



HEAD MENTOR HANDBOOK  
2010-2011  
90 minutes

# Congratulations & Thank You...

... for taking on the additional time and responsibility of becoming a  
... for taking on the additional time and responsibility of becoming a  
Head Mentor for YSF. As we're certain you've witnessed, Head Mentors  
have an incredibly important role in the quality of YSF sessions, the  
enthusiasm of the students, and the achievement of YSF's Program Goals.

As always, we've taken from your experiences in order to improve the  
curriculum. Without you, none of this would be possible. We have also  
aligned ourselves successfully to not only the Visual and Performing Arts  
Standards for California but to the Language Arts Standards as well. By  
incorporating Pre-and Post Tests along with Rubrics (THANK YOU)  
we are now collecting considerable data for our Grant proposals.

Your commitment to the program and it's implementation is really  
shaping great scripts as well as lifting our students self-esteem and  
academic confidence You're really giving children a chance to communi-  
cate with the world. Your work ensures a long-term, sustainable future  
for YSF.

Keep up the good work.

The Young Storytellers Staff

# What Makes a Great Head Mentor?

- Someone who creates a safe, open, and creative group environment.
- Someone who delegates responsibly to other mentors and keeps everyone involved.
- Someone who can read their group and adapt accordingly, and is flexible, not rigid.
- Someone who runs an honest, open group and does not impose a personal agenda or value system.
- Someone who reminds students and mentors alike of YSF's Guiding Principles.
- Someone who has enthusiasm and a childlike attitude without being childish.
- Someone who empowers the writers and the mentors alike.
- Someone who can tie everything together throughout the lesson and at the end of each session.

## The YSF Guiding Principles

**Every student is an inherently brilliant writer.**

**They have no wrong ideas.**

**We are not teachers, but we do have things to teach.**

**The Young Storytellers room is a safe, creative space.**

**Be a mentor, not a writer.**

**And most importantly... *It's all going to be fine.***

# The Breakdown

Every YSF Session will break down in essentially the same way. From week to week you will find yourself spending more or less time within the different areas of the curriculum (for example one week you may be doing group storytelling for a majority of the session, the next more writing). This is as it is meant to be. Remember, just as you tell your mentors that everything will be okay, so you should remind yourself. Every session is a unique mix of mentors and students, and we encourage you to embrace the organic nature of your group.

Of course, it is important to remember that YSF is an arts education program with an emphasis on writing. Keeping the end goal in mind - each student completing a script, and understanding all of the elements of storytelling that went into it - can help keep you and your group focused.

Each session will have the following topic layout and sections:

- Learning Objective: Theme of the week's lesson (shown as the headline in this handbook)
- Elements of Story: What specifically you are teaching that week
- Vocabulary: Words to incorporate into your lessons

First 1/2 Hr. (approx)

- Warm-Up (*Gameplay & Getting Started*)
- What They Already Know (*Begin the lesson, showing that they know things already; introduce specific concepts for the day*)
- Getting Smarter (*What you can teach them; what they can teach you*)

Second 1/2 Hr. (approx)

- Becoming an Expert (*Meaningful Writing time that incorporates the day's lessons*)
- Making Connections (*constructively critiquing each others work*)
- Take Home (*the Assignment for the following week's story time*)

# The Breakdown

## WEEK BY WEEK MAP:

WEEK 1: What's My Story?

WEEK 2: Log Line Mad Libs

WEEK 3: Outline-Map

WEEK 4: Screenplay Format

WEEK 5: Writing

WEEK 6: Details

WEEK 7: The Rewrite

WEEK 8: BIG SHOW!

WEEK 9: Wrap Party

## EVERY SESSION:

- Call the school in the morning to see which kids are absent and inform mentors. Try to check in with your liaison as much as possible, this will make everything go more smoothly.
- Check in with the school upon leaving for next week's schedule-see about half days, Parent Conferences, Testing days and random Field Trips we may not know about.
- Have fun.

# Week 1: What's My Story?

## Elements of Story

Beginning, middle, end, character, setting, conflict, goal, and lesson

## Vocabulary

Protagonist and Antagonist

## Warm-Up

**Warm Up** : Crazy 8's,, Nasa- Shake Out, Name Adjective Image Game

**Introduce philosophy:** We are here at your disposal to help you write the most amazing **screenplay** you can imagine and invite actors to come perform them for you. We are here because we know how amazing you are and we believe you all are capable of writing brilliant stories. You are now 'screenwriters.'

**Agreements:** Make a list on poster board and have the writers sign it. Include agreements about what we can/cannot write about.

## What They Already Know

**Bad Stories:** Begin session with several mentors telling 'bad' stories that are missing basic elements such as beg, middle, end, characters and events. This should begin a basic discussion about what every story needs.

List Basic Elements on the board: beg, middle, end, character, goal, conflict, lesson, resolution, setting, and climax

## Getting Smarter

**Discuss:**

- What kind of stories are there?
- What would your favorite stories be like if they had no goal, conflict or lesson. Why are these crucial to a good, engaging, exciting story?

Storytelling Circle:

- **Tell a story about your name.**
- **What animal would you be and why?**
- **Theatrical Exercise:**  
Shoe Character Game

## Becoming an Expert

**Writing Prompt:** Something you don't know about me is...

Free write, five minutes or longer, without stopping. Everyone participates.

## Making Connections

**Share:** Writing

## Notes

## Week 2: Log Line

### Elements of Story

Summary

### Vocabulary

Log Line Mad Libs

### Warm-Up

**Warm Up:** Kitty Wants a Corner

### What They Already Know

**Review:** Basic Elements-List them on the board.

### Getting Smarter

**The Line- Up:** Mentors stand out of order in a line holding elements while writers discuss what order they should be in and make adjustments.

**Handshake Image Story-** two people shake hands, freeze, what's the story?

**The Wind Comes and Takes Away-** 1) basic 2)love/want/goal 3)hate/fear 4)places I've been 5)lessons I've learned about life.

### **Divide a Heart:**

- Divide a page in your notebook into quarters.
- Top Left- write 3 things you want/love/a personal **goal**.
- Top Right- write 3 possible **conflicts**/fear/hate.
- Bottom Left- write 3 completely different **settings**.
- Bottom Right- write three possible **lessons**.

### **THEN:**

- Take different parts of different people's divided page and create story ideas together as a group.

Guess what we just did- we wrote LOG LINES. Log Lines are the 'What Is It About' of your story. Have you ever sat and gone through movies trying to decide which one to watch? The major question always is 'What Is It About?' It's about a guy.....If you can't answer that question you probably won't see the movie. You want people to want to see your movie.

## Becoming an Expert

**Log Line Mad Libs:** On the board write...

Summary=Log Line

In a \_\_\_\_\_, \_\_\_\_\_ \_\_\_\_\_, \_\_\_\_\_, so \_\_\_\_\_ and learns \_\_\_\_\_.  
setting, character goal, conflict, resolution lesson.

Now have them fill in the blanks. 3 examples.

Go write your own Log Lines!!

Example:

In a park, Michael Jackson wants to play soccer, but he loses a family member! But he goes to the funeral and learns not to touch his bro's stuff!

In the dinosaur era, a robot wants a hovercraft, but he can't get a car, so he gets his license and learns to do his homework by watching TV!

In a haunted house, a rock star wants to ride with dolphins but he's too afraid of spiders, so he teaches the dolphins to eat the spiders, and learns to never give up on your dreams.

## Making Connections

**Share:** Potential Log Lines

# Week 3: Beat Sheet

## Elements of Story

Sequence of events- **5 page scripts only!!**

## Vocabulary

### Warm-Up

**Warm Up:** Soap Box Rant

**Review:** Log Line.

## What They Already Know

Review Basic Storytelling Elements

Storytelling Circle: What is your most Dramatic Life Moment?

## Getting Smarter

### **Discuss**

How do you get a story from A-C? From the beginning, through the middle, and to the end?

What basic elements do you need in the beginning?

What basic elements do you need in the middle?

What basic elements happen at the end?

One person give me the events of your morning. Break this down into a log line and then a list of basic elements.

Then make it into a story. Then apply a story from Pixar.

## Becoming an Expert

**Writing:** This is a chronological series of events that makes your story go from beginning, middle and end and make sense. You will need only two sentences explaining each beat, and that is perfect.

**Mentors:** Open ended questions- who, what, when, and where. Tell me more about that. Describe that to me.

## Making Connections

**Share:** Beat sheets.

### Take Home

You want them to leave the day with a one page summary of their story. A basic list of events as they see them happening. A map from beginning to end.

Example:

In a time before time, there was a little girl that wanted to ride a unicorn, but she had an evil mother who wouldn't let her out of her site, so she uses her friends in the forest to set her free and learns to trust in love.

BEGINNING: (first 2 pages)

Setting

Protagonist

Goal

The big thing that happens that starts the story

MIDDLE: (next 2 pages)

Antagonist

Conflict

Attempts at getting the goal

END: (Last page)

Climax

Resolution

Lesson

# Week 4: Screenplay Format

## Elements of Story

Screenwriting- 5 page scripts only!!!

### Vocabulary

Parentheticals

### Warm-Up

**Warm Up:** Yes, and....group story.

### What They Already Know

What is a screenplay and how is it different then a regular play or story?

### Getting Smarter

**Discuss: a screenplay is different because of DIALOGUE and ACTION and the fact that it is meant to be performed not just read.**

What are those- you might ask- well take a look at this script I have for you.

- Read the script.
- Break down the script- show me where setting is, events, etc.
- Write a **scene** together.
- **Slug line**, action, **dialogue** and **parentheticals**.
- **Parenthetical** Game
- A sequence of events is also a sequence of scenes moving the story along.
- Discuss scene transitions- Why do we need transitions? Why do we need to start a new scene and when do we start it?
- Each scene has a beginning, middle and end.

### Becoming an Expert

**Writing:** Write your first scene

**Mentors:** Stick to screenplay format

### Making Connections

**Share:** a scene.

### Notes

# Week 5: Writing!

## Elements of Story

The End- **5 page scripts only!! GET TITLES**

## Vocabulary

Denouement

## Warm-Up

**Warm Up:** Columbian Hypnosis

**Review:** Screenplay format

## What They Already Know

How important are endings? Why are they important?

## Getting Smarter

### **Discuss:**

What elements do you think should be in the denouement? What is the final most important lasting image or scene that you want to leave with your audience.

Really think about this. It is the last impression you will leave with everyone. Make it a spectacular one.

Now go write your little hearts out.

## Becoming an Expert

### **Write:**

- Then come up with your **BEST TITLE EVER**.
- A title that says 'What it is About' in a **Clever** way.

**Mentors:**

- “and then what happened”
- Tell us where your story begins.
- Tell us what everything depends on (either your character getting or not getting what they want (in your story)).
- Describe the moment it all changes (the climax).
- Tell us what complicates things (conflict)
- Tell us where it all ends (denouement or resolution).
- What does everybody want /goal (in your story)?
- What does everybody fear/conflict (in your story)?
- Does audience or character learn the lesson?
- What is it you want the audience to learn or take away from seeing your story?
- Should be easily broken down into scenes.

**Making Connections**

**Share:** Best title ever.

**Notes**

## Week 6: Details

### Elements of Story

If it's not on the page, it's not on the stage.

### Vocabulary

Dialogue

### Warm-Up

**Warm Up Game:** 3 Changes , Gibberish Interpreter, Egg Timer

### What They Already Know

How important are details to a story? Why are they so important?

### Getting Smarter

**Discuss:** In screenwriting- " if its not on the page it's not on the stage."

**Dialogue Game.** Also- in the action however it is extremely important to describe things specifically and with detail.

**Example-** -Boring Mcdonalds scene, make a sentence better

### Becoming an Expert

**Writing:** Finish Scripts

**Mentors:** Action and dialogue!

### Making Connections

**Share:** Questions to ask each writer:

- Who is your main character?
- What do they want?
- What's their conflict?
- How do they solve it?
- What's the lesson?
- What's your theme?

### Notes

# Week 7: The Rewrite

## Elements of Story

Rewriting- 5 page scripts only!!!

### Vocabulary

Editing

### Warm-Up

**Warm Up:** Weather Report

### What They Already Know

What do you need to leave in and what do you need to take out? **5 page stories.**

### Getting Smarter

**Discuss:** Sometimes you need to delete scenes or add scenes for a story to make sense.

**Share:** If you could change one thing about yourself...

**Egg Timer Exercise**

### Becoming an Expert

**Writing:** Finish Scripts

**Mentors:**

- What is the theme or purpose of your story? What are you trying to say?
- What relationships are important to your character? Why?
- What does your character want?
- Where does your story take place?
- Why is that important to the story?
- What is the conflict of your story?

### Making Connections

Talk about expectations and hopes for the Big Show. Send them home with their poster board to make posters for their movies at home. Tell them to write their One Line on them.

### Reminder

**Send scripts to Arrowyn before Big Show.** Remind mentors to highlight and copy scripts. Plan Wrap Party. Confirm actors. Email PDF's to Arrowyn and don't forget to make scripts for your school. All scripts also need title pages.

## Week 8: The Big Show

**Remember - This is their show! THE WRITER'S ARE THE STARS OF THE SHOW. Celebrate them as a group and as individuals as much and as often as possible: You cannot overdo it. This is a once in a lifetime experience for them, help it be the best it can be.**

### **WHAT YOU NEED:**

- Your amazing energy.
- All Scripts - Highlighted.
- Be a STAGE MANAGER tonight. Time is of the essence.
- YSF will bring the banner, carpet, and VIP badges.
- Remember to keep your receipts up to 50 dollars to be reimbursed for.

### **TIMELINE:**

**UPON ARRIVAL:** Greet actors.

**ACTORS ARRIVE:** play a game- Handshake Image Story/Who started the motion/What am I doing?/New York Lemonade/Kitty Wants a Corner- actors audition- then casting begins.

**20 MINUTES BEFORE SHOW:** Cast in the Program Order, so the actors and the mentors know the running order. Have them on deck and ready to cast to save time.

While kids are casting, or just before, give your actors the pep talk. Make sure they know that there is no such thing as overacting. Encourage broad choices, the kids will love it. Tell them to respect the words in the scripts: do not improvise words, , only the physical action. Remind the Narrator that they need to be just as animated as the actors - they are a character even as a narrator.

Most importantly, tell the actors to be loud (and remind them of this during the show if necessary). If the audience can't hear, they get bored. And generally speaking, louder, faster, funnier is a good rule to follow.

### SHOWTIME SCRIPT TO FOLLOW:

- Who and what is YSF- what have we been doing the past 7 weeks?
- This is magical- all the words are their own, their own, their own!
- The actors had no time to prepare- all will be improvised.
- Look for story elements.
- What makes a good audience?
- Make sound effects
- Thank the school.
- Thank the Mentors.
- Bring the writers down the red carpet from the back one at a time- saying their name, they do their walk, even say something they like- paparazzi optional.
- In the middle tell them what a great audience they are (if they are) and have them do a Nasa- Shake out.
- Make sure the mentors introduce the writers, say what they loved about them, then the writer reads their log line and then the mentor asks the writer what their favorite part of the YSF experience was.

### END:

- Let the audience know when there are two scripts left.
- After final story, bring the Young Storytellers up on stage for a bow. Give the actors another round of applause. Thank your mentors again.
- Remind them all we are a non-profit foundation in over 30 schools around Los Angeles and **please direct them to the website for more information at [www.youngstorytellers.com](http://www.youngstorytellers.com)** and that we are in over 30 different schools around LA.
- Say good night. Job well done.
- Clean up, go home knowing you orchestrated something incredibly special that touched the lives of an entire community. You did a fabulous job.

# Week 9: Wrap Party

## Elements of Story

Review!

### Vocabulary

Write all words on the board: protagonist, antagonist, log line, beat sheet, denouement, and parenthetical.

### Warm-Up

- Warm Up Game: Who started the motion.
- Review all the elements of the last 8 weeks
- Pass out post-test. Explain- this is not a test, test.

### What They Already Know

How do you think any of the tools you learned here help you in other areas?

## Getting Smarter

### **Storytelling Circle:**

- Hi/Low of the whole experience.
- Two Likes and a Wish.
- Tell us your favorite moment of the Big Show
- What would you change in your story if you could
- Did anyone identify any themes from the Big Show?
- Review Journals

### Making Connections

**Discuss:** The importance of storytelling in our lives. Why are they important?

- Talk about careers as a writer
- Pass the squeeze

## APPENDIX: Games and Exercises

### 1, 2, 3

One mentor and one student pair up and stand facing each other. One person begins by saying 1, the second person says 2, the first person says 3, the second person says 1 and so on trying to go as fast as possible while keeping the numbers correct. To make it more difficult- add movement and change numbers to sounds with movement.

### GROUP STORY\*

**Purpose:** To listen with full awareness and understanding to the words of a story.

**Focus:** On full physical attention to the words of a story.

**Description:** Large group sits in a circle. Sidecoach chooses one player to begin telling a story. The story can be known or made up.

**Some ideas to make it more challenging:**

1. At any moment in the story, the sidecoach points at random to a player who must immediately pick up where the last player left off, even if in the middle of a word. Players are not to repeat the last word of the previous storyteller. Example: First player, "The wind blew ... " Second player, "the hat off his head."

2. To keep players at high energy levels and totally involved with the process, the sidecoach must catch them off balance, in the middle of a thought or sentence.

3. Pre-planning what to say fragments and alienates players. Point to the player least expecting it. Spontaneity results only when players stay with the moment the story is being told.

4. Let the player who has difficulty in finding words speak no more than a few words at a time at first, but surprise that player by returning to him or her again and again for a few words until the fear of failing is dissipated.

**Variation:** When players become familiar with this game, have them attempt to build sentences one word at a time, one word per player.

**Sidecoach:**

Keep the story going! Don't plan ahead! Aim for one story, one voice!

### CRAZY 8'S

**For energy building.** Everyone stands in a circle and one person starts the countdown with their right hand, shaking it 8 times while counting aloud (1,

2, 3, 4, 5, 6, 7, 8), then same with the left hand, then right foot and left foot. Then it's back to the right hand for a seven count, then left hand, right foot, left foot, etc... By the time you reach one you look like a crazy person.

### COLOMBIAN HYPNOSIS

Partner up. Person A holds out their hand like a traffic cop signalling stop. Person B puts their face 6 inches from A's hand. A then leads, moving their hand, and person B must follow. It is both players job to keep the distance - you're not trying to trick the other person. Can be done with one leader and 2 face followers as well.

### DIALOGUE GAME

Have all the writers write a sentence describing two characters doing something and why. Read them all out loud but pick the three best for exercise. Then read one- this is how this would read at the big show- or it could look like this- have two mentors act it out with dialogue. now go through and find all the sentences that can be turned into dialogue.

### EGG TIMER

First the students have to tell their story to their mentor in 3 minutes- then two minutes- and then 1 minute.

### FORTUNATELY/UNFORTUNATELY

Begin in a circle, first person says Fortunately I won the lottery (or something like that) then the next person has to say Unfortunately I killed someone for it to which the next person has to add but Fortunately I....

### GIBBERISH INTRODUCTION & INTERPRETER\*

**Purpose:** To be introduced to the possibilities in nonverbal communication.

**Focus:** On dialogue

**Description:** Gibberish is the substitution of shaped sounds for recognizable words. Gibberish is a vocal utterance accompanying an action, not the translation of an English phrase or sentence. Ask the whole group to turn to neighbors and carry on conversations as if speaking an unknown language. Players should converse as if making perfect sense.

For Gibberish Interpreter, have two mentors carry on a gibberish conversation. Have the students act as "interpreters" making up dialogue.

**Notes:**

1. For ESL students or students struggling with public speaking, contact Ar-rowyn for alternatives.

**Handshake Image Story**

two people walk into the center of the circle and shake hands. Yell FREEZE. Now- go around the circle, asking for different interpretations of this image. Who are they? What is their relationship to each other? Then- have one hand shake person leave the scene and keep one standing there with their hand out, still frozen. Tell the circle to think about this image- what physical image could they add to this one to tell a COMPLETELY DIFFERENT story. Don't let them come in until they have an image in mind and they raise their hands. Once they assume their position- ask for interpretations. Make them search for the less obvious ones.

**KITTY WANTS A CORNER**

**An Improv game to loosen everyone up.** Everyone stands in a circle. One person is the Kitty. The Kitty goes to each person saying (preferably in a strange voice) "Kitty wants a corner," and the person they are asking answers (in hopefully an even stranger voice) "Not here, try my neighbor!!" as they point to either the left or right of them. While this is going on, the rest of the players behind or around these two are making eye contact and trying to switch places without getting caught by the Kitty. If the Kitty reaches one of the empty spaces before one of the other players, the other player becomes the new Kitty. It's very fast and very fun and can get quite chaotic. Make sure they make eye contact before moving.

**THE LINE UP**

**Gives a visual to story structure and allows student's to explore what they know about story elements.** *To be done after mentors tell the bad stories and you begin talking about all the elements of story structure (Beginning, Middle, End, etc.) As the students start shouting out the elements, the mentors write each one on a big sheet of paper. Then, the mentors line up holding the elements in a random order, and the kids arrange them in a classic story structure order. Apply the elements to a story they all already know, like Finding Nemo or Shrek.*

## LEMONADE

A detail game where you make a pitcher of lemonade. You know the ingredients - lemons, water and sugar. 1st round, throw all the lemons, water and sugar into a pitcher (unpeeled, unmeasured) and call it lemonade. Then let the kids correct you by adding details (“peel the lemons” “this much sugar” “stir it”).

## NASA SHAKE OUT

**A YSF classic original.** *Makes the space and time special, ultra-creative, and different from everywhere else they go during the day. Basically, put your hands in the air, stretch up, count from 3, and bend over, yell, and shake your hands out. Especially fun if you meet in a library - the students will think you're such a rebel.*

*“This is a special activity developed by NASA for astronauts when their heads were too clogged with science and information. You all have been in school all morning and your brains are filled with smart stuff- so we use what NASA developed to clear out the brain fog and make room for fun and imagination.”*

## NEW YORK\*

**Purpose:** To be introduced to the possibilities in nonverbal communication.

**Description:** The players divide into two equal teams and stand on parallel goals twenty or more feet apart. First team decides on a trade, an occupation, to be acted out and then advances toward the other team while the following dialogue takes place:

First team: Here we come.

Second team: Where from?

First team: New York.

Second team: What's your trade?

First team: Lemonade.

Second team: Give us some (if your not afraid).

The first team's players come as near to the second as they dare and act out their trade, or occupation, each in his or her own way. The second team tries to identify what is being acted out; and when one player identifies the trade correctly, the first team runs for its home base, while the second team tries to tag them. All who are tagged have been captured and join the taggers' side. Second team chooses a trade and the dialogue is repeated, followed by the acting, as before. Both sides have the same number of turns, and the one having the largest number of players at the end wins.

## NON-SEQUENTIAL LIST

In a circle turn to the person next to you and say a word. For example, "Apple." Then the next person must say a word that has absolutely nothing to do with apples, like "doorknob." Continue around the circle.

## ONE TOWARDS/ONE AWAY

Mix up the group standing in the room. Tell each person to silently pick two people out of the group, without letting them know, and decide which of their two people they will be moving towards and which they will have to avoid. Then say Go and everyone tries to move towards their person and away from their other person.

## Originality Game

Two mentors say they wrote a scene last night. They act out a scene from Finding Nemo. Okay- how fast did we know that was Finding Nemo? Now act it out with same story but different characters? Need to be original.

## PASS THE CLAP

**To focus energy.** Standing in a circle, one person starts a clap, clapping once while making eye contact with the person to their right. The person they make eye contact with claps at the same time with them, thus catching the clap. They then repeat this, passing it to the person to their right side, making the same eye contact. It should continue going around the circle a few times, gaining momentum and speed until you or someone else stops it by yelling "I caught the Clap!," much to the amusement of other mentors.

## THE PITCH

One kid from each group is chosen to "pitch" their script to a Head Mentor, who acts as the Studio Executive. Mentors should have fun doing this as the students. The studio exec can press for details, and more knowledge, "What's the character's goal. I'd like it better with a lesson..." To keep everyone involved you can assign students to other roles: agent, assistant, MPAA ratings advisor, etc.

## RELATING AN INCIDENT ADDING COLOR\*

**Purpose:** To add dimensions to Where, both in perceiving and describing.

**Focus:** On seeing an incident in full color as it is being told.

**Description:** Two players. A tells 8 a simple story (an incident limited to five or six sentences). B then retells the same story, adding as much color as possible.

Example: A narrates: "I walked down the street and saw an accident between a car and a truck in front of the school building ..." 8 retells: "I was walking cheerfully down the grey street and saw an accident between a green car and a brown truck on the icy street in front of the red brick school ..."

**Notes:**

1. The purpose of the game is for the listener to see the incident in full color at the moment of listening to it.
2. Other qualities may be substituted for color (texture, odor, sounds, shapes), as may adverbs and adjectives.

### SOAP BOX RANT

Set up a chair. Have the kids get up on it and rant about whatever they want for 30 seconds.

### THREE CHANGES\*

**Purpose:** To improve players' powers of observing.

**Focus:** On other player to see where changes were made.

**Description:** Full group counts off into teams of two players each. All teams play simultaneously. Partners observe one another, noting dress, hair, accessories, and so on. Partners then turn backs on each other and each makes three changes in personal appearance: they part hair, untie a shoelace, switch watch to the other arm, etc. When ready, partners again face each other and each tries to identify what changes the other has made.

### WALK, STOP, JUMP

Give the following instructions: When I say walk, everyone stops. When I say stop, everyone walks. When I say jump, everyone yells their name. When I say name, everyone jumps." Begin with a command. After some practice, add onto it. For example, Sit means bend and bend means sit...

### WEATHER REPORT

A report on your mood put in terms of the weather. Go around the circle. "I'm feeling cloudy with a chance of showers." etc.

## WHO STARTED THE MOTION?\*

**Purpose:** To view others critically.

**Focus:** On trying to keep the center player from finding the leader who starts the motion.

**Description:** Players stand in a circle. One player is sent from the room while another player is selected to be the leader who starts the motion. The outside player is called back, stands in the center of the circle, and tries to discover the leader who is leading the other players through different motions (moving hands, tapping feet, nodding heads, etc.). Leader may change motions at any time, sometimes even when the center player is looking directly at the leader. When the center player discovers the leader, two other players are chosen to take their places.

**Sidcoach:** (Only if leader does not change the motion often enough):

Leader, change your movement when you get a chance!

Watch for the change, other players, without giving the leader away!

## THE WIND COMES AND TAKES AWAY

Form a circle. One person stands in the middle and says something that the wind takes away ("The wind comes and takes away everyone wearing blue"). Everyone in the circle who is wearing blue must switch places with someone else who is wearing blue. Whoever is left out takes the middle place. Add depth to the questions as you go. Some suggestions: the wind comes and takes away everyone with a brother; everyone who wants to be an astronaut; everyone who has cried while watching a movie, etc....

# Glossary

Week 1:

**Protagonist**- the main character of a play and the character with whom the audience identifies most strongly

**Antagonist**- A person, a situation, or the protagonist's own inner conflict in opposition to his/her goals.

Week 2:

**Log Line**- one or two sentences describing your movie.

Week 3:

**Beat Sheet**- a chronological list of events in three acts.

**Scene**- the place in a screenplay where specific action occurs.

Week 4:

**Resolutions**- the action of solving a problem.

**Denouement**- the final resolution of the conflict in a plot

Week 5:

**Parentheticals**- words placed between parentheses that tell how to say a line.

Week 6:

**Dialogue**- when two characters in a scene have a conversation.



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