



With a partner, form pairs for role-playing and each look at the Conflict Pair Trigger Lines sheet. Select one of these trigger lines to role play:

Person 1 *I won't.*
Person 2 *Why not?*

Person 1 *I can't.*
Person 2 *You must.*

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

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

Let's look at the following example:

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

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

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

Now let's begin your conflict pair role play.

Now reverse roles.

Let's come out of roles to share what it was like to Listen With New Ears! Through reversing roles, you heard in a new way, with words from the heart!

Did you know?

Role reversal is not only a dynamic approach to character development in actor training. It is also a widely used technique in drama therapy. The role reversal process is therapeutic, for it frees up emotions which had been previously buried. This emotional release is defined as a catharsis. Role reversal results in catharsis, a positive emotional release experiences. Role reversal also develops personal insights and produces positive behavior change. "Drama therapy is the intentional use of drama and/or theatre processes to achieve therapeutic goals."

Find more information at:

www.4-H.org/curriculum/theatre2

News & Careers

In the field of mental health, there is a distinction between the practices of psychiatry, psychology and psychotherapy. Psychiatrists are medical doctors and are thus able to prescribe medication. They focus mainly on the biological foundation of behavior. Psychologists focus on the social or environmental factors, such as family structure/dynamics, and societal influences; they generally work on research and client assessment. Psychotherapists are clinical practitioners trained to work with individuals, families, and groups. Their job titles relate to the settings in which they work and the populations they serve (e.g., mental health professional, marriage and family therapist, clinical social worker).

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Conflict Pair Trigger Lines

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

- A** **Person 1** *I won't.*
 Person 2 *Why not?*
- B** **Person 1** *I can't.*
 Person 2 *You must.*
- C** **Person 1** *This is wrong.*
 Person 2 *No, it isn't.*

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

	Characters	Conflict
A		
B		
C		

Example:

- Person 1** *I can't.*
Person 2 *You must.*
Person 1 *I have to go, Maria.*
Person 2 *Come on, Ana, come study with me.*
Person 1 *No, Maria, I am going to see my brother in his show.*
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Let's review the improvisations you created. What plots do they suggest? Select one improvisation that you would like to develop into a scene with a beginning, middle and end. For instance, a mountain climbing scene could involve planning an expedition, getting lost in the journey, and being found by a search and rescue team.

In writing your scene, use the playwriting script format below. Start with a scene and if your imagination soars, you can even complete a one **act** play!

For Your Reference As You Write - Sample Script Format

Characters

Mike, age 16, restless, dresses in jeans and tee shirt, dreams of being a football coach, player in Mr. Preston's team

Mr. Preston, age 45, fair-minded, Mike's high school coach

Time: Winter of 2002

Setting: On the team's practice racetrack

Scene 1

(As the scene begins, Mike is sitting huddled in the cold on the park bench. Mr. Preston approaches him, offering a hot chocolate).

Mr. Preston: *Here you go, Mike, maybe this will warm you up.* (smiles as he hands cup to Mike)

Mike: *Thanks, Mr. Preston. My muscles are really cramping in the cold.* (he rubs his leg slowly)

Mr. Preston: *Take some sips of that hot chocolate, then hit the track. The running should warm you up.*

Mike (pausing uncomfortably): *Well, sir, er, I mean Mr. Preston, I was hoping I wouldn't have to run today.*

Mr. Preston: *Then why are you sitting here at practice, Mike?*

Mike: (pauses, drops his head) *Well, uh, I was hoping to talk to you about something, Coach.*

(Scene to be continued)

The playwright could keep this as one scene or develop it into a one-act play, or full length play.

Did you know?

Playwrights may derive the content of their scenes from many sources. For instance, they may adapt a poem, play or novel into a script. They may write scripts derived from the content of their improvised scenes

The playwright creates the world of the play by considering the following areas:

Characters – who they are, how they speak, what they care about

Setting(s) – where the scene(s) take place.

Plot – what happens in the scene: generally, there is some element of conflict between the characters.

Time – when the action occurs

Dialogue – the conversation between and among the characters.

Stage directions – cues given by playwright as to how lines or scenes should be interpreted by actors, directors and technical crew.

Written in parenthesis in the script, these notes provide direction without limiting creative interpretation.

News & Careers

How to Become a Playwright

Find more information at:

www.4-H.org/curriculum/theatre2



Script

Title:

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Mike (pausing uncomfortably): *Well, sir, er, I mean Mr. Preston, I was hoping I wouldn't have to run today.*

Mr. Preston: *Then why are you sitting here at practice, Mike?*

Mike: (pauses, drops his head) *Well, uh, I was hoping to talk to you about something, Coach.*

Scene 2:

Add more paper to develop it into a one-act play, or full length play.



There should be one “main event” within the scene, as well as a clear ending. For example, if your scene is set at the dentist’s office, your characters can be “the dentist,” “the patient,” and “the nurse.” It could go as follows:

Patient: What are you doing?

Nurse: Opening this dental floss.

Patient: Can I use some?

Nurse: Sure, let me bring it over and floss for you.

(The Nurse begins to floss the patient who then loses his two front teeth because of it—*this is the “main event.”*)

Nurse: Oh, no! Your teeth fell out! Doctor! Doctor!

(The Doctor enters.)

Doctor: What is it, Nurse!?

Nurse: This patient’s teeth fell out!

Doctor: What did you do!?

Nurse: I was flossing his teeth for him!

Doctor: There is nothing I can do!

Now, in your groups of three, improvise your scenes. Remember your objectives: 10 lines beginning with “What are you doing?”; a specific setting; two characters on stage and the third ready to enter; one main event; and a clear ending. Keep your 10 lines brief and simple as are the lines above.

Once you have improvised your scenes as a group, practice them three times until they are fully memorized.

Now, what qualities do you remember within your three theatre genres: comedy, drama, and melodrama? Refer back to the lists you developed for comedy, **drama** and melodrama during your activity Theatre Genres: the Styles of Delivery (from Beginner Level of this Theatre Arts curriculum). For Comedy, we had funny, silly, laughable and more. For drama we listed sad, mean, serious and other qualities. Melodrama was described as “cryable”, loud, exaggerated, among others.

Now that you have reviewed your genre qualities, apply those qualities into the improvisation of your group scene. Allow the genre qualities to inspire your physical movements and your vocal presentations.

As a group, decide how comedy, drama, and melodrama each affected your movement and line delivery. Choose your favorite genre for your scene and present it to the larger group. See if they can guess your genre, then discuss how that genre impacted the way the scene was perceived.

You are now developing into an **ensemble** of actors who move confidently into diverse acting roles in different genres!

Did you know?

One popular form of theatre which began out of improvisation was the Commedia dell’Arte. The Commedia dell’Arte was a whole theatrical style born in Italy sometime during the Renaissance. It was based on actors who improvised around a simple story. They all knew their characters very well, **playing** the same character throughout their entire careers. The comedy was extremely physical and the romantic parts highly poetic. As the Italian Commedia passed through France and England, it changed, became more set, and evolved into pantomime theatre, then finally what we now call classical ballet. So, as you can see, out of improvisation can come impressive theatre!

News & Careers

In many careers, you will need to speak to colleagues, employers, etc. In many of those conversations, you will be asked questions. Suppose you don’t have a specific answer to every question...what can you do? You can IMPROV! Improvisation is an excellent tool for you to use when you’ve got some information, but not all, and when you need to think on the spot.

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