the lungs. This change in pressures causes the lungs expand or contract and therefore air enters or leaves the lungs.
2. As air is expelled it travels from the lungs up the *trachea*.
3. At the top of the trachea are thin membrane folds called the *vocal cords*. The air passing between these membranes cause the membranes to vibrate which in turn causes a sound.
4. The sound that is initially created is very weak but as it travels up the *larynx* into the *pharynx*, *nasal* and *mouth cavities* it continually echoes off these bone structures. This echoing increases the strength of the sound. The parts of the body which amplify the sound of the vocal cords are called the *resonators*. You can compare the creation of the voice to a tuning fork. You may have seen a piano tuner use a tuning fork or you may have been shown one in a science class in school. When a tuning fork is struck it makes very little sound if it is just held in the air. If it touches an object like a table top or a covered glass then the sound is very obvious. Your vocal cords act just like the tuning fork and the mouth and nose structures enhance the sound just like the tabletop does.
5. Some of the resonators, like the *sinuses*, *palate*, and *nose cavity*, are fixed in size and shape. Others like the *larynx*, *pharynx*, and *mouth* are adjustable in both size and shape. It is this changing of the size and shape of the resonators which result in different sounds. This is how you can produce the different vowels, consonants, words, and sentences.
6. You can also produce sounds when breathing in. Think of when you are scared. You might take a very quick, deep breath of air if you are startled. When you breathe in like this you often produce a sound like ohhhh or ahhhh. Try breathing in and making a sound at the same time. Try varying the rate in which you breathe in and the amount of air you breathe in.
7. Now try completely filling your lungs with air. Concentrate on breathing as deep as you can. Your stomach should come out and the lower chest expand as you fill your lungs right to the bottom. Now exhale quickly saying HAAA, or HOOO. You will find you have much more volume than when you tried to make a sound while breathing in.

Many people have developed a habit of speaking as they are breathing in instead of when they are exhaling. This speaking pattern starts because of a number of reasons. Tension is a major cause of poor vocalization and breathing. Newcomers to the stage are particularly at risk of not having enough volume because they often experience stage fright and tension. Because of the tension they speak while breathing in instead of when breathing out. This is even more noticeable if you watch novice singers who have not mastered proper breathing. Inexperienced singers often lack volume and they often run out of breath while singing.

Another reason people breathe with their chests instead of their abdomen is the dim view our society takes on protruding bellies. A large stomach is associated with obesity and being out of shape. Therefore, people try not to breathe fully in order to keep the stomach tucked in.

Some reasons for poor breathing and voice are medical causes like asthma which result in people taking quick shallow breaths.

Breathing habits may be developed from other activities. Swimming encourages quick breathing. While this breathing style is great for swimmers, it has the opposite effect on anyone wanting a powerful and pleasing voice.





Volume is only one characteristic of speech that is controlled by breathing and our body. Here are some others:

Pitch

This is how high or low the sound is. A soprano singer has a very high pitch voice. A bass singer has very low pitch. The pitch of the voice is determined by the rate of vibration of the vocal cords. We all have a natural pitch. This is determined by the cords themselves. How thick are the cords, and how long. These cord characteristics will determine how fast they vibrate as air moves past them. We can all vary the pitch of our voice to some degree. We can talk higher or lower. But there are limits. A man with a very deep, bass voice will probably never be able to reach high notes that a soprano can easily reach. Just like exercise keeps our body fit and flexible, exercising our vocal cords will allow a wider range of pitch.

Articulation

Just because you can make loud sounds does not mean you will be understood. Articulation is the shaping of the sound into the vowels and consonants which form the words. The *tongue*, *teeth*, and *lips* are the primary instruments which create identifiable sounds. If you know someone who wears dentures you probably know their speech is totally different and not nearly as clear when they speak without their teeth in.

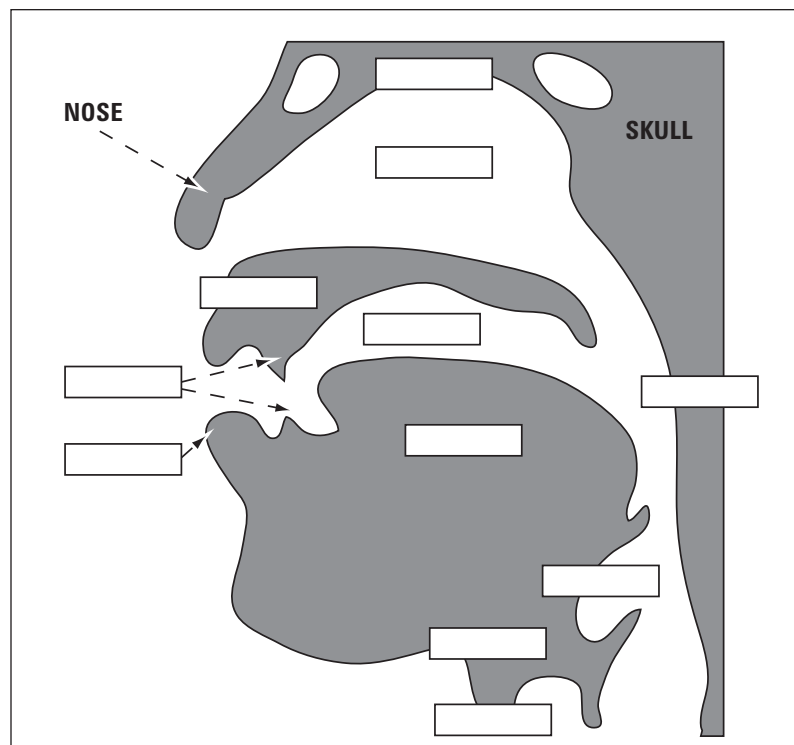
You may have noticed cultural differences in how people move their lips and mouth when speaking too. Some cultures speak with very little movement of the upper lip. Other cultures use wide mouth and lip movements when talking. The physical differences in the way people use their lips and mouth when speaking is one reason why there are different accents and dialects.

Tone

Tone refers to the total sound of your speech. It is a combination of the intensity of the sound and the pitch. Varying either the pitch or the intensity will result in a different tone.

Just as an athlete must take care of their muscles if they are to have the strength to compete, a performing artist must take care of their voice. The voice is a major asset an actor has to deliver the message of the playwright to the audience.

Exercise: So examine the following diagram of the mouth and throat. Can you label the parts of the body that have not been named. All of the words you are seeking can be found written in *italics> in the preceding information.*



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ACT 3: SCENE 5: CHARACTER



All plays have characters. Most plays have characters we can relate to. The audience understands the character's wants, likes, dislikes, and needs because the audience has seen real people with the same characteristics the actors have incorporated into the characters. Some plays may have fantasy characters which do not have human characteristics. However, in the audience's imagination such characters are believable as played by the actor. Some plays even have characters who are never seen but only heard. Yet that voice is critical to the play.

Every character in a well-written play has been included for a reason. A playwright will not have a character in the play which does not have a purpose. The first step in understanding the character must be to understand the play. What is the message the playwright is attempting to deliver to the audience? Why was this play written? If you know what message the playwright is trying to tell the audience, then you can start to determine the role the character has in the play and how you should play the role.

The Character's Role

- Your character may have been included to provide *information* to the audience. This information may be about who the characters are and their relationships to each other. It may be information as to what the problem is the characters are facing? It may be to describe the situation, time, or place the events are occurring.
- Your character may have been included to set the *mood* of the play. A play does not have a mood until it is set by the characters.
- The character may be included so interaction between characters will enable the audience to grasp *feelings and interactions* between characters.
- Most characters are included in a play to advance the *action*. All characters are working to reach an *objective* they have set for themselves.
- If a character's objective is to impede another actor then that character is providing *conflict*. Conflict is what makes the play interesting and keeps the audience's attention.

Characters may be doing a number of these things at the same time. As the actor playing the role it is your job to understand why the playwright has included the character in the scene and what the task is the character must accomplish.

So, how do we find out who the character is?

The best source we have is the script. This is the like the play book of an athlete. It outlines how the action should be completed but leaves the fine details of the actual action to the players. It does not matter if the quarterback throws the pass left handed or right handed as long as he throws the ball to the correct person at the correct spot on the field. An actor has a lot of choice in how a line is delivered. As long as the line conveys the meaning of the playwright it can be delivered in any manner the director (coach) or actor (quarterback) decides is appropriate.

It's in the Script

The first step is to determine the objective of the script. What is the message the playwright is presenting.

Second, we need to know the intent of each line being delivered. Why would the actor be asked to say those words? An actor must look closely at what the actor says to other characters on stage. What is the relationship between the actor and other characters? What does the actor's lines say about his character?



Speaking

People speak differently when speaking to a group of people than when they are just speaking to just one other person. Make sure you compare how a character speaks one on one and how the character sounds when he delivers a line to a group of people on stage. Do the qualities the character exhibit change when he speaks with an individual as compared to when he is speaking to a group?

Compare the words of a character when he **talks to** another character to the words he uses when he **talks about** that other character? How does your character talk about himself to others on stage? How your character talks about other characters gives you a great insight into your character.

Often a play has lines where an actor is thinking aloud. An audience cannot hear what a character is thinking so often a playwright will have the actor think out loud. Look at these lines. What is the actor saying about himself?

A playwright will occasionally have a character speak to the audience. Study these lines to see why the character is speaking directly to the audience. What does he say about himself when speaking to the audience? What does he say about others when talking to the audience?

Responding

A character also receives lines. In most plays an actor will spend more time listening to other characters than speaking. An actor must respond to what other characters are saying about his character. How does your character respond when another character is speaking to him? Does this differ from what a group of characters on stage is saying to him or about him? What do other characters do to him?

Action Speaks Louder than Words

An actor must also determine if what the character says and what a character actually does on stage is the same thing. When a character is speaking does his actions enhance what he is saying or conflict with it? Are his actions what you expect him to be doing throughout the play or does the character change from time to time? It says a lot about the character if he changes during the play or if he says one thing and does another.

Interaction

Take note of what other characters say about him when he is not on stage. Is it the same as what they say to him when he is on stage?

All this interaction between characters will provide a huge amount of knowledge about your character: Who he is. How he will react and respond. What it is he wants. What it is he does not want. This is information you need to play that character. The playwright will have provided clues about your character in the script. The actor must develop the character from those clues.



Given Circumstances

Not everything about the character must be discovered by the actor. The playwright does provide some basic details that must be followed for the message to be delivered. These details are referred to as *given circumstances*. Usually the playwright tells us the location where the action is happening. We are given an idea of the set and necessary scenery. We probably know the time of year and therefore the climate. We probably know if the location is familiar to the character. We might know what is immediately offstage. For example: if the setting is a room in a house we will probably know what is on the other side of each door.

The playwright usually indicates in the script what has just happened to the character. You will probably be told where the character has been, what occurred, and how this action has brought him to this location. You will likely be told if this is a safe place or a place that is dangerous to the character. With this information an actor can decide his character's mood.

Usually the playwright indicates the relationship (if any) of the characters to each other. We may be told how the characters will react to each other. We may be told if any characters have a conflict with other characters.

The given circumstances are sometimes shared immediately with the audience through the design of the set, or the costumes, or even in the program. Some of the given circumstances will be presented to the audience through the words of the actors. The audience may have to discover some of the given circumstances as the play progresses. This is especially true in a murder mystery.

By careful analysis of the script an actor is able to determine who his character is. Then by using observation, memories and imagination he can build the character into a believable person on stage. Your **curtain call assignment** for this scene is to select a character from the script your club has chosen and complete a character analysis for one character, preferably the character you will be playing. Define your character with respect to:

- Name, age, height, weight, hair colour, nationality
- Family
- Occupation, position in society
- Education, hobbies, interests
- Intelligence
- Religion
- Social skills, attitude to towards others, temper, social life
- Dress
- Mannerisms
- Posture
- Way the character moves
- Voice
- Physical characteristics



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ACT 3: SCENE 6: ACTING

Throughout this 4-H project we have looked at what should be done in order to stage a first class theatre event. Sometimes it helps to look at what you should not do.

There are many acting discussion groups on the Internet. Occasionally, information is posted in the form of an e-mail or chain letter which is intended to amuse the readers. The information that follows was an e-mail received by all members of an Internet acting group. The original author of this posting is unknown.

The e-mail was a list of things an actor should do on stage. However, everything on the list is actually things an actor **should never do**. What made this list very funny to anyone with theatre experience is that probably every actor has been on stage at some time with an actor who actually believed things in this list are true and who actually did one or more of these things on stage.

So here is the humorous (tongue in cheek) things a actor should do on stage. (Remember that a good actor would never do these things and in fact would do the opposite. Because some people reading this list will have no theatre experience, the comments in italics have been added after the list was compiled to explain why this should not be done on stage.)

Things an Actor Should Do!

- Hold for all laughs – real, expected, or imagined! If you don't get one, face front and repeat the line louder. Failing this, laugh at it yourself.

An actor is performing for the audience, not himself. With every audience the laughs will vary. Some audiences will not laugh at what you think is funny. An actor waits for laughter only if there is laughter. An actor waits so lines are not lost in the laughter. An actor does not wait for his benefit, he waits for the audience's benefit. If there is no loud laugh that would interfere with a line, move on.

- Cultivate an attitude of hostility. Tension gets results, on stage and off.

Do you like working with hostile people? So why would an actor on stage enjoy this?

- A good performance, like concrete, should be molded quickly and then forever set.

Artistry takes time. Actors continue to learn with every rehearsal and every experience. Allow the production to grow and get better.

- Your first responsibility as an actor is to find your light.

An actor should never be the primary focus. The story should be the focus.

- Do not listen to your fellow actors on stage. It will only throw you. Do not look at them either, you may not like what you see.

Listening and reacting is critical to a performance. Always listen, watch, react

- Always be specific – point to what you're talking about.

Typical amateur overacting. The audience are smart enough to know what is being discussed

- If a line isn't working for you, change it.

An actor communicates the message. He does not write the message. Legally, copyright prohibits any changes without the author's permission.





- Stage Managers are NOT actors, ignore them.
Stage managers are the bosses of performances. Always listen to your boss.
- Never be afraid to ad-lib to get attention, especially if the leads aren't very entertaining.
Most likely your ad-lib will be every less entertaining
- Mistakes are never your fault.
Everyone makes mistakes. It is only losers who will not admit to them
- Always find something to complain about, no matter how small or seemingly insignificant. Your fellow actors will respect your professional attention to detail.
Fellow actors will no more appreciate your complaining any more than you appreciate anyone who always finds fault with you or your work.
- Never carry make-up – someone will have what you need.
Professional stage actors usually carry and apply their own makeup. To always borrow is the same as someone always borrowing money from you.
- If you can't be heard, it's not your fault. Any decent theatre should have body mikes.
Any decent actor does not need a mike in most theatres. It is your fault if you can't be heard.
- Never, never help understudies (They secretly hate you and want your job).
Theatre is co-operative, not competitive. Helping another will probably teach you more than they will learn.
- Do help your fellow actors by giving them notes whenever you feel necessary. And give the notes immediately before they go on – it will be fresher that way.
Never disturb another actor before a performance. They should be in character not conversing, or reading notes.
- Speak your lines as if the audience had difficulty understanding the language.
Speak your lines as your character, not as yourself and definitely not as who you think the audience wants to hear from. The audience will understand the words.
- Keep other performers on their toes by ridiculing their performances, and never let them know what you're going to do next.
Actors no more enjoy criticism or surprises any more than you do. Support other actors rather than tearing them down and distracting them.
- Play the reality – always be aware of the audience and whether you think they like the show, then gauge your performance accordingly. Why knock yourself out for ungrateful people?
If the audience is ungrateful it is probably because of the quality of the production, not the quality of the audience. If you do your best, the audience will respond rather than vice versa.
- The only difference between an amateur and a pro is that the pro does exactly the same thing for money.
While the pro does get paid, they also have the training, experience, and talent to present a better quality product. They must put on a good product in order to continue to work, whereas the amateur can always find work no matter the quality of their product.



- Need a character? Get a costume.

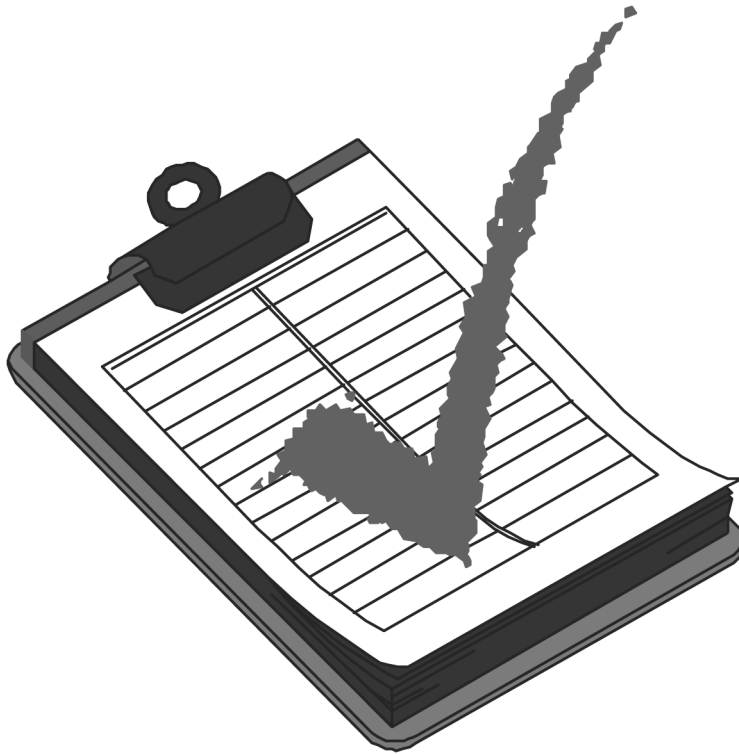
A costume does not make a character, it only enhances the character.

- Never change anything that is working, no matter how wrong or phoney it may seem.

What do you mean by working? If you mean the line gets a laugh because of the way it is presented, therefore it must be okay even though the line is not supposed to be funny does NOT mean what you are doing is working. The performance only works if the playwright's message is delivered. If what you are doing is wrong, or phoney with respect to the message you are trying to present, then what you are doing is not working. If what you are doing is making a character less believable, then it is not working no matter of the response by the audience at that moment.

- Even if a piece of "shtick" doesn't work, keep using it. The important thing is for you to have fun and feel good about yourself.

An actor will feel much better about themselves if they are true to the script and the message. The "high" an actor gets is proportional to the response of the audience. If the audience is truly moved by a performance the response they provide will be superior to any fun you can get from a joke or ad-lib you include for your benefit.





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ACT 3: SCENE 7: DIRECTING



The primary method the director has for sharing his vision of the play with the actors is the rehearsal process. Most inexperienced actors look at rehearsals as simply practicing the play. In fact, the rehearsal process is much more complicated.

Rehearsals are needed to merge the director's idea for the play with the actor's character and with technical and design elements that make up the set. The goal of everyone must be the delivery of the message of the playwright.

Before rehearsals begin, the director will have determined the playwright's message. He will have decided in his own mind how this message will best be presented. He will have completed a ground plan and the blocking of the play. He will have compiled a prompt book. The production dates for the play should be known and the director will have prepared a schedule of rehearsals to meet this production deadline. (This schedule should be available to all cast and crew at the first rehearsal.) The director will know in his own mind at what stage the play will be each time a rehearsal is held. Just like a coach prepares a team or athlete to peak just before competition, so must a director build the rehearsals so the best quality work is ready immediately before the opening night.

Rehearsal Time

Rehearsals are not standardized. The number in the cast, experience of the cast, their availability to rehearse, and the difficulty of play will influence how often rehearsals are called. The total rehearsal time varies widely. Many directors suggest 75 to 100 hours of rehearsal time is required to stage the average full length play. This time does not include auditioning, casting of the play, or learning of lines. This is simply the time spend on stage learning and refining the performance. Amateur groups should plan on more time than this. Musicals also require more rehearsal time.

Research has shown 3 to 4 hour rehearsals are the most productive. Longer rehearsals lead to cast fatigue and actually slows the learning process. Dividing the suggested hours of practice by suggested rehearsal time suggests directors should plan 25 to 30 rehearsals for a full length script. Most professional actors often cannot commit to a month of 3 hour rehearsals so many professional theatres have to resort to full day practices so they can condense the rehearsals into a 10 day or 2 week period.

Rehearsal Schedule

Not every rehearsal is the same. Rehearsals must build the show. Just like building a house there are steps that should be followed. To build a house you need to put the walls up before you can put the roof on. Rehearsals are the same. A director cannot demand attention to small details before the cast have developed their characters and memorized their lines.

Some directing books present a suggested plan for rehearsing. A plan for a full length show will be different from the schedule of rehearsals for a one act play which in turn differs from the plan for a musical. This section will provide a general look at the rehearsal schedule instead of a rehearsal by rehearsal plan.

Prior to Rehearsal

Prior to Rehearsals these things must be completed:

- Script has been chosen
- Director has determined the playwright message, theme, plot, protagonist, antagonist, objectives of all actors, action, etc.
- Director has designed a ground plan
- Director has blocked the script
- Director has put together a prompt book
- Play has been cast



First Rehearsal

First Rehearsals are intended to introduce the cast to the play. The cast should have had the scripts already and are busy learning lines. The first rehearsals are the first chance for the cast to read the script together and to hear the plans of the director. Each character should read their own lines and the director should stop the reading to explain his plan where necessary. If the set does not match the set suggested in the script the director's design should be explained. Actors should note the set changes and the action in the script should be changed where required. You may be able to accomplish all of this in one reading for a short play or it may take a couple of read throughs.

Blocking Rehearsal

Blocking Rehearsals are exactly that. These rehearsals are walk throughs with the character reading the part from the script while following the director's instructions as to where they should be on stage. Every instruction the director provides an actor should be written in the actor's script in pencil. You use pencil because actions may change in later rehearsals and you only want one instruction catching your attention while working with the script.

It is not advisable to complete all the blocking of a full length play in one rehearsal. Instead the director should divide the play into either the acts or into divisions based on the action. Occasionally the director breaks the play into divisions based on who is on stage. If only two actors are present for a good portion of the time, he may block their sections separately so the rest of the cast do not need to attend this session. This method of division does risk fragmenting the play and actors may have difficulty focusing on the continuation of the action.

So a full length play is divided into 3 to 5 sections. Only block one section per rehearsal. Make sure time is available after the blocking to allow the actors to run through the newly blocked material uninterrupted. This immediate run through will be an immense help in learning the movements.

For each rehearsal dedicated to blocking, another will probably be needed to rehearse the blocking learned previously. You may also require rehearsals to put 2 or more of these blocked sections together. For example: if you blocked a 3 act play by acts, you may need a rehearsal to run through act 1 and 2 together and then another for acts 2 and 3

Rehearsals without scripts

As soon as the blocking has been completed it is time to rehearse without scripts. Scripts are like a security blanket. Actors want to keep the scripts long after they are needed but scripts seriously impede movement. So get rid of the scripts as soon as possible. Use a prompter to assist the actors with the lines. Again, rehearse the play in sections. The purpose of these rehearsals are to set the lines and movements firmly in the actor's minds. Make sure you have at least one complete non-stop run through of the material you covered in the rehearsal.

After all sections has been rehearsed without scripts, run through the entire play without scripts. This will give the actors a feel for the rhythm of the entire play.

Detailed Work

The previous steps will have taken about half the rehearsal time. Now it is time for detailed work on the script. By this time all actors should have their lines down completely. All hand props should be available for the actors to use. Use as much of the actual furniture you will be using in the production as possible. Use all costuming that is important to the performance. For example: If a hat is to be taken off, make sure the actor wears a hat. Again, one rehearsal for each section blocked. Complete the detailed work rehearsals with rehearsal of the entire play.



First Dress Rehearsal

The set must be completed and this rehearsal must take place on the stage where the performance is to be held. All technical details must now be incorporated. Lights must be used and notes taken by the director of necessary changes. The same goes for sound effects. Full costumes must be used. Full makeup must be used. If makeup changes are required, try to make changes between acts. If time does not allow for changes between acts then make the changes following the show and check the changes out under stage lighting before you leave the theatre following this rehearsal.

Second Dress Rehearsal

This rehearsal should be run exactly like a performance. It should not be stopped by the director unless a serious problem arises. The director should sit at the back of the theatre and take notes of any problem and discuss these notes with the cast and crew following the rehearsal.

If possible a small audience should be invited to allow the actors to get a feel for the response to the lines and the performance, especially if this is a comedy where laughter must be introduced to the actors.

Make sure the stage manager (who will be running the actual performances) sits with the director to observe this finished product.

Other Rehearsals

Some directors like a third dress rehearsal with the stage manager now back stage running the show as this is what will happen when the play is in production.

Line Rehearsals

Line rehearsals may be needed and can be included anytime in the rehearsal process. A line rehearsal usually consists of all the actors simply sitting in a circle and saying their lines. This does not need to be done on stage or even at the theatre.

Individual Rehearsals

Individual rehearsals are sometimes required. If one actor is having difficulty the director may meet with the individual alone or with one or two other cast members to work on parts the actor is having trouble with.

Technical Rehearsals

Technical rehearsals are sometimes required in plays that have complex lighting, sound, or changes of set. These rehearsals are to refine the technical changes.



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ACT 3: SCENE 8: TECHNICAL

The technical effect audience members are most aware of is lighting. The audience enters a softly lit theatre. Then the house lights go down and the audience finds themselves sitting in the dark. Then the stage is lit up with intense, bright light. Or a single spot on stage may be highlighted with a circle of light. Or perhaps the entire stage is bathed in color. No matter the style of lighting, the effect from going from total darkness to light is striking.

The ultimate responsibility for lighting is the director's. However, lighting is extremely technical so training, skill, and an artistic ability to use light is required. Most directors will simply indicate the intensity of light, the mood to be created, and whether or not any areas or characters will need to be highlighted during the play. The theatre crew responsible for lighting will then devise a lighting plan. The lighting plan starts with a copy of the ground plan. This is a drawing of the set that shows all the doors, windows, and furnishing. Just as a stage is divided into areas for movement, the stage is divided into areas for lighting. Numbers and locations of lights that will be used to light up each area are added to the plan. By using such a plan the lighting technician can make sure all areas of the stage are lit.

If the lighting technician works from a ground plan he will also see where lights are needed behind windows to give the appearance of outdoors. He will know where the doors are. This is important to know because he will want some light just outside the door so it does not appear a character leaving the stage is walking off into darkness (unless the action is supposed to be happening at night). The technician will also note if there is anything on the set that would generate light; like a chandelier, table lamp, or even a fireplace. If there is, the technician must plan the stage lighting so the audience sees the effect of the fire in the fireplace or we notice the room brightens as the lamps or the chandelier is turned on.

Once the lighting plan has been completed the lighting crew will set up the lights to follow the plan. They will test the plan and the lights at a technical rehearsal. At this rehearsal the director may seek changes to the lights or okay them. If the plan is okayed the lighting crew will program all the lights into the light control board and write up the cue sheets.

Cue sheets list all the instructions for light changes. Some light technicians write all the instructions in a script. Other will simply take write down lines from the play when light changes happen. If the technicians use this abbreviated form they will always write down one or more lines before the light change happens to act as a warning a light change is about to occur. The lighting technician will always write down the line on which the change is to happen too.

The cue sheets (sometimes called the technical script) details the light settings throughout the play. If a light is to be brought up on a certain line the cue sheet will give the control number of that light and the reading on the panel as to how bright the light should be. Even if a modern computerized control board is used, cue sheets will always be available to monitor the control board. Cue sheets allow the operator to make changes or adjustments if needed and to record these changes for future performances.

Once a lighting plan has been developed and the lights hung and focused, operation of the lights is relatively easy. The operator simply has to follow the cue sheets and make the proper changes at the correct time. Like the director's work, most of the lighting crew's work occurs before the actual performance. (However, unexpected technical problems can and do arise!)





Before someone can become proficient at stage lighting they must understand what light contributes to a play. There are many reasons we use lights in a theatre.

1. The primary reason lights are required is simply so the audience can see the actors. Most theatre performances are staged indoors and most theatres do not have windows to distract the audience from the performance. So a minimum of lighting is required just for visibility. Since an actor gives many clues about the character he is playing with facial expression, fairly strong light is needed on the actors emphasize the face and gestures so we get a better understanding of the character.
2. Lighting is also be used to improve the set. Using colors, shadow, and highlights we can add to the set. A simple basic set can appear beautiful using skillful lighting. Under poor lighting a beautiful set can easily lose some of its attractiveness. Lighting alone is sometimes used in some modern productions to create a set by casting shapes, designs, or patterns using colored lights on a curtain or wall.
3. Lights are used to provide information to the audience. The audience can tell by bright light streaming in through a window on the set that it is daytime. Depending on the angle of the light through the window they even can even guess the time of day. If the light behind the window is dim and has a blue tinge it is probably a moonlit night.
4. Lighting is the simplest way to change the mood. Staging a comedy under bright, warm colors will present a happy mood to the audience and the play will seem funnier than if the same play was staged under dim light or using cold colors. Technicians must make sure the lighting enhances the mood the director is seeking instead of competing with it.
5. Light can be used to emphasize a character or scene. If the director wants the audience to pay particular attention to a character coming in a door, increasing the light on the door just before the character enters will draw the audience attention to the entrance.
6. Probably the most striking use of light is to increase dramatic value. If the director is delivering a message about leaving or death he may choose to turn all the lights off except for a single spotlight of cool light on an empty chair. Such a stark image at the end of the play may have a tremendous effect on the audience and may underscore the message the playwright was trying to deliver.

To create such effects a lighting crew have a number of tools at their disposal.

Flood Lights

These lights are used to light a wide area of the stage and set. Floods provide the basic background light. They are also used back stage to give the appearance of day or night through a window. There is a range of types and sizes of flood lights to meet any lighting requirement.

Spot Lights

There are many different types of spot lights that a lighting crew can choose from depending on the need. *Fresnel*, *ellipsoidal*, and *follow spots* are familiar names to light designers. Spotlights are the primary way designers control light on stage. All types of spots allow light to be directed to a single area of stage without lighting up the entire stage. The light from a spot can be focused, shaped, and even colored depending on the designers needs. Usually two spots are focused on the same area so the light is coming at two different angles (*cross lighting*). This will control shadows that would be created by only one spotlight.



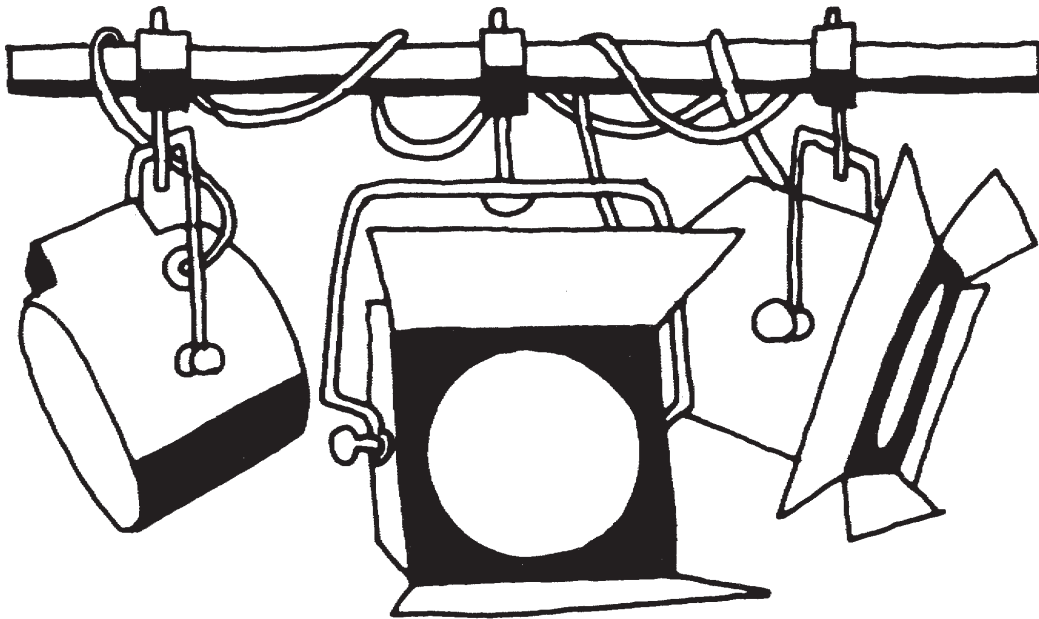
Dimmer Packs

All lights are run through dimmer packs to vary the intensity of the light. Dimmer packs work in conjunction with a *control board* which enables the light technician to vary the amount of power going to the light and thereby each light can be adjusted brighter or dimmer as required.

Gelatins or Gels

Gelatin or Gels are used to add color to light. These are paper thin sheets of transparent colored material which are fitted to spotlights and floodlights. Use of color will enhance a show however knowledge of how colors work together is critical. For example: If a character is wearing red and the light has a green tinge the audience will see the character wearing black. Yellow light on a pretty blue set will turn the set a dreary gray.

Lighting is a science and an art. It takes more than one or two lights for a theatre production. In fact, the minimum number of lights for the average play is at least 12 so you need equipment, the ability to design a lighting plan, and the ability set up and run the equipment.





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RESOURCES

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

Recommended books used in production of this manual

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

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

Other books used in production of this manual

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

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

Other Resources used in production of this manual

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

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

Other Recommended Books

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

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





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

Other Resources

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

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

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

Play Catalogues

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



outside Canada expensive.

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

Post Secondary Performing Arts Programs:

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

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

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



TONGUE TWISTERS

1. She sells sea shells by the sea shore
2. How much wood could the woodchuck chuck, if the woodchuck could chuck wood
3. Betty Balta bought a bit of bitter butter to make her batter better
4. Peter Piper picked a peck of pickled peppers. Did Peter Piper pick a peck of pickled peppers? If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?
5. I saw Esau kissing Kate. Fact is we all three saw. I saw Esau, he saw me, and she saw I saw Esau
6. Tip of the tongue, tip of the tongue, tip of the tongue
7. The old cold scold sold a school coal scuttle
8. I saw a yacht and a yawl over yonder yesterday
9. Six silky, slithering snakes slid along, simpering and slyly sneezing, slipping sleazily from side to side
10. The sixth sheikh's sixth sheep is sick
11. Does this shop stock short socks with spots?
12. Theophilus Thistle, thistle sifter, sifted a sieve of unsifted thistles; where is the sieve of unsifted thistles Theiophilus, the thistle sifter, sifted?
13. Fine white wine vinegar with the veal
14. The skunk thunk the stump stunk but the stump thunk the skunk stunk
15. The guests drink toasts at the host's behest, 'til one insists that the host fast while he feasts and persists in his boasts.
16. A big blue bug bit a big black bear.

