

DRAMA

All The World's A Stage

Leaders' Guide

Ontario 4-H Council

Ontario Ministry of Agriculture and Food

Ontario Ministry of Culture, Tourism and Recreation

4-H 550 93 LE

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 primary purpose of the 4-H program is
the personal development of youth in rural Ontario.*

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WELCOME

Welcome to the world of drama! Never mind if it's a world you're not familiar with. No experience is necessary. Everything you need to know to carry off a successful project is contained within these pages and the companion video.

Drama lends itself to hands-on activity, so there are lots of suggested games, activities and outings within this project. For those of you with theatre experience, feel free to add your own ideas.

Most young people seem to be naturally enthusiastic about drama, so your role really is just to guide them through this project. Of course there are bound to be a few members of your club who are less outgoing than the others. This project has been designed to ease the hesitant participants into it gently, while allowing space for the enthusiasts to "do their thing."

Remind your members (and yourself!) that drama is fun! If you're relaxed and enjoying yourself, chances are greatly improved that your members will as well.

It has often been said that, "Volunteer 4-H leaders are a blend of friend, teacher and parent." What a big order to fill! But you will discover that you have many talents as a 4-H leader. Having an interest in young people and their development and being willing to take up the challenge of 4-H leadership is the first step to success.

This project focuses on drama. However, the development of members as individuals is your real goal. You will get to know the club members and where their interests lie. Use this knowledge, your own expertise and imagination to plan a fun, interesting and challenging club program for your members. And enjoy being a 4-H leader!

WHAT ARE MY RESPONSIBILITIES AS A 4-H LEADER?

Before your club begins:

1. Attend a leader training session;
2. Advertise the project and organize a club with a minimum of six members;
3. Review available resources and begin planning the club program; and
4. Familiarize yourself with current provincial and local 4-H policies.

During the club:

1. Attend each meeting and the Achievement Program;
2. Assist members in planning and presenting the club program;
3. Provide a FUN, learning atmosphere;
4. Have members complete enrollment cards or the club membership list and forward to the Ontario Ministry of Agriculture and Food office before the second meeting;
5. Help each member to set and reach goals for personal development;
6. Encourage members to work together as a group;
7. Provide guidance in choosing and completing an Achievement Program; and
8. Evaluate the club program.

4-H CLUB PROGRAM PLANNING

WHY DO I NEED TO PLAN THE CLUB PROGRAM?

A successful 4-H club doesn't just happen! Careful planning is necessary and very important. As a 4-H leader, you have a responsibility to do the best job you can in providing a fun, learning experience for the 4-H members. Planning will make this a reality. Some other benefits of planning include:

- setting goals to strive for;
- sharing the workload;
- ensuring that club time will be productive;
- providing better communications;
- avoiding calendar conflicts;
- providing a role for each person;
- knowing who will be responsible for what part of the program;
- making the best use of available resources; and
- learning planning skills.

O.K. ... HOW SHOULD I PLAN?

You will want to make some initial plans before the club starts. Remember to involve 4-H members early in the planning process. Achieve this by one or more of the following.

- hold a general meeting and have the entire membership suggest ideas
- meet with the elected club officers
- form a planning committee of members and leaders (parents and sponsors could also be included)

It doesn't matter which approach you take but there are some basic steps to follow.

1. Look at the club's situation.
 - ages, interests and locations of members
 - successes and failures of past clubs
 - county/regional/district activities
 - available time
2. Identify the club's goals.
 - base these on the club's situation
3. List possible activities.
 - how goals can be met
 - brainstorming is a good technique at this stage
4. Determine activities.
 - keep goals and the club's situation in mind
 - balance business, learning and social recreation
5. Prepare the Club Program Plan.
 - when will activities take place, where will they be held, what will they be, who will do them
 - share and discuss the plan with the entire membership

HOW CAN I MAKE THE BEST USE OF RESOURCES?

There are many resources available to 4-H leaders. Awareness of these resources and how to use them will help in planning the club program.

1. 4-H MEMBERS' MANUAL and LEADERS' GUIDE

The Members' Manual has been developed as a reference for information that can be covered during the 4-H meetings. **IT IS NOT NECESSARY TO COVER ALL OF THE INFORMATION THAT IS IN THE MANUAL.**

Remember your club's situation and select topics that will be of greatest interest. Only use the information that is at the right level for your members and suits your geographic location. The key here is to **BE FLEXIBLE** and meet the needs of your members.

The information in the **DIGGING DEEPER** supplement is more in-depth than the basics in the rest of the meeting and may be of interest to senior members. At some point in the meeting you might like to split the club into juniors and seniors. This information and related activities could be used for senior members while the junior members review some of the basics, or it can be left as reference for the older members to look at if they wish.

The Leaders' Guide suggests possible activities, presentation ideas, discussion questions and time guidelines for meetings. Use this as an aid in planning the club program. Again, **USE ONLY THE ACTIVITIES YOU HAVE TIME FOR AND THOSE THAT FIT YOUR PROGRAM PLANS.** You will have ideas from the members and ideas of your own to use too.

USE READING ALOUD SPARINGLY as a method of sharing information. Daydreaming, fidgeting, whispering, and perhaps even snoring are sure to follow this type of presentation.

When selecting activities and methods keep this chart in mind.

Method	Retention	Examples
Reading	Members will retain 10% of what they read.	Members' supplement
Hearing	Members will retain 20% of what they hear.	Lectures, speakers, being read to
Seeing	Members will retain 30% of what they see.	Exhibits, posters, illustrations
Hearing and Seeing	Members will retain 50% of what they see and hear.	Observe videos, demonstrations, films, slides, tours
Saying	Members will retain 70% of what they personally explain.	Discussion groups, judging, expression ideas
Saying and Doing	Members will retain 90% of what they are personally involved in saying and doing.	Practice, explore, demonstrate, build

2. CLUB MEMBERS

The ages of the members in your club probably cover a span of several years. This means that your members will have many different needs, strengths and abilities. Although it is important for the club members to learn to work together you must also recognize individual differences.

Junior Members - These members will be active and full of energy.

Capitalize on this energy by providing lots of variety in the meeting to hold their interest.

Senior Members - This group is striving for increased freedom from adult controls. When the junior members need some undivided attention, have the seniors plan and/or carry out an activity on their own. For times when the whole club must be together, encourage senior members to share their skills and experience with juniors by guiding them through an activity.

Youth Leader - If there is a senior member in the club who has completed several projects this may be the challenge he/she is looking for.

You can help this member put leadership skills into action by having him/her assist with delivery of the club program.

Club Executive - Make sure this group is aware of its responsibilities and then LET THE MEMBERS LEARN BY DOING. The executive is responsible for the business portion of the meeting; chairing, taking roll, and recording minutes, etc. The club might consider pairing a junior and senior member together for some of these positions.

3. PARENTS AND SPONSORS

Members will learn and enjoy more if their parents are interested in what they are doing. Likewise, sponsors will be more willing to continue their support if they can see the value of the 4-H program.

INFORM - Many parents and sponsors don't know what the goal of the 4-H program is or how it benefits the members. Talk to them about 4-H at every opportunity.

INVITE - Parents and sponsors should be invited to a 4-H meeting or the Grand Finale (Achievement Program) to see the club in action.

INVOLVE - Once parents and sponsors are more aware of the 4-H program they are more likely to accept your requests for help (hosting a meeting, being a guest speaker, arranging for a tour). Recognize parents and sponsors for their support with thank you notes, newspaper articles, etc.

4. OTHER LEADERS, THE 4-H ASSOCIATION AND THE OMAF CONTACT

Don't feel that you are walking this road alone. Other 4-H leaders, the 4-H Association and the OMAF Contact are willing to lend an ear for your ideas or offer suggestions.

5. GUEST SPEAKERS

Be sure to give a speaker lots of notice. Be specific about what you would like discussed and how much time he/she will have. As with your club program planning, the guest should be aware of the club situation, ages of members, attention span and interests. Encourage the guest to involve the members in hands-on activity rather than just lecturing to them. If the number of possible speakers is limited, consider holding joint meetings with other clubs to make efficient use of the speaker's time.

6. SOCIAL RECREATION

4-H should be FUN! Using a variety of social recreation activities at each meeting adds enthusiasm and enjoyment. The age, sex and size of the group determine the kinds of activities. Possibilities include games, relays, active sports, picnics, singing, puzzles and refreshments. Involve members in planning and carrying out the activities.

These are just some of the resources available to you. Become familiar with your community and what it has to offer. The possibilities are endless.

HAS THE 4-H CLUB PROGRAM BEEN A SUCCESS?

Taking time to evaluate your 4-H club program is just as important as the initial planning. Ask everyone who was involved (members, other leaders, parents, sponsors and guests) for comments and suggestions. Their ideas will be very helpful in planning the program for your next club.

Here is a check list that may stimulate your thinking as you try to measure the success of the club program.

	Always	Sometimes	Never
1. Did members and leaders enjoy coming to meetings?			
2. Did each member have a chance to actively participate?			
3. Did each member receive praise or encouragement in some way?			
4. Did I plan for the differences in age level, abilities and interests of the members?			
5. Did I give each member a chance to assume responsibility when it was appropriate?			
6. Did members learn at least one <u>new</u> thing at each meeting?			
7. Did all members feel they were "a part of" or "belonged to" the group?			
8. Did I involve the parents and sponsors in some way?			
9. Did all members and leaders have fun?			

Some of the material in this section on "4-H Club Program Planning" was adapted from, "Managing a 4-H Club" and "Managing a 4-H Project" from the Manitoba 4-H program, and "Home Study 4-H Advisor Course" from Ohio Cooperative Extension Service.

4-H CLUB PROGRAM PLANNING CHART

ACT OR EVENT	DATE	ACTIVITY OR TASK	PEOPLE WHO COULD HELP	PRESENTATION IDEAS TO CONSIDER

SPECIAL NOTES FOR "ALL THE WORLD'S A STAGE"

1. Page numbers refer to the Member's Manual unless otherwise indicated.
2. You will note that the meetings have been laid out in the Members' Manual as if it is dramatic script, with "Acts" instead of meetings, "Scenes" instead of subheadings, "Prologues" instead of roll calls and "Epilogues" instead of before the next meeting sections. It is hoped that this format will help familiarize the members with the basic structure of a play. However, if it becomes confusing or cumbersome for the members, please feel free to revert to calling them meetings, etc.
3. The Members' Manual has deliberately been written in casual and hopefully quite interesting language. But hopefully the members will leave their manuals closed during most of the meeting and refer to them at a later time. There are "Discussion" and "Activity" sections throughout the Leaders' Guide. The "Discussions" are intended to be just that. Rather than reading from the manual, use the discussion questions and activities to learn about drama. Hopefully activities will take the majority of the meeting time. By interspersing the "Discussions" with "Activities" the members should never be "sitting and talking" for more than 10 or 15 minutes at the most.
4. It is highly recommended that the Acts not be rearranged and presented to members in any other order than in which they appear in the Members' Manual. The written material and the activities have been designed to build in a logical and creative way.
5. This project offers an introduction to many facets of theatre, in order to offer members a taste of each. In this way, they will be better able to decide which component of theatre interests them the most without prejudging any components. Also, it is generally agreed that the best playwrights, for instance, know at least a bit about all aspects of theatre. The same is true for directors and actors. If your club would like to do a second or third drama project they might want to select one or two of these topics and cover them in more depth.
6. In the interests of saving paper, rather than including "Digging Deeper: Optional Information For Senior Members" in the Members' Manual for everyone, it has been produced as a separate document. If you wish to use this information with the club, a copy may be ordered for each senior member (ages 15-21). Encourage them to read it and undertake special projects or other activities that might be sparked as a result of this additional material.
7. A major focus of this program is using drama as a tool for self esteem building. It is for this reason that the competitive component has been minimized. In a world where competition plays such a predominate role, it is hoped that this project can encourage self esteem building. Ultimately, self esteem is a key factor in preparing individuals for the realities of a highly competitive world; and that competition does little towards building self esteem except for those who "win." It is hoped that everyone who participates in this project comes out a "winner."

Young people get plenty of practise competing virtually every day of their lives. This project's non-competitive edge is not intended to shelter them from the reality of a competitive world, but rather to create an opportunity to build their self confidence and self esteem in a non-competitive supportive environment. This should help them build the self confidence it requires to compete AND to co-operate in a healthier way.

Drama lends itself to this non-competitive approach. A simple example is that there is no right or wrong way to draw a tree or to perform a part.

Likewise, this project aims to be as inclusive as possible, recognizing that inclusivity is an extremely important element in building healthier communities; and also recognizing that many rural communities presently find themselves in a state of crisis. It is hoped that you, as leaders, will help to foster an atmosphere conducive to self esteem and community building.

IMPORTANT RESOURCES

VIDEO

All the World's A Stage — Companion video is available from the OMAF A.V. Library, OMAF, Guelph Agriculture Centre, Box 1030, Guelph, Ontario N1H 6N1 (519) 767-3622. This is for the leader's benefit mostly, in order to demonstrate the various games and other activities. It's up to you if you want to show short portions of the video to the members in order to explain the directions in carrying out a certain activity. This is the first time, in a 4-H project, that video has been used in this way. We welcome your feedback. The video contains the following segments.

1. *MAKEUP*: An explanation of why makeup is necessary and a demonstration of basic makeup applications. (Act 6)
2. *BACK STAGE TOUR*: A glimpse at the back stage departments of a professional theatre company; props, costumes, and sets. (Act 5 and 6)
3. *PERFORMANCE EXERCISES*: Diaphragm breathing techniques followed by a series of vocal exercises showing the importance of projection and enunciation. (Act 4)
4. *PLASTER MASKS*: A step by step demonstration of making a basic plaster mask, custom made for the actors' face. (Act 6)
5. *MIME*: A short but effective mime routine based on a simple idea; a man reading a newspaper on a bus. (Act 2)
6. *PUPPET MAKING*: Making simple puppets from household items like old socks, buttons, paper bags, etc. (Act 5)
7. *THEATRE GAMES*: A demonstration of THE MIME SPACE GAME and WHO'S THE BOSS GAME. (Acts 2 and 4)

ORGANIZATIONS

The Ontario Arts Council and Community Arts Councils are valuable resources. The Ontario Arts Council maintains a record of all of the Community Arts Councils throughout the province. They also publish an Arts/Education catalogue which provides a comprehensive listing of professional artists and arts organizations which tour Ontario, performing for youth. The Community Arts Councils can provide you with information on artistic resources available within their respective communities — theatre companies, storytellers, puppeteers, etc. The Ontario Arts Council can be contacted at 151 Bloor St. W., Suite 500, Toronto, Ontario M5S 1T6. Toll Free: 1-800-387-0058.

Playwright's Canada Press, 54 Wolseley St., 2nd Floor, Toronto, Ontario M5T 1A5 (416) 947-0201. Source for the book "Class Acts: Six Plays For Children."

The Professional Association of Canadian Theatres (P.A.C.T.), 64 Charles St. E., Toronto, Ontario M4Y 1T1 (416) 968-3033. Has a complete listing of professional theatres in Canada.

Playwright's Union of Canada, 54 Wolseley St., 2nd Floor, Toronto, Ontario M5T 1A5 (416) 947-0201. A catalogue of Canadian plays is available (\$2.00 postage and handling).

Theatre Ontario, 344 Bloor St. W., 6th Floor, Toronto, Ontario M5S 3A7 (416) 964-6771. Has a listing of theatre professionals and amateur theatres across Ontario. Their "Youth Theatre Training Program" provides financial support for professionals to teach theatre skills to amateurs. An application for funding is required. Annual deadline dates are March 1 and September 1. Decisions are sent in writing to all applicants by no later than May 1 and November 1.

Puppet Centre, 171 Avondale Ave., Willowdale M2N 2V4 (416) 222-9029. Open September to end of June. A non-circulating library of puppets and books. Also does training on making puppets and building puppet stages.

SPECIAL ACTIVITIES

Because this is a very active project, the completion of a Special Activity, has been left as an option and not included in the Members' Manual. If the club selects a very ambitious Achievement Program idea, you and the members may wish to forego the Special Activities listed below. If you decide to do the special activities, suggest to members that they choose an activity they've never done before, at home or at school. Ask them to try something new, expand their horizons, stretch themselves!

JUNIOR ACTIVITY IDEAS:

1. Watch your favourite cartoon or video or TV program. Write down the basic plot, main characters, setting(s) and the main theme.
2. Draw several costume sketches for a favourite play, movie or TV show.

3. Make a prop of paper mache; maybe some fruit, a gun, a flower, etc. Create a scene using the prop. Perform your scene for family or friends.
4. Write a story, with drawings, about fashions and theatre costumes over the centuries. How and why have fashions changed?
5. Build a simple set piece such as a flat and paint a backdrop scene on it.
6. Use a video camera to tape members acting out scenes. Watch the tape as a group, with each person commenting on his/her own performance.
7. Create a stage with curtains using a cardboard box and old curtains. Use dolls or puppets as "performers." Go in a dark room and use a flashlight to light the performance.
8. Read out loud, or memorize, a scene from a Canadian play. Work together with one or several other club members.
9. Create and record a "radio" play using different sound effects and voice variations.

SENIOR ACTIVITY IDEAS:

1. Set up one or a series of hands-on workshops with theatre professionals in one or several of the following areas: acting, writing, directing, design or technical. This workshop leader could be an enthusiastic amateur from a nearby theatre group, or if the person is a professional, they could be paid through Theatre Ontario's "Youth Theatre Training Program." Senior members could help fill out necessary forms in order to apply to this program. Lists of theatre professionals are available through Theatre Ontario. It has been confirmed that 4-H groups would qualify to apply. (See page 9 this Guide).
2. Write a one act play or a scene. Write it either as a group or decide on different roles (eg: who will write it, who will direct, who will act, etc). Choose local subject matter, such as the history of your community or family.
3. Perform an original play you wrote yourself or one you discovered in a book. If there isn't time to memorize the lines, present it as a staged reading for parents and friends at the end of the project. Try to choose Canadian material.
4. Try writing your own radio drama. Put it on a tape and play it for the other members. Contact a local radio station and see if they will broadcast it. If a nearby high school, community college or university has a radio station, try that too.
5. Learn more about stage makeup and demonstrate to other members.
6. Learn how to mime an action and teach other members.

7. Go on a conducted backstage tour of a local theatre in order to get an overview of the technical aspects of theatre such as lighting and sound as well as the administration of a theatre. See if it's possible to sit in on rehearsals or participate in workshops. A list of amateur theatres across Ontario can be obtained through Theatre Ontario (see this Guide, page 9). A list of professional theatres can be obtained from the Professional Association Of Canadian Theatres (see page 9, this Guide). For example, both Stratford and Blyth offer backstage educational tours. Organize an outing to a theatre for your club.
8. If possible, attend a performance of a play. Most towns and cities offer amateur and/or professional theatre; or watch for a performance by a touring company; especially an ethnic company. Arrange this trip for everyone in your club who'd like to attend.
9. Watch a short National Film Board (NFB) video together, as a group. See this Guide, page 21 for details and recommended films. Popcorn is a good idea. After the film, help the Junior Members identify the basic plot, main characters, setting(s) and the main theme. How might you have done it differently? Many local libraries will order NFB films. If renting an NFB video proves too difficult, you could read one of the Canadian scripts recommended in Digging Deeper page 14 and then go through the same exercise outlined above.
10. Build a portable puppet stage from plastic drainage pipe or other suitable material, complete with curtains. Donate it to a community organization such as a day care centre or a library. Look in library books for plans or design your own.

WHAT IS AN ACHIEVEMENT PROGRAM?

- An opportunity for members to share the knowledge and skills they have gained during this 4-H project.
- Each member should be involved in some way.
- Informs the public about the purpose and goals of the 4-H program.

Achievement Program or Grand Finale ideas specific to this project are suggested below. Involve club members in selecting a suitable idea and making the necessary preparations.

These ideas could be used by individual clubs or a large group of clubs. Whichever idea you select, encourage the public to attend and see what you have accomplished. If appropriate, your program could be held at a nursing home, seniors' centre, library, school, day care, fair, shopping mall, cable television station, church, etc.

Performance Ideas:

1. Perform a radio drama. Select a script from a book or write one of your own. Ask a local radio station to play it and do an interview with you about 4-H.

2. Enter a drama festival or other competition requiring dramatic skills.
3. Perform a scene from a play or present a staged reading.
4. Make and show a video tape of a scene or an improvisation or anything else you feel proud of having created during the project.
5. Stage a puppet play. This could be an original or from a book.
6. Perform a mime. Write your own or choose one from a book.
7. Perform "Love & Work Enough" (see page 55 of this Guide). This could be a full-fledged performance or an evening workshop to demonstrate and share with other clubs. Performance rights to "Love & Work Enough" would have to be acquired. See Royalties, Digging Deeper, page 13.

Workshop, Demonstration and Display Ideas:

1. Offer your services to a community theatre. Each member could help out in some way — on stage or backstage or with publicity. On the performance dates you might set up a small display about your 4-H club or include some information in the play program.
2. Demonstrate/teach favourite theatre games and activities.
3. Display masks, set models, costumes, props, puppets, etc. made during the project. Members might also demonstrate how they were made and guests could try making them too.
4. Make a display or a video about Ontario playwrights, actors, directors, etc.

STEP BY STEP GUIDE TO ACT 1 LET THE PLAY BEGIN!

MEETING OBJECTIVES

1. To introduce the format for the project.
2. To help the members feel welcome and comfortable.
3. To define drama.
4. To stress the significance of storytelling as the root of drama and to involve members in a storytelling exercise.
5. To put drama into a wider and historical context by discussing pioneer, rural and ethnic theatre.
6. To begin gradually building the member's self esteem and confidence, which will be an on-going objective throughout this project.

GETTING READY

ACTIVITY	PREPARATION AND EQUIPMENT
As members enter	Theatre posters & programs on the walls. Check with the closest theatre. They may have left over posters and programs from previous years' performances. Relaxing music in background. Tape and tape player. If possible.
Group Storytelling	Maybe cushions for members (and yourself) to sit on.
Talking Stick	Provide an object that can be used as a Talking Stick. It doesn't have to be a stick as such. Any special item that could be easily passed around the circle will do.
Epilogue	If you decide to print and post the review headlines, you'll need paper, a thick marking pen and tape. If you decide to let the members do it, you'll need a marker for each of them (or have them share). They may want to keep a "scrap book" of these clippings.
Before The Next Act	If you have an extra cassette player, consider lending it to a member who wants to tape record a story or poem but doesn't have access to equipment. If you like, do one of these activities yourself and present it along with the members at the next meeting. Sharing things about yourself can go a long way in establishing a good relationship with members.
Things To Bring	In the same way, it may be useful to join in on this activity and bring something to the next meeting.

TIME GUIDELINES

A time guideline has been provided for each section of the meeting. Please remember that this is only a guideline. The number of members, their maturity, specific interests and the way the meeting is structured will all influence the duration of specific activities.

IN A NUTSHELL	
Welcome & Introduction To The Project	10 min.
Introduction Game	10 min.
Getting Started	15 min.
A Road Map to Good Meetings	20 min.
Prologue	10 min.
Scene One: Storytime	
Discussion	10 min.
Activity	10 min.
Scene Two: Pioneer, Rural & Ethnic Drama	
Discussion	5 min.
Activity	10 min.
Epilogue	10 min.
	<hr/> 110 min.
Optional: Digging Deeper	

BEFORE THE MEETING BEGINS

As the members enter, have some relaxing music playing in the background. This will help to set the tone. When you turn the music off, it's a clear signal that it's time to begin the meeting. Also, if possible, decorate the walls of the room where the meeting is to take place with theatre posters, programs, etc. You can likely obtain these from a local theatre group. They might even have some costumes and props and books that you could display. None of the above is essential, but a nice touch to get things off on an interesting note.

WELCOME AND INTRODUCTION TO PROJECT (10 minutes) page 1

It might be stating the obvious, but don't forget to tell them your name and a little bit about yourself.

Use the introduction in the Members' Manual (page 1). It's been written in an informal friendly way, but rather than reading it word for word, go over it before the meeting and then put it into your own words to some extent. Stress the three Cs of drama to the members — Celebration, Communication and Community.

Here are the main topics we'll cover during this project.

1. Storytelling.
2. Pioneer & Rural Drama.
3. Canadian Theatre.
4. Different Kinds Of Theatre.
5. How to Write And Direct Your Own Play.
6. Acting.
7. Costumes, Masks And Makeup.
8. Sets, Props, Puppets.
9. Music, Lights, Sound Effects.
10. A Career in Theatre.

INTRODUCTION GAME (10 minutes)

Use one or more of the following games.

1. *Shake*: Give a signal such as a handclap or a drum beat and call out "hands" and the members shake hands with the person next to them. Then call out "elbows" and they shake elbows with someone else. Then call out "knees" and they shake knees with another person. Then call out "toes", "ears", etc.
2. *Where Do I Belong*: When you say "go", ask the members to get in line as quickly as possible, but in a particular order. First, from the shortest to the tallest, then according to birthdays (with January at the head of the line), then in alphabetical order (using first names only - if you share the same name, stand side by side).
3. *It's Me*: Ask the members to stand in a circle. Each person individually calls out his/her name and makes a simple movement or gesture. Everyone else, as a group, repeats the name and the movement. Repeat the game. This time call out your name in a dramatic way. For example, maybe as a whisper (timid), a shout (angry), a scream (afraid), a cheer (happy). If your members already know each other this could be done using middle names.
4. *Crossword Names*: Have each member write his/her first name in capital letters across a page. Then ask them to start looking for other members who have names beginning with any of the letters in his/her own first name. When someone is found, write his/her name on the paper like a crossword puzzle. The letters going horizontally don't have to make sense. There's an example on the right.

MARY	
ANOV	
RNBO	
T	N
H	N
A	E

When everybody's finished the crossword, have each person introduce the people whose names are part of the crossword.

5. *Bouncing Names*: If you have an appropriate space for this game, you might want to try it. Have the members stand in a circle. You begin by bouncing the ball to someone and call out his/her name. The person who's name you called catches the ball and then bounces it to someone else, calling out his/her name. Keep going until everybody's name has been called out. You could eliminate the ball and just have people walk across the circle and replace the person who's name they have called out.

6. *Marvellous Mary Game*: Have the members say their name and then add an adjective that starts with the same letter. For example Marvellous Mary, Dashing Dave, Silly Sue.

GETTING STARTED (15 minutes)

1. Begin with the 4-H PLEDGE. Post a copy so everyone can see it.
2. WELCOME the members. Introduce leaders. Have members introduce themselves. Introduce the youth leader(s) (if this has been decided). Ensure that everyone has a name tag.
3. Complete ENROLLMENT CARDS and MEMBERSHIP LIST.
4. Give a brief INTRODUCTION to the project.
5. Outline the OPPORTUNITIES members have such as taking part in local 4-H events, "4-H Go For the Gold", 4-H Members' Conference, etc. Your local 4-H Association can give you more information about these opportunities.
6. DISTRIBUTE "4-H Club Member Lives Here" signs if available.
7. DISTRIBUTE the Members' Manuals.
8. Discuss the members' REQUIREMENTS for the project. See page 1. Outline any expectations you have of the members.
9. Briefly discuss the ACHIEVEMENT PROGRAM - type, date, time, location.

The remaining time is used for discussion of meeting material. Try to keep the members interested and involved by using a variety of presentation techniques and presenters - leaders, youth leader, guests or senior members. Some material lends itself to small group or partner work.

A ROAD MAP TO GOOD MEETINGS (20 minutes)

It is important for everyone to become familiar with the basics of running a good meeting. Review with members the purpose of an agenda and the executive's responsibilities. Have the club members select an executive. You may find the 4-H Volunteers' Handbook and the OMAF Factsheet, Procedures for Meetings (89-095) helpful in reviewing this information.

PROLOGUE (10 minutes) page 3

Ask members to look through the manual. Briefly explain the unusual headings being used for this project. By repeating the words Prologue, Act, Scene, Epilogue and Review at each meeting, members are more likely to remember and feel comfortable with these words.

The usual roll call question is included in the prologue. Encourage all members to take part in the roll call and give each person positive reinforcement for his/her answer. If a member goes blank and can't think of a response, offer a hint to help fill in the blank.

SCENE ONE: STORYTIME, page 3

DISCUSSION (10 minutes)

Many members have commented that too much reading is done at 4-H meetings. Rather than you or the members reading word for word what is in the Members' Manual, have a discussion about the topic. They will learn about the topic during activities as well so resist the urge to read the manual from cover to cover.

Questions To Spark Discussion

Ask members to close their manuals. There is a lot of information in this scene. Keep it interesting by relating the material to their own experiences and asking questions such as those listed below. You may want to share some of the information in your own words but don't talk for a long time without involving the members. Try to intersperse the questions throughout the discussion, rather than leaving them until the end.

1. Is there anybody in your family who likes to tell stories?
2. Has a storyteller ever come to your school or library? What kind of story was told? Did you enjoy it? What made it enjoyable?
3. Can you think of a story that has a strong message? What was the message?
4. Have you ever taken part in a ceremony that was quite dramatic?

ACTIVITY: Group Storytelling Game (10 minutes)

Ask the members to all sit in a circle on the floor, away from any furniture. Provide cushions if possible. The objective of the game is to create a story one word at a time and then one sentence at a time, with everyone in turn, around the circle, contributing.

Here's an example: You as leader might, after explaining the game, start off by saying: "Once upon a time..." and then ask the member sitting next to you to add one word to the story and then pass it on to the next person, who will add one more word and so on.

When you've gone around the circle at least twice, stop the game at a somewhat logical point (ie: the end of a sentence). Try to repeat the whole story after it's been completed by going around the circle again and helping members remember their word if they've forgotten.

Then try it again, in the same way, except this time each member adds a whole phrase or sentence rather than just one word.

Often the stories become nonsensical (but funny) and, if even one person contributes an unexpected word, it can go in a direction that no one else had in mind.

It's to be expected that some members will have played this game before, but this should not detract from their enjoyment. It's different every time.

Please also note that these "games", in addition to being fun for the members, are designed to gradually build self confidence and introduce various theatre skills. Many adult theatre professionals play these "games" quite regularly to brush up on their skills. They are not so much games as exercises.

SCENE TWO: PIONEER, ETHNIC AND RURAL DRAMA, page 5

DISCUSSION (5 minutes)

In this scene members should become aware of the impact that culture and tradition can have on drama. Ask questions such as these.

1. Can you name some different nationalities of people who live in our community? Have you ever seen a play or dance performed by a culture other than your own?
2. Have you ever been to or in a church, school or Junior Farmer play or skit?
3. Who knows what a garden party or jamboree is?
Answer: An old-time rural celebration where music and drama were performed, usually in a farmer's field with a hay wagon as a stage and bales of hay or straw for the audience to sit on. A jamboree and a garden party are really the same thing, except jamborees were usually bigger. Neither of these traditions are very common today, partially because of TV, movies and videos.
4. Who knows what a Shivarree is?
Answer: An old-time rural tradition where neighbours would sneak up to a newly-married couple's house after dark and make a lot of noise outside their window. Usually they would bang on pots & pans and tell the couple to let them into the house. Once inside they would be given food and sometimes drinks. Sometimes tricks would be played on the couple, like removing labels from canned food.

ACTIVITY: Talking Stick (10 minutes)

Hold the Talking Stick or put it in front of you when you speak. Then, when one of the members wants to speak, pass the "stick" to them. Introduce the idea of a Talking Stick (it's a way some Native tribes traditionally conducted meetings; see diagram). Then pass it around to whoever wants to say whatever's on their mind.

If no one speaks up, suggest they talk about ways that they make their own fun instead of letting someone else entertain them or about their favourite music or the funniest things they saw last week. Remind them not to interrupt when someone else has the Talking Stick. It's OK if some of them don't have anything to say.

EPILOGUE (10 minutes) page 6

REVIEW "HEADLINES"

This can be done at the beginning of each Epilogue. This first time, explain what a review (in the theatrical sense) is all about, as outlined in the Members' Manual. You might want to show some examples of reviews from the newspaper.

Ask members to close their manuals for the review. This review should be short and simple. Ask the members to call out the main ideas that have been discussed during the course of the meeting. Here are suggested newspaper review headlines for Act One.

1. Storytelling Is A Simple Kind Of Theatre
2. Oral Traditions Are Very Old
3. Ceremonies Are Often Dramatic
4. Native, Pioneer, Ethnic & Rural Drama In Ontario
5. Drama Is About Celebration, Communication and Community.

You could print these headlines in bold letters and post them around the room after the review. Or, if time permits, you could have the members print them and paste them at various angles into a headline clipping collage.

BEFORE THE NEXT ACT

Members can open their manuals at this point. The first activity is aimed more at junior members and then the degree of complexity increases from there. However, members will likely pick an activity they feel capable of handling, so it is suggested that you let them choose. Also let them know that they can pick one or several of the activities listed.

You may want to give the members the script to prepare for the scene reading activity at Act Two.

THINGS TO BRING TO THE NEXT ACT

There are a few items listed that members might want to bring to the next act.

DIGGING DEEPER: Optional Information For Senior Members, page 1, Digging Deeper

There is more indepth information available for Senior Members in a separate publication called All The World's A Stage — Digging Deeper. You may want to review this information or build on it with Senior members while the Junior members are doing something basic.

Act 1 provides a Celtic and Native story. Have the members read the stories and note their similarities. They might like to write a play or short skit based on these two stories, finding ways to weave them together.

Another possibility is for Senior Members to prepare a story to tell to the other club members. It could be from Digging Deeper or a family favourite or one that they make up together.

STEP BY STEP GUIDE TO ACT 2 LIVE HOMEGROWN THEATRE

MEETING OBJECTIVES

1. To personalize drama by relating it to their experiences.
2. To stress the importance of live theatre to members of the "television and video generation."
3. To undertake fun games which at the same time help the members practise working together; this being an important lesson onstage and off.
4. To educate and instill pride in a Canadian cultural identity.
5. To establish the quantity, quality and wide diversity of drama in Ontario.
6. To introduce mime as a "gentle" less threatening way to begin performing in front of others.

GETTING READY

ACTIVITY	PREPARATION AND EQUIPMENT
Roll Call	Have a "talking stick" available.
Guide Dog Game	Have some soft fabric or a scarf to blindfold members.
Scene 2: Canadian Movies	<p>If members would like to view a Canadian film, here are some that the National Film Board recommends for adolescents. Pre-screen any film before showing it to determine appropriateness for your club.</p> <ol style="list-style-type: none">1. A Gift For Kate - mother and daughter relations2. The Ernie Game - participation3. Thanks For The Ride - interpersonal relations4. Listen To Us (Parts 3 & 4) - teenagers and parents5. Mile Zero - peace6. Children of War - children in war-torn nations7. Bombs Away - the threat of nuclear war8. Blue Line - running a marathon9. Wednesday's Children - interpersonal relations10. Thin Dreams - body image11. Girls Fitting In - peers/stereotyping12. The Medium Is The Massage - the influence of television13. Hot Wheels - drinking and driving <p>For more information about these films call the National Film Board at (416) 973-9093 (150 John St., Toronto).</p>
Scene Reading Activity	See page 55 of this Guide for scenes. You'll need to make a copy for each member. Have it at least tentatively cast. One person can play several roles or several people can switch and play one role.

Mime Space Game

Be prepared to move the members into the largest open space available. A garage, shed or a family room with the furniture moved against the walls would be fine or you could move outdoors to the lawn or a field. You might want to practise doing a mime that you could demonstrate at the meeting. For instance, you could mime the opening and closing of a door and one other simple action. **Video Segment.**

IN A NUTSHELL		
Prologue:	Roll Call & Show Your Stuff	10 min.
Scene One:	Live Theatre Is Alive!	
	Discussion	5 min.
	Activity: Theatre Games	15 min.
Scene Two:	Homegrown Theatre Hits Home	
	Discussion	5 min.
	Activity: Scene Reading	20 min.
Scene Three:	Many Voices	
	Discussion	10 min.
	Activity: Mime	20 min.
Epilogue		10 min.
		<hr/> 95 min.
Optional:	Digging Deeper	

PROLOGUE (10 minutes) page 7

You could answer the roll call too, if you'd like to.

If any member brought a book to be loaned for a week, be sure that it's labelled, keep a record of who gets what and make sure the items eventually make it back to the rightful owners.

SCENE ONE: LIVE THEATRE IS ALIVE! page 7

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Do you like TV or videos or movies or plays better? (Note: The response you're probably looking for here is that all of the above have good points, but moderation is healthiest.)
2. Is there a TV show or video that you really don't like? Why?
3. Are you a "Couch Potato" sometimes? If you want to, while we're talking, draw a really quick sketch or doodle of a "Couch Potato."

4. Who knows something about a local theatre group, dance group or choir?

Note: Feel free to use the Talking Stick method whenever you think it's necessary or appropriate. If, during discussions, members are beginning to interrupt or talk all at once, you might want to try the Talking Stick approach. This is not a new idea, but rather a time-tested method of conducting meetings which has proven itself to be very effective, if everyone agrees to play by the rules.

ACTIVITY (15 minutes)

Here are three theatre games designed to get the club working together cohesively and to begin building trust. Even if these games don't appear very appealing on paper, they are tried and true and proven fun.

1. *Pass The Squeeze Please*: A very simple non-intimidating game to begin. Have the club members stand in a circle holding hands. After explaining the game, you begin by giving a short definite squeeze to the hand of the person to your left. As each person receives the squeeze they pass it along to the person on their left. When the squeeze comes back to you, try it in the opposite direction (to your right). Then, when you get it back, start one in both directions at the same time. See how fast you can get the squeeze going.
2. *Fortunately / Unfortunately*: This game builds on the group story-telling game. After explaining the game, you start it off with a line that begins with the word "fortunately." For example, you might say: "Fortunately I won a lottery." Then the person next to you must start a sentence with the word "unfortunately," building on your line. For example: "Unfortunately, I lost the lottery ticket." Keep going around the circle, alternating between "fortunately" and "unfortunately." Go around the circle at least twice. It will likely get more imaginative the longer you let it run.
3. *Guide Dog*: Have the club break down into partners and call one "A" and the other "B." The "A"s close their eyes (or are blind folded) and let their partner "B" lead them around the room. Point out that the purpose is to build trust, not mistrust, so make sure that "B" understands that his/her purpose is to make "A"'s experience as smooth as possible. "B" should guide "A" around furniture, people and other obstacles. Just like a Guide Dog, the idea is to keep the other person feeling safe. "B" can also find different, safe, surfaces for "A" to touch - rough, smooth, hard, soft, etc. After about three minutes, have the partners switch, so that now "B" is blind and "A" is the Guide Dog.

SCENE TWO: HOMEGROWN THEATRE HITS HOME, page 8

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Have you ever seen a Canadian movie? What was it about? Did you like it? Point out that there are lots of Canadian movies, but they don't get distributed as much as American Hollywood movies.

2. Do you ever think about your identity? Who you are? Who you want to be?
3. Have you ever seen a Canadian play? What was it about?
4. Have you ever seen a play at Blyth? What was it about?

ACTIVITY (20 minutes)

Have the members read aloud an excerpt from a Canadian children's/young people's play, with members taking the various roles. See page 55, this Guide, for a recommended excerpt from the play called "Love And Work Enough." Other Canadian Children's plays are available in a book called "Class Acts: Six Plays For Children" published by Playwright's Canada Press, 54 Wolseley St., 2nd Floor, Toronto, Ont. M5T 1A5 (416) 947-0201. This book can be obtained through Playwright's Canada Press or possibly through your local library.

"Casting" the play (assigning parts) should be done as part of your preparation for the meeting. This particular play lends itself very well to almost any size of cast. Obviously, members will have to play a number of parts. Ask them to underline (or highlight) their assigned roles. In casting be aware that some members will have higher reading skills than others, and that this is not always a function of age. Try to pair up Senior Members with Junior Members in the same scene, so Seniors can coach the younger ones. If you know that certain members feel very uncomfortable reading, cast them in one of the following parts, which have been listed here because of their relative simplicity and brevity.

- Cow 1, 2 and 3
- Polly
- Henry
- Driver
- Ephraim

For members who are adamant about not reading a part at all, they could be asked to read along with everyone else whenever the script says "ALL" and to Moo when it says "COWS" on page 59.

Casting need not follow gender lines so girls can be cast as males and vice versa. Distribute the parts evenly so there are no "stars." There is a role for a Native person. If there are Native youth in your club, cast one of them in this role and ask (in advance) if they know a traditional song of their own to substitute for this song. Otherwise, just have them sound out these lyrics phonetically.

Please also note that the last word in this excerpt is "charivaree," which may be an unfamiliar spelling of the word "shivaree." It is pronounced "shivaree."

SCENE THREE: MANY VOICES, page 8

DISCUSSION (10 minutes)

Questions To Spark Discussion

1. Have you ever been to see a play in Toronto. What was it like?
2. Have you ever participated in an amateur play or a drama festival?

3. Have you ever listened to a radio play? (Note: CBC Radio Drama Programs — "Morningside Drama," 11:45 a.m., weekdays, 740 AM; "Stereo Drama," 9:00 p.m., Monday, 94.1 FM; "Studio '93," 9:25 p.m., Friday, 94.1 FM. You might want to tape one and play it for the members.)
4. If you were writing a theatrical hike that used the landscape instead of a stage, where would you have the audience hike and what might happen?
5. Does anybody take music lessons? Dance lessons?
6. What do you think is meant by "community spirit?"
7. Have you ever seen a play written especially for children? What was it about?

ACTIVITY: Mime Space Game (20 minutes), Video Segment

The aim is to teach very basic mime skills by creating an imaginary environment which volunteers enter and within which they mime simple everyday actions. This game teaches both mime and improvisation skills. Mime can be defined as "acting with gestures, but without words." Improvisation, in a theatrical sense, means to compose a dramatic action or series of actions, or a dialogue or monologue on the spur of the moment, without previous rehearsal.

This game requires a good deal of concentration on the part of members, so you'll have to monitor those who's minds tend to wander. Keep reminding them to concentrate or when their turn comes up they may get a bit lost; which is OK, except that someone "loosing it" tends to break the concentration of others. It's not as complicated as it might appear on paper. Remember, this is all in good fun!

1. Define a space in the middle of the room, lawn or field by walking it off, moving your arms in front of you as if cutting through the air. This will give the members a sense of the imaginary room you're about to help them create.
2. Decide what the Mime Space that you're about to create is going to be. Agree on this. Maybe a house. Maybe a barn. Maybe a house being built. Maybe a school. Whatever you pick, keep it simple. A house is probably your best bet because it offers the most and the easiest options for all members.
3. You begin the activity by demonstrating. Walk into the house, opening and closing the door. Tell them to watch closely because they're going to have to copy what you're doing and then add something of their own. Move slowly and deliberately, imagining the door and the house in your mind. Perform some simple task such as sitting in a chair, turning on a light, sweeping the floor, doing the dishes, washing your hands, combing your hair, going to sleep, etc, etc. When it's the members' turn to try, and someone can't think of anything to do, whisper one of these suggested actions to them. The possibilities are almost endless. This action should take only a very few seconds to complete. When you've completed your action, repeat it several times or freeze it, depending on whether it's a stationary or moving action. Then exit the house via the same door, opening it and closing it.

4. Each member, in turn, enters the house via the same door you created, opening it and closing it. Then he/she repeats your action; combing your hair for instance and adds an action of his/her own. Let's say sitting in a chair and reading. Ask then to freeze that action for a moment so that the image is clear and becomes implanted in everyone's minds. Then he/she exits the imaginary house through the same door, opening and closing it. When not taking a turn, the rest stand around the perimeter of the house, helping to define the space and concentrating on each move.
5. It's important to stress that objects must remain at fixed points, as close as possible to the original place in which they were "created". Suggest that they move slowly and deliberately and freeze or repeat the movement for several seconds. Tell them not to be concerned if they can't recognize or identify what somebody else's action was suppose to be. Tell them just to repeat that unidentifiable movement as closely as possible and ask the person later what it was they were doing. Remind them that mime means actions without words, so no talking during this activity. "Zip your lips and don't unzip them until everybody's had a turn entering the imaginary house."

If you want to know more about mime, most libraries have books on mime or can order them from other branches. Anything by or about Marcel Marceau is good.

EPILOGUE (10 minutes) page 11

REVIEW "HEADLINES"

This review should be short and simple. Ask the members to call out the main ideas that have been discussed during the course of the meeting. Here are suggested newspaper review headlines for Act Two.

1. Live Theatre Is Exciting
2. Home Grown Canadian Theatre Worth Supporting
3. New Play Development In Ontario
4. The Many Venues and Voices of Drama
5. Mime Is Quiet But Lots Of Fun

BEFORE THE NEXT ACT

Answer any questions that members may have.

DIGGING DEEPER: Optional Information For Senior Members, page 4, Digging Deeper

Senior members may be interested in visiting one of the professional theatres listed in this section. If a visit is possible contact the theatre to see if members could observe a rehearsal or a performance. If a visit isn't possible, each member could interview a contact at the theatre and write a profile for the local paper.

STEP BY STEP GUIDE TO ACT 3 WRITE ON!

MEETING OBJECTIVES

1. To concentrate on teaching some research and writing skills. This Act is deliberately less activity-oriented than the ones to follow.
2. To introduce the idea of directing a play, not so much to give details on how to do it, but to encourage members to consider a role traditionally held by men (this is assuming that at least one club member will be female).
3. To sharpen powers of observation and imagination.
4. To "personalize" play structure by relating it to the club and the members.
5. To re-introduce improvisation, an important technique in confidence-building which will be followed up on in subsequent Acts.

GETTING READY

ACTIVITY	PREPARATION AND EQUIPMENT
Observation Game	<p>Before the meeting prepare a tray of objects to challenge the members' senses (sight, sound, touch, taste, smell). Suggested items: <i>Sight</i>: Something beautiful, maybe a delicate figurine. <i>Sound</i>: Something that will make a noise, maybe a baby's squeeze toy or rattle or a music box or a walkman. <i>Touch</i>: Something soft and touchable, maybe a stuffed animal or a piece of fur or silk. <i>Taste</i>: Something good to eat, maybe a small candy, chocolate or cookie for each member. <i>Smell</i>: Something pleasant, maybe perfume or pot pourri or perfumed soap. Then add other various household items (eg: can opener, spool of thread, pencil sharpener, etc.) totalling twelve objects. Cover the objects with a cloth or tea towel and don't let anyone peak.</p>
A Baker's Dozen Ideas	<p>Have some newsprint and markers available for groups who want to illustrate the Baker's Dozen Ideas. The classified ads section from a newspaper could be used for paper. The type is very small and gives an overall grey colour to the page. Just use a thick marker and draw or write over the text.</p>

Play Structure	Be prepared to fill in the blanks as a group, using the suggestions in your Step By Step Guide for Act 3, page 30.
Character Walks & Essence Machine	You'll need that larger space again, about the same amount of space as for the Mime Game in Act 2.
Tall Tales	Everyone will need a pen and paper.
Working Together & Improv Games	Back to the larger space.

IN A NUTSHELL	
Prologue: Roll Call & Show Your Stuff	10 min.
Scene One: Playwriting	
Discussion: Research and Writing a Play	10 min.
Activity: Observation Game	10 min.
Discussion: A Baker's Dozen Ideas and Play Structure	20 min.
Activity: Tall Tales	15 min.
Scene Two: Directing	
Discussion	5 min.
Activity: Improvisation	30 min.
Epilogue	10 min.
	<hr/>
	110 min.
Optional: Digging Deeper	

PROLOGUE (10 minutes) page 12

Answer to the roll call too, if you like. If they brought pictures of their favourite Canadian actor, singer, dancer or writer, ask them to show it during roll call.

If any member brought anything to share, either objects or information, give him/her a chance now.

SCENE ONE: PLAYWRITING, page 12

DISCUSSION: Research And Writing A Play (10 minutes) pages 12 and 13

Questions To Spark Discussion

1. If you wanted to write a play how might you search for an idea?
2. Have you ever interviewed anyone? How did it go?

3. Do you have any other ideas for how to research information for a play?
4. To write a good script you need to be very observant. Why do you think that is important? How observant do you think you are? How might you improve your observation skills?
5. If you were going to write a play what would it be about?

ACTIVITY: Observation Game (10 minutes)

Maybe you've played a game similar to this at baby or wedding showers. Basically you put a dozen household items on a tray and let the participants look at these objects for 60 seconds, then cover them up and they have to recall what was on the tray. The only difference is that in this activity we're trying to teach not only how to be observant, but also about the five senses. Here are the steps.

1. Prepare a tray of household objects, 12 in total. See Preparation & Equipment Section for suggested items. Five of the items on the tray will relate to one of the five senses (sight, sound, touch, taste, smell). The other seven objects can be anything, as long as they're common recognizable items.
2. Explain the game. Make sure everyone has pen and paper handy and can all see and get access to the tray; maybe put the tray on a coffee table in the middle of the room.
3. Uncover the tray. Time the 60 seconds. During that 60 seconds tell them that it's OK to look at, listen to, touch, taste and smell the objects. Cover the tray at the end of the 60 seconds.
4. Ask them to recall the objects and write down as many as they can. Also ask that they write down any senses (sight, sound, touch, taste, smell) connected to any of the objects.
5. Uncover the tray again and let them see how they did. Were some objects easier to remember than others? Why?

DISCUSSION: A Baker's Dozen Ideas For Writing A Play and Play Structure (20 minutes) page 13

A Baker's Dozen

Instead of reading the "Baker's Dozen" (Thirteen Guidelines For Writing A Play) to your club, have them break down into smaller groups and look at one or two of the Baker's Dozen and then report back to the whole club with a creative explanation. It could be verbal, illustrated with quick doodles or acted out. You'll almost certainly lose the club's interest if you try just reading this list to them!

Questions to Spark Discussion

1. Think of a nursery rhyme or fairy tale that you know. Who is the main character or characters? What is the plot? What is the setting? What is the main theme?
2. What makes dialogue in a play realistic?
3. Can you think of a good title for a play? Something that would catch attention?
4. Of all the jobs connected to theatre, which would you like to do?

Play Structure

Try personalizing play structure by using this particular 4-H drama project, yourself and the club members. Take a large sheet of paper and print the structure headings listed below. Ask the members to help you fill in the blanks. The members also have a chart they can fill in if they wish on page 15. Here's an example of how it might be filled in.

Title Of Our "Play": All The World's A Stage

Director: Mr. Jones, our club leader. (Insert your name here).

Assistant Director: Youth Leader.

Producer: The Ontario 4-H Council, Ontario Ministry Of Culture, Tourism & Recreation and Ontario Ministry of Agriculture & Food.

Designer: The author and the 4-H project advisory committee.

Technical Director: Name someone in the club or someone most of you know who is technically-inclined.

Stage Manager: Name a club member who likes to look after practical details or is known to be efficient and punctual.

Choreographer: Name someone in the club who likes dancing.

Musical Director: Name someone in the club who likes music.

Cast: (Ask each member what character he/she would like to pretend to be.)

<u>Member's Name</u>	<u>Character</u>
Sally Smith	Anne Of Green Gables
John Johnson	Batman

Plot: We come to these six 4-H meetings to learn and to have fun.

Setting: Mr. Jones' house, R.R. # 5, Smalltown, Ontario.

Theme: Drama is the art of pretending.

ACTIVITY: Tall Tales (15 minutes)

Ask the members to write a very short "Tall Tale"; something so impossible that it's funny. They can start with something that actually happened to them or to someone they know and then turn it into a tall tale. You can always come up with a few suggestions to get someone going. Suggest that they tell their tall tale as if it was really true. If they don't sound like they believe it, nobody else will, and it won't be as funny. Here are two examples that you could share with the members, to give them the idea - or come up with your own.

1. The grasshoppers were very thick this past summer. They destroyed everything...In fact a cowboy drove by our house one day and stopped to get a drink of water. He was riding a horse. He left his horse tied in front of our house while he came inside to get a drink. When he went back outside he couldn't find his horse anywhere. You know what had happened? The grasshoppers had eaten up his horse and were pitching a game of horse shoes to see who would get to eat the saddle and the harness. Those grasshoppers!
2. The biggest tree in Canada is an elm. It took timbermen six days to cut it down...and when it started to fall they had to run for two miles to get out of the way of that falling tree. They waited until dark, but the top of that tree still hadn't hit the ground yet. That was some big tree!

Time permitting, and depending on the nature of the tall tales, members who express interest could try acting out their tall tales, or could work them out at home and present them at the next meeting.

SCENE TWO: DIRECTING, page 16

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Do you think you'd like to be a director?
2. Why do you think there are so few women directors in Canada?

ACTIVITY (30 minutes)

Working Together Games

1. Walking Game:

This game might sound like it's impossible, but it works every time. Get the members into a large space and simply ask them to start walking around the space normally, at a regular pace. Tell them to watch each other carefully and to try and stop walking all at the same time, without anyone giving a signal or

leading. Tell them to get a "feel" for when everyone else is going to stop. Unless someone is deliberately trying to foul it up, it works. Everyone will stop at the same time. When they've been stopped for a few seconds, tell them to start walking again. Repeat a couple more times.

Then change the mood and ask them to do some "character walks." When you call out a "kind" of person or an animal, ask them to walk as if they were that person or animal. Here are examples of things you could call out.

- An old woman or man with a cane.
- A baby who can crawl but can't walk yet.
- A bear.
- A queen or king.
- A snake.
- A rock or punk or rap singer.
- A cat.

They can make accompanying sounds if they like. Suggest that they vary the mood in their movement and their voice. In other words, suggest that they try walking and making the sound in a different way. For example, try a bear that is very angry, then try a bear that is very sleepy.

2. Mirror, Mirror Game:

Ask them to get into pairs and stand facing each other, at close range. One is "A" and the other "B." The person who is "A" makes some simple movements and "B" mimics or copies those movements, as if they were a mirror for the other person. Then switch so "B" leads and "A" mimics.

Then ask "A" to start telling "B" what he or she did yesterday, speaking very slowly and clearly. The content of what is said doesn't matter. Then "B" tries to speak at the same time or just a split second after "A," copying every word "A" says. Then switch so that "B" tells what he or she did yesterday and "A" tries to mimic.

In both of these mirroring games you might want to ask for a volunteer and demonstrate first. It's easier than it sounds.

Improvisation Games

Special Notes About Improv:

In order for members to open up during these games, it's important that a non-threatening environment be created. It's important that the "audience" be non-judgemental. Remind all members of this. As the club leader some of the members may be looking toward you in particular for approval or disapproval. Remember that there's no right and wrong way to do an improvisation. Try to suspend all judgements and criticism and support them in their efforts.

Also it's worth repeating to the members several times that in an improvisation they should say the first thing that comes into their heads and that words will come easier to them if they **listen** very closely to what's going on in the rest of the improv. Try both of these games. The first one builds towards the second.

1. I Went To The Store Game:

This is an easy way to begin improv. It's not very different from the Group Storytelling Game in the first act.

Everyone sits in a circle on chairs or on the floor, so long as everyone can see everyone else's face.

Begin by explaining that you're going to start the game off by saying, "I went to the store and I bought a...banana." You can use whatever word you like. Banana is just an example. Pass the story on to the next person. Now they have to repeat what you said and add one more item. They might say, "I went to the store and I bought a banana and some...ice cream." And so on around the circle, each person repeating the list and adding his or her own word. It gets more interesting and difficult towards the end of the circle.

2. Opening Line Game:

This game requires that the members improvise a short scene. It might be only a few lines long.

Have everyone find a new partner, preferably someone they haven't worked with before. Read them this list of sentences and ask them to pick one around which to build an improvisation. The line they pick must be used by either one of the partners as the opening line of their improv.

Here are some suggested opening lines, but you can make up your own if you prefer.

Pass the salt.

I've been hearing things about you.

I always knew this would happen.

I've got some good news for you.

I've got some bad news for you.

I spent the whole afternoon cooking supper for you. Why aren't you eating?

I don't want you going out after dark.

What was that noise?

Why are you so late getting home?

Look at you! What happened to you!?

You've got to do something about your bad temper!

Oh no, I can't believe it! Look at that!

Have the members work on the improves on their own, in partners, rather than in front of the group. Remind them to just say what comes into their heads. Give them about 3 minutes, then see if anybody wants to present theirs to the group, or try another one in front of the group.

EPILOGUE (10 minutes) page 16

REVIEW "HEADLINES"

Ask members to close their manuals for the review. This review should be short and simple. Ask the members to call out the main ideas that have been discussed during the course of the meeting. Here are some suggestions.

1. Research Is A Good First Step
2. Thirteen Guidelines For Writing A Play
3. Sharpen Your Powers Of Observation And Imagination
4. Play Structure: Who's Who And What's What
5. Tall Tales Stretch The Imagination
6. Directing A Play: A Finger In Every Pie
7. Improvisation: Making It Up On The Spot.

BEFORE THE NEXT ACT

Answer any questions members may have.

DIGGING DEEPER: Optional Information For Senior Members, page 7, Digging Deeper

This Digging Deeper has additional information about conducting an interview and directing a play. Members could pair up and practise interviewing each other. Another alternative is to have some volunteers come to the meeting to be interviewed by the members.

Members could take the "Love and Work Enough" script and try doing some scene breakdowns and blocking.

If the club is doing a performance, a senior member might want to direct it, using the guidelines in this Digging Deeper.

STEP BY STEP GUIDE TO ACT 4 ACTING OUT

MEETING OBJECTIVES

1. To get the members up and active, learning about acting by trying it.
2. To help the members get over some of their nervousness about acting.
3. To give members some idea of how challenging being an actor can be, so as not to falsely idealize it.
4. To teach practical vocal skills that are valuable not just for acting but for any kind of public speaking.
5. To explore power relationships and status.
6. To help them relax and think quickly on their feet.

GETTING READY

ACTIVITY	PREPARATION AND EQUIPMENT
Balloon Bust Jobs	Before the meeting write different jobs or occupations on small pieces of paper and stuff inside balloons before inflating and tying. Examples: doctor, bricklayer, opera singer, farmer, dancer, carpenter, waitress, chef, gardener, band member, hockey player, computer operator, etc. Try to pick occupations that have some active recognizable component to them so they are easy to act out.
Who's The Boss Game	A small table or desk and two chairs; chairs essential, table or desk is not necessary, but recommended.
Voice Exercises	Try all of these yourself, before the meeting. Video Demonstration.
Mood Music Exercise	Have short excerpts from two very different kinds of music ready to play. For example, one happy, one sad.
Movement Exercises	You'll need to move them into the larger space again.

Note: If you have access to video equipment, and if the members don't object, record some of these exercises and improvs. Then play them back and members could suggest how to do them differently another time. Putting it on tape may make some members more nervous and self conscious. Those members would be best left unrecorded and then perhaps more comfortable with the activity.

IN A NUTSHELL		
Prologue:	Roll Call & Show Your Stuff	10 min.
Scene One:	Acting, The Art of Pretending	
	Discussion	5 min.
	Activity: Treasure, Balloon Bust	
	Jobs, Boss	25 min.
Scene Two:	From Your Tongue to Your Toes	
	Discussion: Voice	5 min.
	Activity: Vocal Exercises	15 min.
	Discussion: Movement and Voice	5 min.
	Activity: Warm Up, Mood Music,	
	Movement	30 min.
Epilogue		10 min.
		<hr/> 105 min.
Optional:	Digging Deeper	

PROLOGUE (10 minutes) page 17

Answer to the roll call too, if you like.

If any member brought anything to share, either objects or information, give him or her a chance now.

SCENE ONE: ACTING, THE ART OF PRETENDING, page 17

DISCUSSION (5 minutes)

Note: Try to steer them from discussion about just TV characters and plots.

Questions To Spark Discussion

1. Do you think you'd like to be an actor? Why?
2. What kind of training do you think an actor needs?
3. Are you nervous about getting up on stage?
4. What do you think makes a character believable?

ACTIVITY (25 minutes)

1. *Treasure Chest*: Pretend there's a "treasure" chest in the middle of the room. Take turns going up and pulling imaginary things from it and naming them. For example: "Oh, look, a beautiful necklace." "Oh look, a dirty old sock." It doesn't all have to be valuable treasure. It can be anything. Stress that they should say the first thing that comes into their heads. It should all happen very quickly, without time for thinking up something "witty." You, as Leader, should clap your hands to signal the end of the game. Cut it off before it starts to fade out, while the ideas are still flying but when there is a pause, so as not to cut someone off in the middle of an action.
2. *Balloon Bust Jobs*: Prepare for this game following the instructions in the "Preparation & Equipment" section. Each member selects a balloon and pops it to reveal the slip of paper. Then it becomes a bit like charades, with everyone taking a turn going up to silently act out the occupation given on his or her slip of paper. The others try to guess what's being acted out.
3. *Who's The Boss Game: (Video Segment)* Ask for two volunteers. One is "A" and the other "B." The person who is "A" is the boss. The person who is "B" is the employee. The boss sits on one side of the desk or table and pretends to be busy at work. The employee enters. They have the following exchange.

EMPLOYEE: You sent for me?

BOSS: Yes, you're fired.

EMPLOYEE: Why?

BOSS: Never mind why.

EMPLOYEE: I didn't want this job anyway.

Go over this short dialogue several times until the two volunteers have got it memorized (It doesn't have to be word for word). Ask them to do it first as if the boss has the highest power. Then repeat it with the boss being timid and the employee having the most power. Then have "A" and "B" switch places and repeat the above. Discuss how it felt in those different positions of power.

SCENE TWO: FROM YOUR TONGUE TO YOUR TOES! page 18

DISCUSSION: Voice (5 minutes)

Demonstrate how to speak very clearly. Exaggerate. Really move your lips as if speaking to a lip-reading, hearing challenged person. Especially hit the words: "enunciation," "articulation," "clearly," "crisply" and "carefully".

Questions To Spark Discussion

1. Do you have a lazy tongue sometimes? Do you say "Terana" instead of "Toronto"? What are some other words that people get lazy with?

2. Do you have a quiet voice or a loud voice? Give some examples of when you use a very loud voice. Give some examples of when you use a very quiet voice.
3. Why is an actor's voice important?
4. Why do you think actors, even very experienced actors, continue to do these voice exercises?

ACTIVITY: Voice Exercises (15 minutes), **Video Segment**

Diaphragmatic Breathing: The diaphragm is directly under the bottom of the rib cage, all across the front of the torso. Ask the members to stand or lay on the floor. Have them place their hands on their diaphragm and try to breathe from there rather than from their chest. As their diaphragm fills it should expand and as they exhale it should contract. Walk around the room and watch their diaphragms. You should be able to see their hands rising and falling as they work their diaphragms. Their chests should move very little. Ask them to put their hands on their chest and then back to their diaphragm and feel the difference. If their chest is rising and falling and not their diaphragm, ask them to breathe deeper and slower and make the hand on their diaphragm rise and fall. Chest breathing is characterized by short shallow breathes. Then, on the exhale, ask them to pump their diaphragm with their hands and make a fast "HO" noise if they want to. Repeat that "HO" ten times. (HO as in Santa Claus's HO HO HO.)

Buzzing Bees Exercise: Ask members to put their forefinger and their middle finger in between their teeth, in effect wedging their teeth apart. Then ask them all to hum a single note. It will sound like a swarm of bees.

Vocal Vowels Exercise: Use the vowels A,E,I,O and U to warm up the vocal chords. Hum these vowels together, all on one note, noticing the different shapes your mouth makes as you hum each vowel. Exaggerate these shapes.

Tongue Twisters: Have them try a few tongue twisters. Start slow and pick up the speed. Examples: a) Betty Babcock b) Unique New York
Note: Dr. Suess books provide a wealth of tongue twisters.

DISCUSSION: Voice And Movement (5 minutes)

Questions To Spark Discussion

1. Do you usually breath from your diaphragm or from up in your chest?
2. Does anybody know any other tongue twisters?
3. Is movement very important in a play? Why?

ACTIVITY (30 minutes)

Warm Up Exercises

Neck Rolls: Instruct them to drop their chins to their chests and then roll their heads so one ear is pointing towards the ceiling, and then the other ear. Repeat several times.

Karate Chops: Get into a single line and sit down. Do (gentle!) karate chops on the shoulders and back of the person in front of you. No karate chops directly on the spine, just on the muscles that run up both sides of the back and across the shoulders. You should be at the end of the line. (Sorry, no karate chops for you).

Rag Doll: Everyone should now stand, feet shoulder width apart. Then ask them to flop over at the waist, like a spineless rag doll, arms dangling, neck loose. Then roll up your spine vertebrae by vertebrae, very slowly, starting from the bottom of the spine. The neck comes up last. When fully standing flop again and repeat three times.

Mood Music

Play excerpts from two very different pieces of recorded music, one happy, one sad. Ask the members what mood or feeling each song created for them. What season did each song remind them of? Did any images or pictures come into their minds as they heard the music?

Fantastic Fantasy Movement & Voice Exercise:

1. Divide into small groups, 3-6 people per group, depending on your club size. If possible, have at least one senior member per group.
2. Each member in each group tells their group about a fantasy. Give them some examples: being able to fly, owning a horse all your own, winning a lottery, travelling around the world, that their grandmother was still alive, etc. Ask them to say how thinking about this fantasy makes them feel. For example, the excitement of winning a lottery, the freedom of flying, etc.
3. Then have each group discuss how each fantasy might be made into a few concise movements, how it could be made physical. For example, the fantasy of flying might be achieved by the other members carrying that person around the room.
4. You could move from group to group and help them if they get stuck for ideas. When all the fantasies have been worked out, each group should number them in some kind of order that seems to fit. Then practise moving smoothly from one fantasy into the next one. Ask them to add one or two words and to say them expressing the emotion the fantasy brings out in them. For instance, the person winning the lottery might yell, "I win!" The person seeing his or her grandmother again might exclaim, "Gramma!"

5. Ask them to practise until they feel comfortable with it and the transitions are smooth. Then, if they like, they can present their Fantastic Fantasy Scenes to the rest of the club members, one group at a time.
6. If time permits, have members act out one or several very short plays from the book "Let's Pretend: Short Plays Parents And Children Can Do Together", by Helene Chirinian. Members could be put into smaller groups and each do a play from this book. These "plays" are one page each in length and are especially suited for younger members. A senior member could act as the director. This book should be available through your local library.

EPILOGUE (10 minutes) page 18 .

REVIEW "HEADLINES"

Ask members to close their manuals for the review. This review should be short and simple. Ask the members to call out the main ideas that have been discussed during the course of the meeting. Here are some suggestions.

1. Acting Takes Imagination
2. Voice: An Important Tool For Actors
3. Movement, Dance & Music Create Moods.

BEFORE THE NEXT ACT

Answer any questions members may have.

THINGS TO BRING TO THE NEXT ACT

Ask members to bring the supplies that will be needed for the next meeting.

Because Act Five is a very intensive Act, outline what is going to happen and when. You need to pick your option and explain it to the members; or even better, arrive at an option with their input. See "Important Notes For Act Five" on page 42 of this Guide.

DIGGING DEEPER: Optional Information For Senior Members, page 11, Digging Deeper

This Digging Deeper discusses Canadian Actors, Arts Administration and Canadian plays. The members could compile a list of their favourite Canadian actors. They may even want to write a letter to one or several of them and ask how they got started in acting. You can usually write to actors at the address of the TV station or theatre where you saw them perform. There may be a local actor (amateur or professional) who would be willing to talk to the Senior members about acting and how he or she got started in acting. If the club is doing a performance, Senior members could do some of the administrative planning at this meeting.

STEP BY STEP GUIDE TO ACT 5 BACK STAGE MAGIC

MEETING OBJECTIVES

1. To create a fun, active environment to learn theatre crafts.
2. To provide clear guidance but also to encourage creativity.

GETTING READY

Get the members to bring their own materials or you can provide them, whichever you prefer. Sort this out at Act 4 so you can tell them what they need to bring and what you'll provide.

ACTIVITY	PREPARATION AND EQUIPMENT
Sock Puppet OR	Socks (one per member), stuffing (foam, newspaper, panty hose), toilet paper roll (one per member), paint, glue, decorating items (buttons, fabric, wool, twine, ribbon, sparkles), markers, several pairs of scissors. Video demonstration.
Paper Bag Puppet	Paper bag (one per member), piece of wood for a rod (one per member), masking tape, stapler, decorating items (see sock puppet), paint, markers. Video demonstration.
Landscape Backdrop	As large a cardboard box as you can find, opened up and taped flat. Water-based paint and several brushes. One brush per member if possible.
Lanterns	One large plastic pop bottle per member, one regular emergency type candle per member, matches (for your use), a sharp knife (for your use), water-based paint and several brushes, one small nail per member.
Drums	Save the bottoms (bases) of the pop bottles, which you'll have left over after the lanterns. You'll also need about 30 cm of wax paper per member, one strong fairly large elastic per member, some scotch or masking tape and some water-based paint and several brushes.

Sound Effects	Two small tape recorders and two blank cassette tapes. (Ask members to bring these if you don't have them.) Think about interesting sounds that could be recorded around the house and/or the yard, so you can make suggestions if members get stuck.
Stage Lighting	Several flashlights (one per member is ideal), one strong elastic band per member and enough different coloured sheets of tissue paper to cover the heads of the flashlights, using elastics to hold the paper in place. The more brightly coloured the tissue paper, and the stronger the flashlight beam, the better.

IN A NUTSHELL		
Prologue:	Roll Call & Show Your Stuff	5 min.
Scene One:	Puppets & Marionettes	
	Discussion	5 min.
	Activity: Making Puppets	20 min.
Scene Two:	Sets & Props	
	Discussion	5 min.
	Activity: Painting Backdrop & Making Lanterns and Drums	40 min.
Scene Three:	Technically Speaking	
	Discussion	5 min.
	Activity: Recording Sounds and Making Lights	20 min.
Scene Four:	To Be Or Not To Be	
	Discussion	5 min.
Epilogue		10 min.
		<hr/> 115 min.

IMPORTANT NOTES FOR ACT FIVE

There is a lot more "making" and much less discussion in Act 5 (and Act 6). But all of the making is quite simple and the materials are easy-to-obtain. In most cases the members can bring all the required materials, but you may want to provide a few simple things that you'll likely have around the house. The more prepared you are, for these two meetings in particular, the more you and the members will enjoy them.

It is extremely important for you to note that there are several possible approaches to Act 5. There are too many activities to accomplish this Act in the

normal length of a regular meeting, so it's up to you to choose one of the approaches listed below. You and your members will need to know at the conclusion of Act Four which option you will be doing in Act Five. Here are your options.

1. Have smaller groups each work on one of the three activities within this Act (Puppets, Sets, Lights), rather than everyone trying to do everything. Then have a sharing time at the end.
2. Establish three "work stations;" one for each of the three activities. Then have all members move around the stations, working co-operatively on each activity for a short period of time and then move on to the next station, allowing the following groups to complete the task. This approach may not appeal to all temperaments or personalities.
3. Extend Act Five into a day activity, rather than an evening; for instance, try a Saturday afternoon. Discuss this with your members in advance so they can make arrangements.
4. Begin Act Five right after school, then break for a potluck supper and continue into the evening. Take into account the age and attention span of your members when choosing your option.
5. Spread Act Five over two consecutive meetings.
6. Choose to do only one or two of the activities in Act Five, then it can all be done in one evening.
7. If the club is going to do a performance for the Achievement Program, you may want to work on the props, sets, lighting or sound that will be needed for that performance rather than the suggestions given in this Act.

PROLOGUE (5 minutes) page 19

Answer to the roll call too, if you like.

If any member brought anything to share, either objects or information, give him/her a chance now.

SCENE ONE: PUPPETS & MARIONETTES, page 19

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Have you ever made or manipulated a puppet or marionette? What kind?
2. Have you ever seen a puppet show? What was it about?

ACTIVITY: Making Puppets From Scrounged Materials (20 minutes)

SIMPLE SOCK PUPPET, Video Segment

Find a sock that you don't need any more; all the better if it's a bright colour. Stuff the foot part of the sock with foam chips, old panty hose, fabric or small pieces of newspaper. Paint a toilet paper roll in a bright colour. Let it dry. Stick the unstuffed end of the sock into the toilet paper roll and pull it through the other end. Now you've got the base. You can make the puppet move by pulling on the loose end of the sock sticking through the bottom of the toilet paper roll.

Now it's time to decorate the puppet to make it look like a face. This part is up to you and your imagination. You can use a glue gun, regular white glue or a needle and thread to attach buttons or pieces of fabric as eyes, ears, nose and mouth. You can also use paints or magic markers to add eye lashes, rosy cheeks, etc. Don't forget to give your puppet some hair, using wool, binder twine, fabric or ribbon. You might even want to make a fabric or paper hat for your puppet. Sparkles can be a nice touch.

NOTE: If members use a glue gun, be very careful! The tip of the "gun" and the glue that comes out of it are both very hot. Even once the glue is out of the gun, it stays hot for several seconds, so make sure they don't touch it even then.

SIMPLE PAPER BAG PUPPET, Video Segment

Find a paper bag with no writing on a least one side. It can be a large grocery-size bag or a smaller lunch-size bag. Attach a rod of some kind up through the open end of the bag. It could be a broom handle, a fly swatter, a long ruler or just a piece of wood that's the right size and shape. This is the rod that you'll use to move the puppet. You can attach the rod to the bag with a stapler or strong masking tape. You can stuff the bag if you like, but it's not necessary. Now you have the base for your puppet so you can go ahead and decorate it, using some of the ideas given for the sock puppet or come up with your own ideas.

There are many ways to make puppets. An old pair of gloves can be used to make a finger puppet on each finger of the glove. Paper mache over a balloon or chicken wire form is more involved but you can get some fantastic results.

If you have access to an overhead projector (most schools have them), you might try some silhouette puppets by drawing the image onto the clear acetate overhead sheets. Experiment with this in advance. Shadow puppets, using a flashlight or slide projector is also worth experimenting with.

Don't feel obliged to follow any of the above suggestions if you have ideas of your own. Just make sure you try them in advance, rather than trying out theories during club meeting time. Another alternative is to pick an idea from some of the library books suggested to Senior Members In the Act Five section of "Digging Deeper." Also, encourage members who have puppets at home to bring them along.

If there is sufficient interest, the puppets made during this Act could be used to perform a puppet show. It might be possible to have a puppeteer do a demonstration or to arrange a trip to a puppet show. If the members want to create their own puppet show here are a few suggestions for story lines. It's probably best to go with a story that is well-known to all members, so they can concentrate on the puppetry. You as leader could act as narrator, as required, to keep the story moving.

1. Cinderella: The cast could include: Narrator, Cinderella, Two Grouchy Stepsisters, Stepmother, Oscar The Page, Prince Charming, Fairy Godmother.
2. Aesop's Fables: The cast could include: Narrator, Aesop, Three Children, Hare, Tortoise, Ant, Grasshopper, Lion, Mouse.

Note: See Act Five "Digging Deeper," page 16, for two resource books about puppet plays; one is about writing puppet plays from scratch and the other is a compilation of puppet plays based on well-known stories, including the two suggested above.

SCENE TWO: SETS & PROPS, page 19, Video Segment

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Look around the room. Which items are part of the set and which are props?
2. What kind of stages and sets have you seen?
3. What kind of props would you need for a picnic scene? What might the set for a picnic scene look like? What kind of props and set would you need for a birthday party scene?

ACTIVITY (40 minutes)

Landscape Backdrop

Working together as a team, paint a landscape backdrop scene on a flattened out cardboard box and stand it up against a chair so you can use it as a "stage" for your puppets. The puppeteers will hide behind this backdrop and hold the puppet up over the top of it. Just make one backdrop per club. You can get large cardboard boxes - refrigerator size - from most furniture or appliance stores.

Lanterns And Drums

These lanterns and drums really are quick and simple to make and require nothing but easily-scrounged materials. See Preparation & Equipment section for list of things needed.

Lanterns:

1. First cut off the base of the plastic bottles about 8 centimetres (3 inches) up from the bottom, using a sharp kitchen knife. It's best to do this yourself. Save these bases to be used in the drum making activity.
2. While you're cutting, the members can busy themselves taking the labels off the bottles and painting them on the outside, one solid colour, totally covered, but only one coat, not too thick. Use Acrylic or Latex paint. When the paint is dry (it dries in a few seconds), they should scrape a design into the paint using a small nail. This is what gives the "lantern" effect.
3. Place the candles inside the bottle, sticking the candle in through the bottle's neck, so that the candle itself is up inside the bottle. Discard (recycle) the metal or plastic lids (unless the candles don't fit snugly into the neck of the bottle, then you'll need to keep these lids and melt wax into them to hold the candles in place.
4. Turn out the lights, pull the curtains and light the lanterns. You may need a candle stub or a long fireplace match to do this. Obviously, you should be the one to light the candles and issue the usual warnings about being careful with fire. It's a total long shot that anything would go wrong, but have a fire extinguisher or a bag of flour handy, just in case. While monitoring it all very carefully, let them parade through the house with the lanterns. If it's after dark and weather permits, let them go out onto the lawn. The wind won't blow them out because the candles are protected inside the bottle. Tell them to hold the lanterns up straight so the plastic bottle doesn't warp. (It will just warp very slowly, but will not catch on fire; tried and true.) These lanterns are great for skating parties.

Drums:

1. Use the left over plastic pop bottle bases (from the lantern making) to make drums. Paint these bases, if they aren't already, then scratch in a design.
2. Cover the top with wax paper and hold in place with an elastic and maybe some wide scotch tape. The wax paper drum heads can be decorated using magic markers. Paint probably won't stick to the wax paper.
3. If you have extra chop sticks they could be used as drum sticks or the drums can simply be played with the fingers.

Note: Here's a resource book on scenery and props: "Stage Scenery & Props" by Children's Press, Chicago (part of the "I Want To Do" series).

SCENE THREE: TECHNICALLY SPEAKING, page 20

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Do you notice the music and sound effects when you watch a play or a movie?
2. What is your favourite music from a play or movie?
3. What kind of lighting would you use if it was a very happy joyful scene about two people waking up in the morning in their new house?

ACTIVITY (20 minutes)

Sound Effects

Divide the club into two. Have both groups go into separate rooms, or one indoor and one outdoors. Each group records a few sounds without saying what they are. When both groups have three or four sounds, bring them back together and the other group has to guess what the sounds are.

Theatre Lighting

You can simulate theatrical lighting using a flashlight and coloured tissue paper as a "gel." A gel is a coloured piece of heavy plastic placed in front of powerful theatrical lights in order to create coloured light on stage. This is a scaled down version of the same thing. Just cover the heads of the flashlights with the tissue paper and secure with the elastic band. Try to get bright assorted colours of tissue paper. Cut the pieces of tissue paper big enough so that there's lots of overlap for the elastic to catch and hold onto it. Turn on the flashlights and turn off the lights. Shine the coloured "spotlights" onto something white, preferably a wall. Overlap the flashlights to get different colours. Then shine the flashlights onto the puppets and onto the backdrop landscape. See if they'll do a quick little spontaneous puppet show, improvised on the spot.

Note: A resource book for stage effects (including sound effects, lighting and music) is: "Creative Plays With Stage Effects" by Children's Press, Chicago (part of the "I Want To Do" series).

SCENE FOUR: TO BE OR NOT TO BE, page 21

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Have you ever thought about theatre as a career?
2. Which theatre job would you pick?

EPILOGUE (10 minutes) page 21

REVIEW "HEADLINES"

Ask members to close their manuals for the review. This review should be short and simple. Ask the members to call out the main ideas that have been discussed during the course of the meeting. Here are some suggestions.

1. Puppets & Marionettes Seem Alive
2. Sets & Props Make A Big Difference
3. Light & Sound Show
4. Sound Effects Are Effective
5. Theatre Is More Than A Job.

THINGS TO BRING TO THE NEXT ACT

Ask members to bring the supplies that will be needed for the next Act. Refer to preparation and equipment for Act 6. Decide what you will supply and what you would like members to bring.

Like Act 5, Act 6 is also very intensive. Again you will need to select which option you will do. See "Important Notes for Act Six" on page 50 of this Guide.

DIGGING DEEPER: Optional Information For Senior Members, page 15,
Digging Deeper

This Digging Deeper provides information on theatre schools, support organizations for theatre and puppets. Each member might want to select one of the schools or organizations to contact and get further information to share with the club. Senior members may want to make a more complex puppet than the plastic pop bottle type. Select one from the examples in Digging Deeper or from a library book.

STEP BY STEP GUIDE TO ACT 6 COSTUMES, MASKS AND MAKEUP

MEETING OBJECTIVES

1. To have a lot of hands-on fun while learning about theatre crafts.
2. To celebrate the end of the project!

GETTING READY

ACTIVITY	PREPARATION AND EQUIPMENT
Masks	Plaster bandages (some pharmacies and artists' supply stores carry these, or you might get ends of bandages from a hospital or clinic), petroleum jelly, drop sheets, bobby pins, scissors, exacto knife, any kind of bright paint (small paint brushes) and/or markers. Video segment.
Hats	Small scraps of fabric, lace, ribbon, buttons, sparkles, etc. that you might have around the house. A glue gun is great but regular white glue plus needle and thread and double sided tape is fine. Members are to bring an old expendable baseball cap.
Makeup & Hair	Eye shadow, cake makeup, mascara, lipstick, eyebrow pencils, powder, hair spray, hair gel, bobby pins, hair elastics. Also, if you've got an old wig, get it out.
Paper Costumes	A pile of newspaper, about 10 cm thick per member (get members to bring their own, unless you have lots of it). Also scissors, stapler and masking tape. Members may have some Hallowe'en or dress up costumes they would like to bring or wear.

IN A NUTSHELL

Prologue:	Roll Call & Show Your Stuff	5 min.
Scene One:	Makeup, Hair Design and Masks	
	Discussion	5 min.
	Activity: Mask Making, Hat Making,	
	Aging with Makeup	50 min.
Scene Two:	Costumes	
	Discussion	5 min.
	Activity: Paper Costumes	45 min.
Epilogue:	The Grand Finale	10 min.
		<hr/> 120 min.

Optional: Digging Deeper

IMPORTANT NOTES FOR ACT SIX

Again, as in Act Five, it is important for you to note that there are several possible approaches to this final Act. There are too many activities to accomplish this Act in the normal length of a regular meeting, so it's up to you to choose one of the approaches listed below. Decide, along with your members, at the conclusion of Act Five. Once again, here are your options.

1. Have smaller groups each work on one of the four activities within this Act (Masks, Hats, Makeup, Paper Costumes) rather than everyone trying to do everything. Then have a sharing time at the end.
2. Establish four "work stations;" one for each of the four activities. Then have all members move around the stations, working co-operatively on each activity for a short period of time and then move on to the next station, allowing the following groups to complete the task. This approach may not appeal to all temperaments or personalities.
3. Extend Act Six into a day activity, rather than an evening; for instance, try a Saturday afternoon. Discuss this with your members in advance so they can make arrangements.
4. Begin Act Six right after school, then break for a potluck supper and continue into the evening. Take into account the age and attention span of your members when choosing your option.
5. Spread Act Six over two consecutive meetings.
6. Choose to do only one or two of the activities in Act Six; then it can be done all in one evening.
7. If the club is going to do a performance for the Achievement Program, you may want to work on the costumes and makeup possibilities that will be needed for that performance rather than the suggestions given in this Act.

Here are some suggested resources for making theatrical costumes, hats, masks and makeup.

1. "Makeup, Costumes & Masks For The Stage," Ole Bruun-Rasmussen and Grete Petersen. (Senior & Junior)
2. "Children's Costumes In Paper & Card," by Suzy Ives. (Junior)
3. "Costumes To Make," by Peggy Parish. (Junior)
4. "Costumes For Plays And Playing," by Gail E. Haley. (Junior & Senior)
5. "Jane Asher's Costume Book," by Jane Asher. (Junior & Senior)
6. "Making Paper Costumes," by Janet Boyes. (Junior & Senior)
7. "Costumes For The Stage," by Sheila Jackson. (Senior)

8. "Costumer's Handbook," by Rosemary Ingham & Elizabeth Covey. (Senior)
9. "Easy To Make Hallowe'en Costumes For Children," by Leila Albala. (Senior)
10. "Star Trek, Make-Your-Own Costume Book," by Lynn Edelman Schnurnberger. (Senior)
11. "Ethnic Costume," by Lois Ericson & Diane Ericson. (Senior)
12. "Adaptable Stage Costumes For Women," by Elizabeth Russell. (Senior)
13. "The No-Sew Costume Book: 41 Easy & Inexpensive Costumes For Any Occasion," by Michael Bresnahan & Joan Gaestel MacFarlane.

Here is some suggested resource material regarding the history of costumes. These books are primarily aimed at Senior Members; however they are fine for Junior Members interested in looking at pictures of how people dressed in a certain time period.

1. "A Survey Of Historic Costumes," by Phyllis Tortoro & Keith Eubank.
2. "A Handbook Of Costumes," by Janet Arnold.
3. "The Encyclopedia Of World Costume," by Doreen Yarwood.
4. "History Of Costume In The West," by Francois Boucher.
5. "Costume Reference," by Marion Sichel.

PROLOGUE (5 minutes) page 22

Answer to the roll call too, if you like.

If any member brought anything to share, either objects or information, give him/her a chance now.

SCENE ONE: MAKEUP, HAIR DESIGN AND MASKS page 22

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Do you ever wear makeup? Do you like it? Does it make you feel different?
2. What kinds of masks have you worn on Hallowe'en?

ACTIVITY (50 minutes)

Before starting the mask or hat activity members might want to have a theme in mind — punk, dragon, victorian man or woman, clown, wizard, bird, etc.

Mask Making, Video Segment

1. Lay out a drop sheet or do this activity on a linoleum floor.
2. Divide the club into partners. Whenever possible, pair up a Senior Member with a Junior. One lays on the floor. The other gets ready to mold a mask directly onto their partner's face.
3. Pin back the subject's hair, away from his/her face.
4. Spread a thick layer of petroleum jelly all over the subject's face including the lips. Stay clear of the eyes.
5. Cut the plaster bandages into strips about 2.5 cm by 7.5 cm. Wet these strips, one at a time, in warm water. (Have a small container of water for each couple.)
6. Lay the strips carefully across the subject's face, covering everything except the eyes, the nostrils and the mouth. The bandages become very flexible and can be moulded to the contours of the subject's face. Keep smoothing out the strips.
7. Add at least one more layer, until it seems solid and of an even thickness. It doesn't have to be perfectly smooth, not even around the edges. They can be trimmed later.
8. Wait several minutes for it to dry. Then gently lift the mask from the subject's face. The subject might prefer to help remove the mask or do it by him/herself. As long as you use petroleum jelly, it will come off easily. Make sure it's **petroleum jelly** that you use, **not** some other face cream or lotion. People have been making these masks with children for years and they always come off with no problem; in fact it feels kind of good, like getting a facial. You might have a member or two who are afraid to have their faces covered like this. Obviously, don't force them. They could make hats instead.
9. Have the subjects wash their faces. Then the partners switch places so everybody who wants to ends up with a mask. Maybe some of the members would rather move onto the makeup and hair activity.
10. After masks are thoroughly dry (may take a few hours); masks can be lightly sanded and painted or they can be left unpainted.

NOTE: It's important to pair up Seniors and Juniors and to assist the Juniors in laying the strips on their partner's face. If there is someone who really doesn't want a mask made on their face, ask him or her to walk around and help you help the others or make a hat instead.

Make A Hat (An option for those who don't want to do a mask)

Members were asked to bring their own expendable baseball caps. Use the caps as the base and then build a fancy hat from there. Glue or sew the ribbon, etc into place. Cutting the peak off the cap is one way to begin.

Makeup And Hair, Video Segment

The goal is to make someone look old using makeup and hair styling. Here are some suggestions.

1. Put dusting powder in hair to make it look gray.
2. Put on a wig.
3. Do hair in an "older" style, like a bun or braids fastened across the top of the head.
4. Using an eyebrow pencil, put wrinkles around the eyes, mouth and on the forehead. Also apply lipstick, rouge and eye makeup.

Another possibility is to make someone look like an animal. This could be done as a demonstration by yourself or someone in the community who has done stage makeup. Another possibility is to just provide the supplies, pair members and see what they come up with.

SCENE TWO: COSTUMES page 23, Video Segment

DISCUSSION (5 minutes)

Questions To Spark Discussion

1. Do you have a favourite hat? What is it like?
2. What's the greatest costume you've ever worn or seen?

ACTIVITY: Paper Costumes (45 minutes)

Get into pairs. Decide what character or creature you want to create. One of you will be the wearer of the costume and the other will be the builder of the costume. Partners should decide which will be which. Then create costumes out of newspaper, using staples and tape to hold them together. Build the costumes right on the other person's body, rather than trying to make the costume and then put it on. Here are some suggestions for costumes: dinosaur, dragon, rooster, queen, elephant, sea monster, vampire, elephant, Santa Claus, the devil, superman, etc, etc. Costumes with very distinctive features, such as those listed above, are best.

EPILOGUE (10 minutes) page 24

THE GRAND FINALE!

When the costumes are completed, have a Grand Finale Costume Parade, with the builder of the costume "escorting" the person wearing their creation. Have everybody guess what the costumes are supposed to be.

Then add all their other creations to the parade; lanterns, coloured spotlights, drums, masks, hats, puppets, backdrop landscape, sound effects or music. This is the culmination of all their work and yours! Invite parents to view this procession and/or take photos or home video footage if possible.

Once the lanterns have been extinguished and the masks, puppets and other fragile props put out of the way (and if you've got enough space and don't mind the chaos) let the members tear the costumes off of each other. Be careful not to harm any clothes underneath. Young people, and many adults, seem to enjoy this, in the same way many people like to destroy a sand castle once it's been completed and thoroughly admired. Hope you had fun!

Review the details of the Achievement Program Grand Finale. Make sure everyone knows what he or she is responsible for.

DIGGING DEEPER: Optional Information For Senior Members, page 19, Digging Deeper

This Digging Deeper provides further information on costumes. Senior members could begin putting together a "treasure chest" of items to be used for costumes if you are doing a performance. Rather than making the paper costumes they might like to bring some scrounged supplies to put together a costume for next Hallowe'en.

Senior members would also probably enjoy a hands on workshop with a local theatre makeup or hair stylist expert.

PROJECT REVIEW

Your signature on the Project Review (pages 24 and 25) says that you feel the member has completed the project to the best of his or her ability. It encourages the member if you write short evaluation comments on the Project Review at the completion of the project. Your 4-H Club Leaders' Handbook suggests some comments that may be appropriate.

THANK YOU FOR BEING A VOLUNTEER 4-H LEADER!
--

THE END

SCRIPT FOR SCENE READING ACTIVITY - ACT #2

If your club decides to do a public performance of this play, royalties must be paid to the Playwright's Union of Canada, (416) 947-0201.

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Cynthia Grant is a founding Artistic Director of Nightwood Theatre, and co-founder and present Artistic Director of the Company of Sirens.

Kate Lazier has abandoned the world of theatre for the world of politics, but sometimes wonders if there is much difference between them.

Anne Lederman, musician and composer, performs and researches music based on folk traditions in Canada.

Eva Mackay lives and works in Toronto. She has pursued feminist academic studies in England, Spain, and Canada.

Marilyn Norry is an actor and writer now living in Vancouver where she continues to write plays and screenplays.

Peggy Sample is a co-founder of the Company of Sirens, and continues to work as an actor, playwright, and director.

Heather D. Swain started her acting career with this project and now lives and works in Edmonton.

Mary Vingoe is a co-founder and past Artistic Co-ordinator of Nightwood Theatre and is also co-founder of The Ship's Company theatre in Nova Scotia.

Cathy Wendt, not unlike her foremothers, is currently looking West in the hope of rediscovering fame, fortune, and adventure.

Authors' Notes

Love & Work Enough began as an idea to create a play celebrating the role of Canada's pioneer women. Cynthia Grant (then artistic director of Nightwood Theatre) was very interested when, in the fall of 1983, Peggy Sample approached her with the idea and some research. The two women set about gathering funding — from the Summer Canada Works Employment program, Theatre Ontario's Youth Theatre Training Program, and the Ontario Secretary of State's Bicentennial Committee. The creative process began in the summer of 1984. For five weeks, eight women researched, improvised scenes, and created the first version of *Love & Work Enough* which then toured Ontario parks, libraries and

senior citizens' homes. It was also presented by Nightwood Theatre at The Theatre Centre, Toronto. Having watched the play develop, Theatre Direct Canada decided to include the show in its fall schedule. The script was edited to suit four actors instead of five, and was then workshopped, with a new actor bringing new scene ideas and energy to the collective. *Love & Work Enough* toured schools throughout southern Ontario, playing to audiences of Grades 6 to 13. On the basis of this tour, it was awarded the Dora Mayor Moore Award for Outstanding Children's Theatre.

Casting Notes

Love & Work Enough is designed to be played by as few as four actors, or by as many as you want to put on the stage. We are sure that there are many successful ways of dividing the roles, but we are including our division for reference. This only shows the casting for the eight scenes provided for the scene reading activity.

Marilyn Norry played: Flora, Meg the horse, Ephraim, Cow 3, Loyalist Mother, Lady Frances, Corpse.

Peggy Sample played: Bridgit, Polly, Cow 1, Loyalist Big Sister, Catharine Parr Tratl.

Heather Swain played: Margaret, Buggy Driver, Henry, Susanna Moodie, Guide, Woodcutter, Border Guard, Woman with babe-in-arms.

Cathy Wendt played: Anna Jameson, Cow 2, Loyalist Little Sister, Circuit Preacher.

NOTE: All of the music in *Love and Work Enough* is traditional.

Copies of the music may be obtained from Playwrights Union of Canada. In addition, you may wish to obtain the album or tape "Scatter the Ashes", by Muddy York, which includes many of the tunes.

Love & Work Enough **Scene One**

Rise and Come Along: ANNA JAMESON,
MARGARET, a midwife, BRIDGIT, a young Irish woman, FLORA, a young Scottish woman, all enter, singing and step-dancing. Each actor steps forward to sing her verse while the others continue dancing. The dance stops while monologues are delivered.

ALL

(*chorus*)

Rise and come along
Oh arise and come along
Rise and rise and come along
Bid welcome here to Canada.

ANNA

(*singing*) Come and follow me
We're heading 'cross the sea
If God above will show his love
We'll make it just in time for tea.

(*spoken*) I made my final farewells. The Captain of the ship showed me to my quarters and advised me that we would be leaving a bit later. Eventually the rocking of the ocean lulled me to sleep. The next morning I spotted land. "Canada!" I cried. The Captain only laughed — we hadn't even left England.

ALL

Dance & Chorus.

MARGARET

(*singing*)

I left the land I loved
For a land I didn't know
And hoped my life would start anew
When I arrived in Canada.

(*spoken*) We spent forty days on the ship that brought me over here, but I was kept quite busy — I helped to bring eight new babies into this world. Well, five really. You can't count the triplets I helped to deliver — they were puppies.

ALL

Dance & Chorus.

BRIDGIT

(*singing*)

Seasick for two months
As we crossed the ocean wide
My feet at last on solid ground
Bid welcome here to Canada

(*spoken*) It's what they call goin' into service. You see, my parents didn't have enough money to keep

me, so they signed me over to this lady in Canada to be her maid servant. It's not all that bad though, for when I turn eighteen, I get me own cow.

ALL

Dance & Chorus.

FLORA

(*singing*)

I think about my home
And the friends I left behind
My husband's here, and so I came
To build a life in Canada.

(*spoken*) After surviving the week in quarantine. I finally made it to the docks of Montreal. I couldn't find my husband anywhere. I was thinking of how I'd get back home, when this fine young gentleman came up to me and said, "Excuse me Miss, are you having a bit of trouble?" It was my husband, John. He'd grown a beard.

ALL

Dance & Chorus.

MARGARET

Look!

ANNA

Is it a whale?

BRIDGIT

An iceberg!

MARGARET

Canada.

FLORA

Rocks.

Scene Two

Buggy Scene: ANNA JAMESON, BRIDGIT,
THE DRIVER, and MEG, the horse (which was
played by the actor trotting as a horse and holding
a small, hand-made horse) — a bench and two
stools to make a buggy.

BRIDGIT

(*lilting a reel or a jig*)

ANNA Young woman.

BRIDGIT Yes?

ANNA *introducing herself* Anna Jameson.

BRIDGIT Bridgit O'Shaugnessey.

ANNA Where do we catch the carriage?

BRIDGIT *(to the DRIVER)* Is this the carriage to York, then?

DRIVER Carriage? This ain't no carriage, lady, it's a buggy. You want a carriage, you'll have to go back to England. Climb aboard ladies. Come on Meg, let's get hitched up.

MEG enters, they arrange themselves on buggy and on DRIVER'S verbal signal i.e. "gee up" They start bouncing as if riding in a buggy.

BRIDGIT I was very excited to be taking my first journey on a buggy. The horse seemed a bit small for the load she was pulling, but she went on stoutly, the brave little horse!

DRIVER Duck!

All duck as they pass a low-hanging tree branch

DRIVER I knew a lady who didn't duck once, and now she's got nothing to put her hat on.

BRIDGIT Our driver told the most interesting anecdotes. I was travellin' to join my new mistress. Lady Frances, and her husband in Upper Canada. The other passenger was an English lady wearin' a lovely hat, who kept writin' things down in a notebook.

ANNA The road is scarcely passable. There are no longer cheerful farms and clearings; only the dark pine forest and rank swamp. There are deep holes and pools of

MEG hesitates, they seem suspended as...

Come on, Meg, go!

MEG takes the plunge.

...ere they make their plunge. I set my teeth, grab on tight to my seat, and commend myself to heaven. Driver, will we be stopping soon?

We'll be stopping up the road at a great little inn. I highly recommend it. Besides, it's the only one. Whoa, Meg. This is it.

DRIVER and MEG exit.

Young woman...

Bridgit.

Ah yes, Bridgit. Where is the inn?

Well, I guess he means that little shack over there. I'll go look! *(exiting)*

Ah, young woman...*(exiting in a most dignified manner)*

Scene Three

The Dirty Inn: HENRY, the innkeeper, EPHRAIM, the simple lad, POLLY, the innkeeper's wife, ANNA JAMESON.

HENRY, carrying a jug, and EPHRAIM enter, both carrying a quilt which at the end of the song will be unrolled to represent a "vertical bed".

HENRY &
EPHRAIM

(singing)
Our fathers of old were robust, stout and strong,
And kept open house with good cheer all day long,
Which made their plump tenants rejoice in this song

& POLLY

(off) Oh! the roast beef of old England,
And Oh! the old English roast beef.

POLLY *enters singing on the last two lines (the chorus). As song ends, they unroll quilt and fall asleep.*

ANNA

(entering) One of my most memorable experiences during my early days in Canada was my first stay at a country inn. I recall finding myself alone, late at night, knocking at a strange door. *(knocking as EPHRAIM wakes up and goes to door)* It seemed that I was knocking for an extraordinarily long time. *(EPHRAIM opens door)* Hello. Do you have a room?...Do you have a room? The strange young man disappeared into the shadows. *(EPHRAIM goes and wakes POLLY.)* I took the liberty of entering.

POLLY

(getting out of bed) Ephraim, what're you doing waking me up?

EPHRAIM *points towards ANNA.*

ANNA

Is this an inn?

POLLY

Yeah.

ANNA

Do you have a room?

POLLY

Henry, we have a guest.

HENRY

(dropping quilt) Ooooh, yes we do. 'Ello, 'ello, 'ello.

POLLY

Henry, love, why don't you get this lady some soup!

HENRY

Alright. *(exiting)*

ANNA

I gathered that I was about to taste my first authentic Canadian cuisine.

HENRY

(entering with iron soup pot) Here's your soup, then.

ANNA

What kind of soup is it?

HENRY

Brown. That'll be brown soup.

ANNA

Perhaps I'll have some tomorrow.

HENRY

Tomorrow it'll be green soup.

ANNA

I suddenly discovered that I had lost my appetite altogether. *(to POLLY)* It seems that I've lost my appetite altogether.

POLLY

I don't blame you dear; Henry is a terrible cook.

HENRY

Who're you calling a terrible cook, love?

POLLY

I'm calling you a terrible cook, love.

HENRY

At least I cook, love. *(exiting with soup pot)*

POLLY

You call what you do cooking? Why, he doesn't even know what vegetables is. The other day he...

ANNA

I've had a rather trying day. Would you be so kind as to show me to my room?

POLLY

Ephraim, show the nice lady where to sleep, love.

EPHRAIM *points to the quilt on the floor.*

POLLY

Nighty-night.

ANNA

(getting into bed) The bedclothes smelled atrocious, but I had not the energy to rebel. Soon I found myself quite asleep.

HENRY

(entering) Alright, Ephraim, go blow out the light.

POLLY

Ooh, yeah, we don't want any more guests tonight.

HENRY

No, it doesn't pay to advertise.

POLLY

Back to bed, then.

POLLY, HENRY and EPHRAIM join ANNA in bed.

ANNA

Suddenly I awakened and realized that I was not alone. Another quaint Canadian custom...one to which I never did become accustomed.

ANNA screams, and runs off.

EPHRAIM, HENRY, and POLLY clear the stage and exit, singing...

Oh! the roast beef of old England,
And oh! the old English roast beef.

Bridge to Scene Four.

ANNA

(entering) I had many such experiences on my travels throughout the Canadian wilderness — and I believe the manners of the country innkeepers to be worse than anything anyone could ever imagine. If one were to label these experiences, perhaps they would be called Terror in the Trees...ehm...Hard Times in the Forest...no, no...Ah! Roughing it in the Bush!
(exiting) Yes, I like that one.

Scene Four

Susanna and the Cows: SUSANNA MOODIE,
THREE COWS The actors play the cows in their basic costumes, bending forward at the waist, using an arm as a tail. If play is cast with more than four actors, the number of cows could be

increased to four or five.

(entering) "Roughing it in the Bush" By Susanna Moodie — that's me. Chapter One "My Arrival in Upper Canada". I will not soon forget my arrival at my new home.

Others have entered and stand facing upstage in front of backdrop.

I expected to find a quaint, charming little estate in the midst of the picturesque Canadian forest. Unfortunately, all that I found was a dilapidated shed. It had no windows, not even a front door. As I came upon my doorway, though, I found that...

Mooo (the actors act as cows)

...my home was inhabited by three rather large cows. It was quite obvious that they had made my home their home. The sight and smell of three cows in a confined space is something for which a refined Englishwoman is not properly prepared. I decided something had to be done. I remembered that I was carrying some sugar...for my tea, of course. I thought that if I could lure one cow away, the others might follow.

Hey, that looks like salt!

They seemed quite intrigued. One cow who had an amazingly long tongue came closer and...

Don't!

...rolled out her tongue, sucked it up...and spit it out.

COW 3 has been doing so as SUSANNA describes the action.

Told you so.

SUSANNA

SUSANNA

COWS

SUSANNA

COW 1

SUSANNA

COW 2

SUSANNA

COW 2

FRANCES

Queen Victoria is having her tea and I want mine.

BRIDGIT

And you shall have it...just as soon as this butter you've been achin' for is ready. Think of it now, meltin' on your scones.

FRANCES

Bridgit. Bridgit. What will you do when I can no longer suffer your impudence? You'll be lost on a corner in the cold, wearing a red petticoat.

BRIDGIT

Actually, I'll be on the arm of a man in a red great coat.

FRANCES

Bridgit?

BRIDGIT

Oh, Lady Frances, I've been wantin' to tell you all day. Last night Captain Merrick asked me to marry him...and I said yes.

FRANCES

But Bridgit, he is a captain.

BRIDGIT

Oh, yes, and a handsome captain, too.

FRANCES

But you are only a serving girl.

BRIDGIT

That might matter in England — but this is Canada — things are quite a bit different here.

FRANCES

Yes, as in no tea at four o'clock. Oh, Bridgit, this is all so sudden! I suppose you are planning to run off with your captain this very afternoon.

BRIDGIT

Lady Frances, I would never do such a thing! Why, I've even told Tom — Captain Merrick — that I want to stay close enough to you so's I can still bake you your special cakes every second Saturday of the month.

FRANCES

(sniffing) But Bridgit, weddings must be planned carefully.

BRIDGIT

I've always admired how you know the proper way of doing everythin', and I was hopin', since I've no

mother or sister here, that you would help me plan my weddin'. You'd not have to work at all, mind, just help plan.

FRANCES

Well, weddings are important events...I would be pleased to advise you. Oh dear, we have so much to do. (exiting) I do love planning!

Scene Eight

The Circuit Preacher: BRIDGIT, WOMAN
WITH BABE IN ARMS, CORPSE, CIRCUIT
PREACHER, TOM *who is played by a broomstick.*

So Lady Frances planned to her heart's content; and it was a lovely day in my life.

FRANCES *enters with broom which she hands to*
BRIDGIT, *places veil on her head and top hat on*
broom — which has a moustache on it — at the
appropriate times in BRIDGIT's lines. FRANCES
exits.

She even let me wear her very own weddin' veil, and not only that, she also presented Tom with a top hat for the occasion! So we were all set to be married — but for one thing. You see there was no church in our community, so we had to wait for the circuit minister to come ridin' by. So Tom and I waited one week...and we waited two weeks...

WOMAN *with baby enters.*

...and we waited three weeks...

CORPSE *enters.*

...and then finally we heard him comin' down the road. And we weren't the only ones waitin', neither. There were some wee babies waitin' to be christened, and a couple of dead souls waitin' to be sent on their

way to heaven...(the CORPSE smells bad, and MOTHER and BRIDGIT edge away)...We let them go first.

PREACHER

(appears riding in on hobby horse)

Whoa!

Ashes to ashes, as God had intended.

I baptise this baby, your sins are amended.

And now man and wife, to all I have tended.

So now I must go to where I am sended.

ALL

(singing) Amen.

All but BRIDGIT and "TOM" exit.

BRIDGIT

After that lovely ceremony, we had some dancin'.

Then Tom and I went off to our new home to spend a

quiet, romantic evenin' together, when all of a sudden

a wailin' like a pack of banshees surrounded our

house...

Whooping offstage.

BRIDGIT

...and I knew that we were to be the victims of a

charivaree! *(exiting).*

(There are an additional seven scenes in this script which have not been reproduced for the scene reading activity.)

On the back cover of the Members' Manual you will see the Kids Help Phone logo and number. Kids Help Phone is available to over 7 million children and teenagers throughout Canada.

It is a national, bilingual, confidential, toll free helpline staffed by paid, trained professionals. In response to the problems and concerns of our youth, Kids Help Phone provides a listening ear, emotional support, counselling, information and referrals. Children and teens from anywhere in Canada can call anonymously 24 hours a day, 365 days a year.

Children and teens can call about anything that is bothering them including — abuse; drugs; alcohol; conflicts with parents, friends or teachers; pregnancy; sexuality; suicide; or parental separation and divorce.

Please mention this number to your members and explain what it is for. Make sure they know that it is free and they don't have to give a name or address.

The 4-H Resource Development Committee of the Ontario 4-H Council reviews and evaluates 4-H resources. Comments and suggestions about 4-H manuals and guides are always welcome. They may be sent to the following address.

4-H Resource Development Committee
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