

CHAPTER 3

Developing Your Personal Resources



Chapter Outline

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Spotlight on Terms



- ♦ aesthetic perception
- ♦ choreography
- ♦ concentration
- ♦ dramatic play
- ♦ emotions
- ♦ expressive movement
- ♦ imagination
- ♦ motivation
- ♦ movement
- ♦ observation
- ♦ personal resources
- ♦ point of view
- ♦ rhythmic movement
- ♦ sensory awareness
- ♦ visualizing

personal resources

techniques and skills that we use to express ourselves emotionally, intellectually, socially, and physically.

aesthetic perception

insight into our world of images, sound, color, patterns, forms, and movements.

dramatic play

children's creation of scenes when they play "pretend."

imagination

the power to create ideas and pictures in our minds.

concentration

the ability to focus and pay close attention.

observation

the power of seeing and taking notice.

sensory awareness

the ability to use sight, sound, touch, smell, and taste to become conscious of the environment.

movement

the ability to transform ideas into action.

What do you remember most about elementary school? Did you look forward to recess, just as most children do today? Schoolchildren cannot wait to go outside and play. Remember? Close your eyes and picture those days. Recess was fun, and it was an important time in your life.

You probably did not realize it, but you were enhancing your personal resources during this playtime. You were preparing yourself for theatre as well as for intellectual and social living in the real world.

While you played, you used *imagination, concentration, observation, sensory awareness, and body movements*. These five skills were—and still are—extremely valuable in your personal development. They are your **personal resources**—the techniques and skills that you use to express yourself emotionally, intellectually, socially, and physically.

Your personal resources are essential to you as an actor. They will help you develop a better understanding of yourself and enhance your **aesthetic perception**, your insight into our world of images, sound, color, patterns, forms, and movements. You cannot reach your potential in the theatre without exploring your personal resources and using them daily.

Remember when you played "pretend" and created scenes as a child? You were participating in a type of drama called **dramatic play**. You and your friends were firemen, soldiers, nurses, princesses, athletes, warriors, and movie stars. You could do anything and be anyone because you used your imagination. **Imagination** is the power to create ideas and pictures in your mind. You made up ideas and stories in your mind and then you acted them out. Many dreams are fulfilled and inventions created through the use of imagination. In fact, all of the world's great visionaries have possessed well-developed imaginations.

While you permitted your imagination to run wild, you concentrated on making the characters and scenes feel real. In other words, you thought carefully about what was happening. It took this concentration to make your games work. **Concentration** is the ability to focus and pay close attention.

You knew how to make the people and scenes look real because you used your observation skills. You watched people and animals closely and carefully to learn how to imitate life. **Observation** is the power of seeing and taking notice of the environment.

Your sensory awareness added believability to your play. If you had not remembered what an object looked, smelled, sounded, felt or tasted like, your play and games would have been without meaning. **Sensory awareness** is the ability to use sight, sound, touch, smell, and taste to become conscious of your environment.

Concentration, observation, and sensory awareness are personal resources that are closely related. All three are valuable onstage because they help you make a character believable after you have observed and then re-created the details of how someone walks, talks, and makes gestures.

Finally, recall the importance of movement in your childhood play activities. Movement is also basic to drama. **Movement** is the transformation of ideas into action. This action was your release. It was a natural way to express yourself. It didn't matter if you were inside or outside—you knew you had to move. Movement allows the theatre stu-



Our five senses—smell, sight, touch, taste, and hearing—make up the sensory awareness we can use to bring believability to our roles.

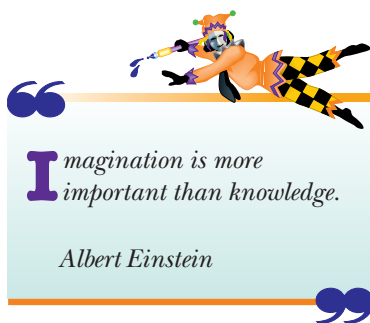


dent to explore his or her environment. Acting converts the movement of a character into the expression of ideas and feelings onstage.

When you put all these personal resources together in your childhood play, you had fun and created lifelong memories. In this chapter, we will analyze each of these personal resources to see how they can enhance your life and theatre experiences. Activities will be provided to develop your own personal resources. As you explore these resources, you will understand why they provide a foundation for your acting experiences and performances.

Personal resources are like a door. They must be opened before you can walk through and realize their full potential. Everyone possesses personal resources. They are inside us, even if we seldom use them. You may not think of yourself as imaginative or creative if you have not had the opportunity to exercise and develop your personal resources. Theatre class offers the opportunity you have been needing to become aware of your personal resources and to expand them.

Why do people forget their childhood days and the joy and pleasures that their personal resources gave them? Why do people abandon the skills that worked so well when they were young? If you, too, have forgotten how to apply these resources, welcome back! If you are a person who has realized the value of these techniques and uses them often, congratulations!



LESSON 1

Imagination

LESSON OBJECTIVES

- ◆ Identify imagination.
- ◆ Understand the importance of imagination in theatre.
- ◆ Participate in imagination activities.
- ◆ Perform with feeling, thought, imagination, and creativity.

Warm Up

While sitting at your desk, imagine you are with your friends at your favorite place to hang out. Who are you with? What are you doing?

visualizing

the act of imagining and seeing pictures in the mind.

Putting imagination and action together is an excellent way to learn, solve problems, and create. Imagination permits us to remember and to dream. Our imaginations allow us to go anywhere and do anything—the sky's the limit!

As an actor, you must use your imagination to make what happens onstage look real. Your imagination is essential in acting. The process of **visualizing**, or imagining, is important if your theatre experience is to have the greatest possible impact on an audience.

Your world of imagination is enhanced by your everyday life experiences. The more you become aware of the world around you, the easier it will be to act believably on stage. It is believability before an audience that makes actors successful.

The activities that follow are not meant to be performed before an audience. Their purpose is to exercise and stretch your imagination. They are pre-acting exercises designed to warm up your mind.

ACTION



Artist Joan Miró is known throughout the world for his imaginative works of art that appeal to many of our senses. This fanciful fountain is in Paris.

1. Imaginary Snake. Imagine that a snake crawls into the classroom from the science lab. All the other students are reading an assignment and you notice the snake. What color is it? How long is it? What kind of snake is it? What do you do when the other students see it? What happens in the classroom?

2. Let's Play Ball! Imagine that all your classmates are standing in a circle in the classroom. Your teacher tosses an imaginary beach ball to you. How big is it? What color is it? Take your hands and move them about the ball. Now toss the ball to one of your classmates. The ball is tossed back to you, and it becomes a football. How do you catch it differently? What is its shape? Again the ball comes back after being tossed around, and it becomes a tennis ball. Look at your hands. How differently are you holding the ball now? How does it feel? Try the same activity with an imaginary basketball, soccer ball, golf ball, and baseball.

3. What Is It? As the class stands in a circle, your teacher tosses a scarf into the middle of the circle. Your teacher then suggests an environment for you to imagine. For example, she might say, "beach." In that case, the first student must pick up the scarf and use it as an object you would

find at the beach. The other students must guess what it is. The students take turns using the scarf as a different beach object until the teacher suggests a new environment.

4. **Musical Scenes.** Listen to some music with your eyes closed. What imaginary action is inspired by this music? Imagine a scene that might take place, or focus on a character and imagine what is happening in his or her life. Discuss these possibilities with the class.
5. **Mental Visual Art.** Your teacher will show the class some visual artwork—perhaps examples of the baroque, Christian, Gothic, naturalistic, realistic, rococo, romantic, and surrealistic styles. Imagine what might have been happening in the picture when the artist painted it. Discuss the painting with the class.
6. **Imaginary Objects.** Your teacher will call out the names of objects that he or she will pretend to give each student while the class is sitting or standing in a circle. For example, the first object may be a coin, the next one a rose, then a cup of hot chocolate, a small puppy, a bag of popcorn, a plate of liver, and so on. How do you react to each imaginary object? How do your classmates react to the objects? Think about why different people react in different ways.
7. **Why Are You Frightened?** Can you remember a situation when you were frightened? Discuss what was happening. Is a feeling easier to imagine than people or objects? Why? If different members of your class react differently, discuss why this range of reactions is normal.

LESSON 2

Concentration

LESSON OBJECTIVES

- ◆ Identify concentration.
- ◆ Understand the importance of concentration in theatre.
- ◆ Participate in concentration activities.
- ◆ Concentrate on physical detail.
- ◆ Demonstrate self-confidence using your concentration.
- ◆ Work on problem-solving activities, individually and cooperatively.

Warm Up



Why is it difficult to concentrate in class? In your journal, list reasons you have difficulty concentrating in class.

You have been told to concentrate most of your life. This is a skill that was probably difficult for you as a child because your attention span was so short. You may still have trouble concentrating today because there is so much happening around you, and you do not want to miss any of the action.

Concentration is an important skill for you to develop. With concentration you become a disciplined actor. To concentrate, you must pay

close attention to people and objects in your environment and you must remember what you observe. You must also learn to focus in on your thoughts and feelings.

You have played concentration games throughout your schooling. You had to rely on your memory so that you could match math cards, vocabulary cards, or picture cards. You succeeded in those concentration games when you did not let anything else interfere with your goal of concentrating. You remembered what was happening, and you did not let anyone break your concentration. You must maintain the same kind of focus when you are rehearsing or performing onstage. Do not let anything or anyone block your concentration on the character or actions you are portraying.

ACTION



Focus on your goal, whether it's the bulls-eye or learning a certain number of lines each day.

- 1. Table of Concentration.** Your teacher will place fifteen to twenty different items on a table. Look at the items carefully, and concentrate on what they are. After a few minutes, your teacher will cover the items with a cloth. List the items on a sheet of paper. Check to see how well you concentrated. Try to draw a map of the tabletop, recalling in detail where all of the objects are in relation to each other.
- 2. Staying in Character.** Bring a magazine, book, or comic book to theatre class. Your teacher will assign a character for you to become while you are reading the material you brought to class. Concentrate on how this character would read the material. How would that reading affect your body? Don't let anyone distract you. Possible characters for you to become are a cowboy, nurse, hippie, five-year-old girl, Girl Scout, eighty-year-old man, politician, lawyer, or preacher.
- 3. Who's Conversing with Whom?** Try to carry on a conversation with two people at the same time. For example, talk about a language arts assignment with one person and a football game with another, or talk about what happened during lunch and your plans for the weekend. Focus on your purpose, and concentrate to keep the conversations moving and making sense.
- 4. Concentration Relay.** Your teacher will divide the class into teams of three. Each team will have to concentrate to win. The first team member carries beans in a spoon and drops them in a bucket. The object is to concentrate and not drop any beans on your way. The second team tosses beanbags into a trash can. The object is to hit inside the can as many times as possible and to concentrate on how many times the beanbag goes in. The third group hits a birdie into a bucket with a badminton racket and must concentrate on how many times the team makes the bucket. This concentration game is a relay race, but the object is to keep count of all that is going on and to concentrate on doing the best job as a team.
- 5. Concentration Paper Fold.** Pick a partner to work with for this exercise. Challenge yourself to work with someone you have not worked with before. Sit or stand back to back with your partner. Each student needs two sheets of paper. The first student folds the paper in a particular way and then instructs the second student on how to fold his or her paper

the same way. The goal is for the second student to fold his or her paper correctly by following the verbal directions, without looking. After the concentration activity, the partners turn around to see how well they followed directions. Now switch roles and repeat the activity.

6. **Director, You Said What?** Choose a partner. One student becomes the director and the other student the actor. It is the director's job to give the actor directions for an action onstage. The directions should include several stage movements that would take place in the front, middle, or back of the stage (for example, crossing to another actor, sitting on a couch, and picking up a magazine). The actor then follows the director's directions. Then the partners reverse roles and do the activity again. The actor needs to concentrate in order to do everything the director asks. After you and your partner have each had a turn, discuss how it felt to have to give clear directions.
7. **I Can Make You Smile!** Your teacher will divide the class into two teams—team A and team B. Each team faces the other team, forming two lines. The first member of team A steps to the front of the class and faces the first member of team B. Team member A tries to make team member B laugh or smile. You may not touch the other person while trying to make the person laugh. You may make faces, sounds, or be creative to make team member B laugh. If team member B smiles or laughs, then team member B must join team member A and both go to the end of the line of team A. The first member of team B goes next and the process continues until all team members have had a chance to concentrate in front of the others and not break concentration. Remember if any team member breaks concentration, that member joins the other team.



Observation

LESSON OBJECTIVES

- ◆ Identify observation and point of view.
- ◆ Understand the importance of observation in theatre.
- ◆ Participate in observation activities.
- ◆ Observe physical detail.

Warm Up



How observant were you this morning? What did your parents and siblings say to you before you came to school? What were they wearing?

Observation skills are valuable in appearing believable onstage. If you do not pay careful attention to people's movements, mannerisms, and dress, your portrayal onstage will be without substance.

The skill of observation requires much attention and study. When you observe people or things, you must look carefully at the details. For example, what was the teacher in your last class wearing? You have to pay close attention to every detail to observe successfully.

The way we think, feel, or act about a person, place, or situation is called our **point of view**. A point of view can be literal, such as the way

point of view

a position from which we perceive (understand) an object, person, or place.

you see actual objects fitting together in a given space. It can also be figurative, involving interpretation, which results from your attitude toward what you see. Your point of view will have an impact on your observation, so try to get into the habit of looking at things and people from several different points of view to get as much detail as possible.

As an actor, you have to observe people every day and remember what they look like and how they behave. You have to pay close attention to the way your body moves—such as how you hold a cup, brush your teeth, or walk through a door.

This sounds like work, and it is. It isn't easy being an actor and creating a believable world onstage. Developing your observation skills will give you ideas to use in your performances and will make you more aware of the world around you.

ACTION



- 1. Daily Actions.** Study these daily activities while at home, school, or places you visit. Observe each detail and be able to perform a simple reenactment of the activity.

making a sandwich
brushing your teeth
channel surfing, using the TV's
remote control
working on your computer
dialing a phone number
drinking a cup of hot chocolate
zipping a jacket
turning on a light

opening the door of the car
standing in line at the cafeteria
carrying your books to class
buttoning a coat
shooting a basketball
throwing a football
serving a tennis ball
combing your hair

Ask yourself a detailed set of questions about each activity. For example: How do my hands react to the weight of this object? What is my face doing right now?

- 2. A Person Came In?** Your teacher will make arrangements for a visitor to come to your theatre class. The person will come in, stay for a moment, and then exit. After the person leaves, have a class discussion focusing on the following questions:
 - a. Who was the person?
 - b. What was the person wearing?
 - c. How long did the person stay in the room?
 - d. What did the person do in the room?
 - e. What did the person leave in the room?
 - f. What time was it when the person came in?
 - g. What time was it when the person left?
 - h. What was the person's general attitude, and how could you tell?
- 3. Classroom Observation.** Look around the classroom. Observe to your left, to your right, up, down, in front of you, and behind you. After 2 minutes, close your eyes and be prepared to answer questions about your surroundings. For example, your teacher may ask: What is Emily wearing? Who is sitting in the front of the room? Who is directly to your left? What color shoes is that person wearing?

OUR THEATRE HERITAGE

Historical and Cultural Perspectives

Theatre of the Middle Ages

The theatre created in the Middle Ages (also known as the *Medieval Period*) stretched from approximately 500–1500 A.D. The theatrical performances staged during this period were quite different from the theatrical performances staged in Rome. In the absence of a powerful monarch or government to stabilize trade and daily life, the church took over many of the functions of leadership. Because the church was so powerful, and because so few people could read the scriptures for themselves, theatre became a way to communicate religious messages to the general public in a clear and powerful way.

Most plays performed in the Middle Ages told stories from the Bible. Often several stories were performed, one right after the other in what became known as a *cycle* of plays. An example of such a cycle is the Wakefield cycle staged in Wakefield, England, which consisted of thirty-two plays. The thirteenth play in this cycle, *The Second Shepherds Play*, is considered one of the best English cycle plays.

The cycle plays were often referred to as *mystery plays*, because they focused on the mysterious nature of God's power. These plays dramatized biblical events spanning the period from the creation in the book of Genesis to the last judgment in the book of Revelation. For example, *The Mystery of Adam* tells the stories of Adam and Eve, Cain and Abel, and the prophets who foreshadow the coming of Christ.

Although the plays of this period focused on man's proper response to God, as the period passed, the church began to modify the content of the plays.

These newer plays, known as *morality plays*, attempted to teach a moral lesson to the audience through the use of allegorical (symbolic) characters. For example, a character in a morality play may have represented all of mankind, or a particular vice or virtue such as greed, anger, or mercy. The main character, often called *Everyman* or *Mankind*, was typically tempted by evil but returned to the side of good in the end.

The plays were presented very differently from the way the Romans had staged their plays. Staged in the church itself or in the churchyard around the church building, or in the street, the setting customarily was comprised of a series of several small, temporary, hutlike houses, each one decorated differently to represent a different location. These were called *mansions*. All of these mansions were visible to the audience at once. Each of the mansions faced a common, shared playing space in front of the row of mansions called the *platea*. This space served as the central acting area for all of the locations. The audience

would accept that the space was changing based upon from what mansion the actors entered.

Although they were of minor importance compared to the religious and morality plays, two other forms of theatre—*farce* and *interlude*—were popular in the Middle Ages. Farce was a form of coincidence that originated in the 1200s, emphasizing some of society's more ridiculous behaviors. The interludes were comic plays that served as short breaks between different parts of a celebration. ■



Here you see a scene from a Medieval mystery play being presented on a wagon, which will move on to another part of this English town once the scene has been completed. Another wagon will follow with the next scene.

LESSON 4

Sensory Awareness

LESSON OBJECTIVES

- ◆ Identify sensory awareness.
- ◆ Understand the importance of sensory awareness in theatre.
- ◆ Participate in activities to develop the five senses and utilize them.

Warm Up

Choose one of your senses and in your journal write why you believe it is the most valuable sense.

“

All of us collect fortunes when we are children—a fortune of colors, of lights and darkness, of movements, of tensions. Some of us have the fantastic chance to go back to see his fortune when grown up.

Ingmar Bergman

”

As mentioned early in the chapter, concentration, observation, and sensory recall are all closely related. Together, these three personal resources can help you as you portray characters different from yourself.

When your sensory awareness is sharp, you can easily recall how something tastes, smells, looks, sounds, or feels. Sensory awareness is more than just seeing, hearing, or touching something. When you are truly aware of your senses, you absorb every detail of an item or experience and attempt to make associations with other items and experiences. Colors, textures, and patterns are important in these experiences. Your senses must be so keen that you can recall every detail.

Do not take anything for granted as you participate in the following sensory activities. It is important for the actor to fully expand each of the senses. In fact, it is only when we lose one of these senses that we fully realize its significance in helping us understand the world around us. The actor that makes his or her words and actions work onstage has not missed a single detail, showing great sensitivity to the objects, people, and places surrounding him or her. As you carry out the activities to develop your sensory awareness, think of each sense as a key to your future performances.

ACTION

1. Seeing an Object. Recall in your mind how each of the following objects looks.

- | | |
|--------------------------------------------------------------------|-----------------------------------------------------|
| a. a mushroom | g. your favorite toy when you were a toddler |
| b. a dirty sock | h. a kitten |
| c. a tulip | i. a \$20 bill |
| d. a fish in an aquarium | j. a strand of hair |
| e. a fish you have just caught | |
| f. paint that is blue, black, red, yellow, green, or orange | |

What other senses besides your sight help you to remember these items? Where were you when you last saw each of these items? What activity were you engaged in? What emotion were you feeling?

2. Smelling an Object. Recall how the following items smell.

- | | |
|---------------------------------|--------------------------|
| a. toast that has burned | b. roses blooming |
|---------------------------------|--------------------------|

- c. fudge cooking
- d. cough syrup
- e. a slice of lemon
- f. pine trees or cedar trees
- g. car exhaust

- h. coffee
- i. cabbage cooking
- j. someone eating oranges
- k. rubbing alcohol

What other senses help you remember these smells? Where were you when you last smelled each of these odors? What activity were you engaged in? What emotion were you feeling?

3. Hearing an Object. Recall how the following objects sound.

- a. your favorite music
- b. church bells
- c. a foghorn
- d. a siren
- e. a dog barking
- f. a baby crying
- g. a refrigerator running
- h. students laughing
- i. bacon frying

What other senses help you remember these sounds? Where were you when you last heard each one of these sounds? What activity were you engaged in? What emotion were you feeling?

4. Tasting an Object. Recall how the following objects taste.

- a. freshly baked chocolate chip cookies
- b. a lemon slice
- c. a peanut candy bar
- d. ice
- e. a hot dog
- f. popcorn
- g. spinach
- h. licorice
- i. strawberries
- j. cough syrup

What other senses help you remember these tastes? Where were you when you last tasted these items? What activity were you engaged in? What emotion were you feeling?

5. Touching an Object. Imagine touching the following items.

- a. sandpaper
- b. velvet
- c. plastic
- d. paper
- e. a hot cup of tea
- f. a glass of iced tea
- g. your skin
- h. the bark of a tree
- i. polyester
- j. seashells

What other senses help you remember these items? Where were you when you last touched these items? What activity were you engaged in? What emotion were you feeling?



Movement

LESSON OBJECTIVES

- ◆ Identify movement.
- ◆ Define rhythmic movement.
- ◆ Define expressive movement.
- ◆ Understand the importance of movement in theatre.
- ◆ Participate in both rhythmic and expressive activities.

Warm Up



While sitting at your desk, create a pattern of beats with both hands that you could teach the class to perform.

rhythmic movement

the ability to move to a beat or pattern of beats.

choreography

the art of planning and composing a dance.

expressive movement

the ability to express feelings through physical action.



Perhaps no form of dance is more expressive than ballet.

Movement, the last of the five personal resources discussed in this chapter, is an essential element in theatre. It is the way we communicate with our bodies. The activities for movement will develop your understanding of your own body in motion but will also develop cooperation and ensemble. Two types of movement will be discussed in this lesson: rhythmic and expressive.

Rhythmic Movement

Rhythmic movement is movement to a beat or pattern of beats. A beat is a mark of time or accent given to time. Rhythm is movement with a regular repetition of a beat or accent. Rhythmic movement is especially challenging because it requires discipline and practice. You must try to be in complete control of your body. It requires not only physical attention but mental attention. You may be directed to perform movements at different speeds to produce special effects onstage. You may also be directed to move to music onstage. The rhythmic movements and arrangement of steps are referred to in the theatre as **choreography**.

Expressive Movement

Studies on body language tell us that people often express how they feel through physical movement. This type of movement is called **expressive movement**. You will have a chance to explore nonverbal communication through the expressive movement activities. Emotions and thoughts can be expressed through the use of your entire body, from head to toe.

Movement can reveal what a person is feeling at a particular moment. But when you express yourself physically, you must also think



motivation

an inner drive that causes a person to act a certain way.

emotions

strong feelings, such as joy, fear, hate, and happiness.

about what is going on inside you. How you are feeling inside greatly affects how you react on the outside. Emotions are more successfully expressed if you think before you act. In other words, your action must result from an inner drive, or **motivation**—the reason you are acting the way you are. If you do not think first, your expressive movement will be meaningless and incomplete. You will not communicate your feelings effectively, and you will not be believable onstage. Remember, you must respond mentally, as well as physically, to feelings of expression.

We have been talking about emotions. But what *are* emotions? **Emotions** are strong feelings, often reactions, such as happiness, sadness, anger, jealousy, fear, loneliness, grief, joy, excitement, love, hate, and embarrassment, to name only a few. In the following exercises, you will be given the opportunity to try rhythmic movement exercises and expressive movement activities by using facial expressions and other body movements. Some assignments will also include verbal communication to enhance the expression of your feelings.

ACTION



Rhythmic Movement Activities

- 1. Rhythm of the Beat.** Form a circle with your classmates. Your teacher will have you pass a ball around the circle. Match the rate of passing the ball with the rate of a drumbeat. Each student must focus on the rhythm of the beat.
- 2. Rhythm of the Music.** While music is playing, move to the rhythm of the sounds. Stay on the beat and listen to the patterns and rhythm.
- 3. Rhythmic Movements.** Create a rhythmic movement that matches the loudness and intensity of these sounds.
 - a scratching sound
 - a soft whisper
 - snoring
 - a high, shrill whistle

Rhythmic movement can help you warm up and relax before a rehearsal or performance.





These actors are engaged in some very expressive movements on stage.

- e. a popping sound
- f. a bang
- g. a snap

- h. a tap
- i. a boom
- j. a swishing sound

4. Animal Motion. Move to the teacher's or leader's drum beat as each of these animals would if they were searching for food. Next, move to a different rhythm or beat given to you as if the animals were tired from a day's hunt. Do not use any sounds the first time through the list. Use sounds the second time you do the motions.

- | | |
|----------------|--------------|
| a. a cat | f. a giraffe |
| b. a dog | g. a fish |
| c. an elephant | h. a bear |
| d. a snake | i. a fly |
| e. a rabbit | |

Expressive Movement Activities

1. Emotional Recall. Express the following emotions. First, think about the body tension that you have when you feel these emotions. Your teacher will help you express these emotions using your hands, arms, neck, face, and so on.

- | | |
|--------------|------------------|
| a. anger | e. grief |
| b. sadness | f. fear |
| c. happiness | g. surprise |
| d. jealousy | h. embarrassment |

Now discuss situations in which classmates experienced the different emotions in the past. Replay the expression of the emotions. Which activity was the most successful? Why?

2. Emotional Relay. Divide into groups and stand in single file. You will participate in a relay game using movement to express an emotion. Each member must complete four emotions (anger, fear, sadness, and happiness) before tagging the next team member in line. Two chairs are placed on opposite sides of the room. You must remember the order of the emotions and express each one as you run from one chair to the other.

3. Relay versus Emotional Thoughts. Use the same emotions as in the previous activity. In a class discussion, think about these emotions and share situations when you have experienced the emotions. Where were you when you felt these emotions? What activity were you engaged in when you felt these emotions? Your teacher will ask you to recall and express each of the four emotions. Compare the outcome of this activity with the outcome of the emotional relay. Name specific differences.

4. Emotional Fitness. Form a circle with your classmates. Each student will be given an emotion to express. Each student must think of a facial expression, body movement, and sound that fits the emotion. The activity begins with the first student expressing his or her emotion. The activity continues one student at a time, until everyone in class has had a turn. All of your personal resources are used in this activity.

5. The Music Moves Me. Divide into groups of four or five. Your teacher will play some music. After listening to the music for a few minutes, each member of the group—individually, not in unison—must use body movements to express the music.

What type of music do you suppose inspires these dancers to move so expressively and joyfully?



- 6. Expressive Movement and Sound Scenes.** Use the following situations for dramatic play. Use expressive movement and sound drawn from life experiences to perform a short scene alone or with a partner.
- a. A teenager is excited about going to a sports event.
 - b. A student is called to the principal's office.
 - c. Your best friend has talked about you behind your back.
 - d. You have just lost a pet.
 - e. You have been hit with a basketball.
 - f. You are coming down with the flu.
 - g. You believe that you are being given too much homework.
 - h. You walk into the cafeteria, and discover that they are serving your favorite meal.
 - i. Your friends start laughing and applauding when you walk into class.
 - j. You get your progress report, and there are all A's on the report.
- 7. Let's Go on a Picnic.** Imagine that you are at a picnic. Instead of being one of the people at the picnic, become one of the ants or some other animal that sees and smells the food. Move the way the animal would.
- 8. Is That Bacon I Smell Frying?** Pretend that you are a strip of bacon in a frying pan. Someone has just started cooking you when the phone rings. The cook answers the phone and forgets about you. How would you move in the frying pan while the cook was on the phone?
- 9. Imaginary Walk.** Imagine that you are walking with the following:
- a. a melting ice cream cone
 - b. a hot pan you took out of the oven
 - c. your toothbrush in your mouth (full of toothpaste)
 - d. a newborn baby
 - e. bees that are stinging you
 - f. a stack of books in your arms
 - g. a large musical instrument, such as a tuba
 - h. beach equipment (ball, umbrella, lunch basket, towels, suntan lotion)
 - i. a pet that is sick

■ ■ SPOTLIGHT ON TERMS ■ ■

An important part of theatre is understanding the terminology, or vocabulary, used. Add the new terms and definitions to the vocabulary section of your theatre notebook or folder.

■ ■ FOCUS ON FACTS ■ ■

1. What are the five personal resources discussed in this chapter?
2. List ways that your personal resources will help you in your everyday activities.
3. What is the importance of imagination in theatre?
4. Why is concentration a significant skill to develop?
5. Which personal resource makes you look believable onstage?
6. Explain the difference between rhythmic movement and expressive movement.

■ ■ REFLECTIONS ■ ■

Discuss the following questions with your class or answer them on paper as instructed by your teacher.

1. Why is it important to believe in what you are doing onstage?
2. How could you better prepare for a role by using observation?
3. Why is it essential to keep an active imagination throughout life?
4. Which personal resource have you developed the most? Why? Which personal resource needs the most work?

■ ■ THEATRE IN YOUR LIFE ■ ■

1. Which personal resource is the most important in your classes?
2. How do you relax, mentally and physically, before a performance?

3. Which activities helped strengthen your self-confidence?
4. How powerful is your imagination?
5. Why is it difficult to focus and concentrate during theatre activities?
6. What does it take for you to be totally involved in an assignment, activity, or performance?
7. Why do actors need to observe people, places, and things?

■ ■ ENCORE ■ ■

1. Write a letter to a famous movie director, such as Steven Spielberg, Spike Lee, or Barbra Streisand. Ask the director questions about the use of his or her personal resources. How did the director prepare in his or her early career to achieve success?
2. Divide into groups of three, four, or five. Everyone should have a corn chip. As you look at the corn chip, answer the following questions: What does it look like? What does it smell like? What does it sound like? What does it feel like? What does it taste like? What does it remind you of? After the class discusses these questions in detail, each group will be assigned to plan and present a short commercial about corn chips. The commercial may be a song based on a tune you already know (such as “Twinkle, Twinkle, Little Star”), a short scene, a cheer, or any creative idea that your group may have. After the presentations, the class will judge the presentations for strengths and weaknesses.
3. Form two lines facing each other. Line A will begin with the emotion happiness. The first person in line A will greet the first person in line B by expressing the emotion happiness using only the numbers “1, 2, 3, 4.” The first person in line B will respond to the greeting using the same emotion only saying the numbers “5, 6, 7, 8.” The two people then walk toward each other, say the numbers, and return to their lines. The greetings will continue to be made, using different emotions as the teacher calls them out.