

# ***DISTANCE LEARNING***

## **DRAMA ACTIVITY CHOICE BOARD**

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### **INSTRUCTIONS**

1. The choice board is a tic tac toe grid (three rows of three activities) of drama activities.
2. Students choose three activities to complete and complete the instructions on the provided activity pages.
3. Students submit in whichever way you've assigned to them.
4. Our goal here was to avoid activities that rely on watching a video or outside resources. All activities have something to "do" and something to submit, either through a video, pictures/ drawings, or written response. There are options for no technology, no computer students.

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**DRAMA ACTIVITY CHOICE BOARD**

Choose three of the following activities to do and submit. Read the instructions for each activity on the following pages.

Non-verbal Monologue	Total Tongue Twisters	Playwriting Exercise: If Sprinkles could talk
Character Hair & Clothes	Prop to the Rescue!	Sound as Action
Playwriting Exercise: We are in big trouble	Form/Style Adapt	Set Design Revolve Solve

## PHYSICAL EXERCISE: NON-VERBAL MONOLOGUE

1. **Goal:** Create a non-verbal monologue
2. **Criteria:**
  - a. The monologue will contain an entrance from one location into another location. Decide the place you come from and the place you enter into. For example:
    - i. From outside where it's a hot summer day, to inside a cool and air-conditioned room.
    - ii. From a room where there is a loud protest going on to another room where it is quiet.
    - iii. From outside where it is raining, to inside a restaurant.
  - b. The monologue will contain an emotional action. After you've entered the space you find out some information. You receive a text and react accordingly. For example:
    - i. Sad because you received a breakup text.
    - ii. Happy because you received news that you got the part you wanted in a show.
  - c. The monologue will contain an exit from one location into another location. It can be the same location as the entrance location, or it can be different. After you react to the information, where do you go?
  - d. The monologue has to be non-verbal. No sounds or words. All storytelling has to be done through the body.
3. Record your non-verbal monologue and submit OR
4. Write a description of your non-verbal monologue and answer the following reflection questions:
  - a. What was it like to prepare a non-verbal monologue?
  - b. Did you find non-verbal communication difficult or easy? Explain your answer.
  - c. If you could change one thing about your non-verbal monologue what would it be and why?

## TOTAL TONGUE TWISTERS

Tongue Twisters are a great tool to improve clarity of speech. Every actor should practice tongue twisters on a regular basis!

1. **Goal:** Practice and perform three different tongue twisters quickly and with clarity. Then record/write your response.
2. Find a space where you can make noise.
3. Choose three tongue twisters. You can find your own, or choose from the following. If you choose your own, you're looking for similar or the same length of tongue twister.
  - a. We supply wristwatches for witchwatchers watching witches Washington wishes watched.
  - b. A skunk sat on a stump and thunk the stump stunk, but the stump thunk the skunk stunk.
  - c. The two Tibble twins tied tiny twine to twelve teachers' tipping trek tents.
  - d. Round the rough and rugged rock the ragged rascal rudely ran.
  - e. Brisk brave brigadiers brandished broad bright blades, blunderbusses, and bludgeons—balancing them badly
  - f. Imagine an imaginary menagerie manager managing an imaginary menagerie.
4. Practice your chosen tongue twisters. You are aiming for complete vocal clarity (no mistakes, crisp pronunciation, no mumbled words, no stumbles) in how you present them. You also want to present them quickly, and maintain the same vocal clarity.
5. When you're ready, record your performance of the three tongue twisters and submit. Or complete the Written Reflection Questions:
  - a. Reflect on your experience preparing the tongue twisters. Which ones did you choose and why? Did you make the right choice?
  - b. Which one was easy? Which one was most difficult? Where did you struggle the most with the tongue twisters?
  - c. Why is vocal clarity important for an actor?

## PLAYWRITING EXERCISE: IF SPRINKLES COULD TALK

1. **Goal:** To practice the playwriting form
2. Write your response as per the instructions and submit
  - a. Write a half page monologue from the perspective of a pet. If your cat could talk to you, what would they say? What would they want? What would they demand?

## CHARACTER ACTING & ANALYSIS: CHARACTER HAIR AND CLOTHES

While it's important to do a lot of internal analysis for a character, external elements can add a lot of impact to a character as well. What hairstyle does a character choose? What clothing does a character choose?

3. **Goal:** To become a character through hair and clothing choices. Then record/write your response.
4. Your first task is to do your hair in a way you don't normally do. If you have short hair, maybe you can find some hairspray or gel that you can experiment with. If you don't have any to work with, use a hat, or a scarf. The point is to get your hair to a place that is differently than you normally wear it.
5. Your second task is to put on some clothes in a way that you don't normally wear them. Either adapt your current clothes or find, borrow clothes from family members. Is there a colour you never wear? Or a pattern? Do you never tuck your shirt in? Do you never wear socks and sandals? The point is to wear an outfit that is different from outfits that you normally wear.
6. Look at yourself in the mirror (if you have one accessible). The person looking back is definitely not you, they have different hair and a different outfit. So who is this character? Decide the following:
  - a. What's the name for this character?
  - b. How does this character speak? Create a specific greeting for this character?
  - c. How does this character move? Create a specific pose, gesture and walk for the character.
7. Come up with a small piece for your character: They enter, sit, do their greeting, stand and exit.
8. Practice your piece. When you feel ready, record your work and submit. Or, complete a written response (in complete sentences) to the following questions:
  - a. Reflect on the experience. What was it like to change your hair and clothes to create a character?
  - b. How did the external elements affect your character decisions?
  - c. Why are external elements like hair and clothing an important part of character development?

## TECHNICAL THEATRE PROBLEM SOLVING: PROP TO THE RESCUE!

1. **Goal:** To problem solve on a technical theatre problem.
2. Brainstorm, plan, and execute on how you would solve the problem. Then submit what the activity suggests to show your work.
  - a. You are the prop master for an upcoming production. The director has asked for a hand held futuristic looking prop that when used can translate an alien language. But you're currently under quarantine! Create this prop using only items found in your home. Submit video, or a picture of your prop, or a drawing of your prop, or write a one page description of your design. Include a detailed account of how you would use items in your home to make this futuristic looking prop that can translate an alien language.

## VOCAL EXERCISE: SOUND AS ACTION

1. **Goal:** To take on the vocal qualities of an action. Then record/write your response.
2. Find a space where you can make noise.
3. Using the alphabet as dialogue, 'do' the following actions with the voice. What are you able to communicate with just sound?
  - a. bite
  - a. overturn a chair
  - a. push a piece of furniture across the floor
  - a. blow a feather
  - a. cut with a pair of scissors
  - a. chop wood
  - a. sweep the floor
  - a. sneak up on someone
4. Reflect on the activity with either a recorded video response, which includes you demonstrating three of the above actions as sound, or a written response (in complete sentences) to the following questions:
  - a. Reflect on the experience. What was it like to create a sound for an action? What are we able to communicate with just sound?
  - b. Which action was easiest to vocalize? Which action was most difficult?
  - c. How can an exercise like this be useful for an actor?

## PLAYWRITING EXERCISE: WE ARE IN BIG TROUBLE

1. **Goal:** To practice the playwriting form
2. Write your response as per the instructions and submit
  - a. The scene takes place at the mall. Two characters enter. "We are in big trouble" is the first line spoken by one of the characters. Write ten more lines of dialogue between the two characters.

## FORM/STYLE ADAPT

3. **Goal:** To demonstrate your knowledge of a variety of forms and styles.
4. Brainstorm, plan, and execute on how you would present each different of the following styles:
  - a. **Melodrama:** A heightened drama with exaggerated situations and characters. Use of stock characters and music underscoring.
  - b. **Absurd:** The philosophy that "life is meaningless." Characters, stories, and dialogue reject any traditional form. Characters are unable to communicate. Plots do not move forward.
  - c. **Musical:** A piece of theatre where music, song, and dance play an integral part in the storytelling.
5. Use the same simple text for each demonstration. How would you adapt the text, or change the presentation of the text so that someone watching would know which form/style is being demonstrated?
6. **Suggested text:** A nursery rhyme with a defined character. For example, the Itsy bitsy spider.
  - a. If the rhyme has a sing song quality to it, only use that quality if the form/style dictates.
  - b. Feel free to choose your own text, but it should be something short, something you already know so you don't have to memorize it, and something easy to adapt.
7. Then submit a picture, or video, of your form/style demonstrations. OR if you don't have internet/computer access, complete the following questions in a written response:
  - a. Reflect on the activity. What was it like to adapt the same text so that it fits different forms/styles?
  - b. Which of the forms/styles was easiest to adapt?
  - c. Which of the forms/styles was hardest?
  - d. Why is it important for someone studying theatre to have knowledge of a variety of forms/styles?

## TECHNICAL THEATRE PROBLEM SOLVING: SET DESIGN REVOLVE SOLVE

1. **Goal:** To problem solve on a technical theatre problem.
2. Brainstorm, plan, and execute on how you would solve the problem. Then submit what the activity suggests to show your work.
  - a. Your script calls for a revolving stage. But you have no scene shop nor construction crew. Using only items in your own home and your imagination, how would you create a revolving stage element? Submit a video, or a picture of your revolve ideas, or write a one page description of your design. Include a detailed account of how you would use items in your home to create a revolving stage.