



# DISCOVER



## 4-H THEATRE ARTS CLUBS



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### Description

The Discover 4-H Clubs series guides new 4-H volunteer leaders through the process of starting a 4-H club or provides a guideline for seasoned volunteer leaders to try a new project area. Each guide outlines everything needed to organize a club and hold the first six club meetings related to a specific project area.

### Purpose

The purpose is to create an environment for families to come together and participate in learning activities that can engage the whole family, while spending time together as a multi-family club. Members will experiment with new 4-H project areas.

### What is 4-H?

4-H is one of the largest youth development organizations in the United States. 4-H is found in almost every county across the nation and enjoys a partnership between the U. S. Department of Agriculture (USDA), the state land-grant universities (e.g., Utah State University), and local county governments.

4-H is about youth and adults working together as partners in designing and implementing club and individual plans for activities and events. Positive youth development is the primary goal of 4-H. The project area serves as the vehicle for members to learn and master project-specific skills while developing basic life skills. All projects support the ultimate goal for the 4-H member to develop positive personal assets needed to live successfully in a diverse and changing world.

Participation in 4-H has shown many positive outcomes for youth. Specifically, 4-H participants have higher participation in civic contribution, higher grades, increased healthy habits, and higher participation in science than other youth (Learner et al., 2005).

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## Utah 4-H

4-H is the youth development program of Utah State University Extension and has more than 90,000 youth participants and 8,600 adult volunteers. Each county (Daggett is covered by Uintah County) has a Utah State University Extension office that administers the 4-H program.

## The 4-H Motto

"To Make the Best Better!"

## The 4-H Pledge

I pledge: My HEAD to clearer thinking, My HEART to greater loyalty, My HANDS to larger service and My HEALTH to better living, For my Club, my Community, my Country, and my world.

## 4-H Clubs

What is a 4-H Club? The club is the basic unit and foundation of 4-H. An organized club meets regularly (once a month, twice a month, weekly, etc.) under the guidance of one or more volunteer leaders, elects its own officers, plans its own program, and participates in a variety of activities. Clubs may choose to meet during the school year, only for the summer, or both.

## Club Enrollment

Enroll your club with your local Extension office. Each member will need to complete a Club/member Enrollment form, Medical History form, and a Code of Conduct/Photo Release form (print these from the [www.utah4h.org](http://www.utah4h.org) website or get them from the county Extension office).

## Elect Club Officers

Elect club officers during one of your first club meetings. Depending on how many youth you have in your club, you can decide how many officers you would like. Typical officers will include a president, vice president, pledge leader, and secretary. Other possible officers or committees are: song leader, activity facilitator, clean-up supervisor, recreation chair, scrapbook coordinator, contact committee (email, phone, etc.), field trip committee, club photographer, etc. Pairing older members with younger members as Sr. and Jr. officers may be an effective strategy to involve a greater number of youth in leadership roles and reinforce the leadership experience for both ages. Your club may decide the duration of officers—six months, one year, etc.



## A Typical Club Meeting

Follow this outline for each club meeting:

- Call to order—President
- Pledge of Allegiance and 4-H Pledge—Pledge Leader (arranges for club members to give pledges)
- Song—Song Leader (leads or arranges for club member to lead)
- Roll call—Secretary (may use an icebreaker or get acquainted type of roll call to get the meeting started)
- Minutes of the last meeting—Secretary
- Business/Announcements—Vice President
- Club Activity—arranged by Activity Facilitator and includes project, lesson, service, etc. These are outlined by project area in the following pages.
- Refreshments—arranged by Refreshment Coordinator
- Clean Up—led by Clean-up Supervisor



## Essential Elements of 4-H Youth Development

The essential elements are about healthy environments. Regardless of the project area, youth need to be in environments where the following elements are present in order to foster youth development.

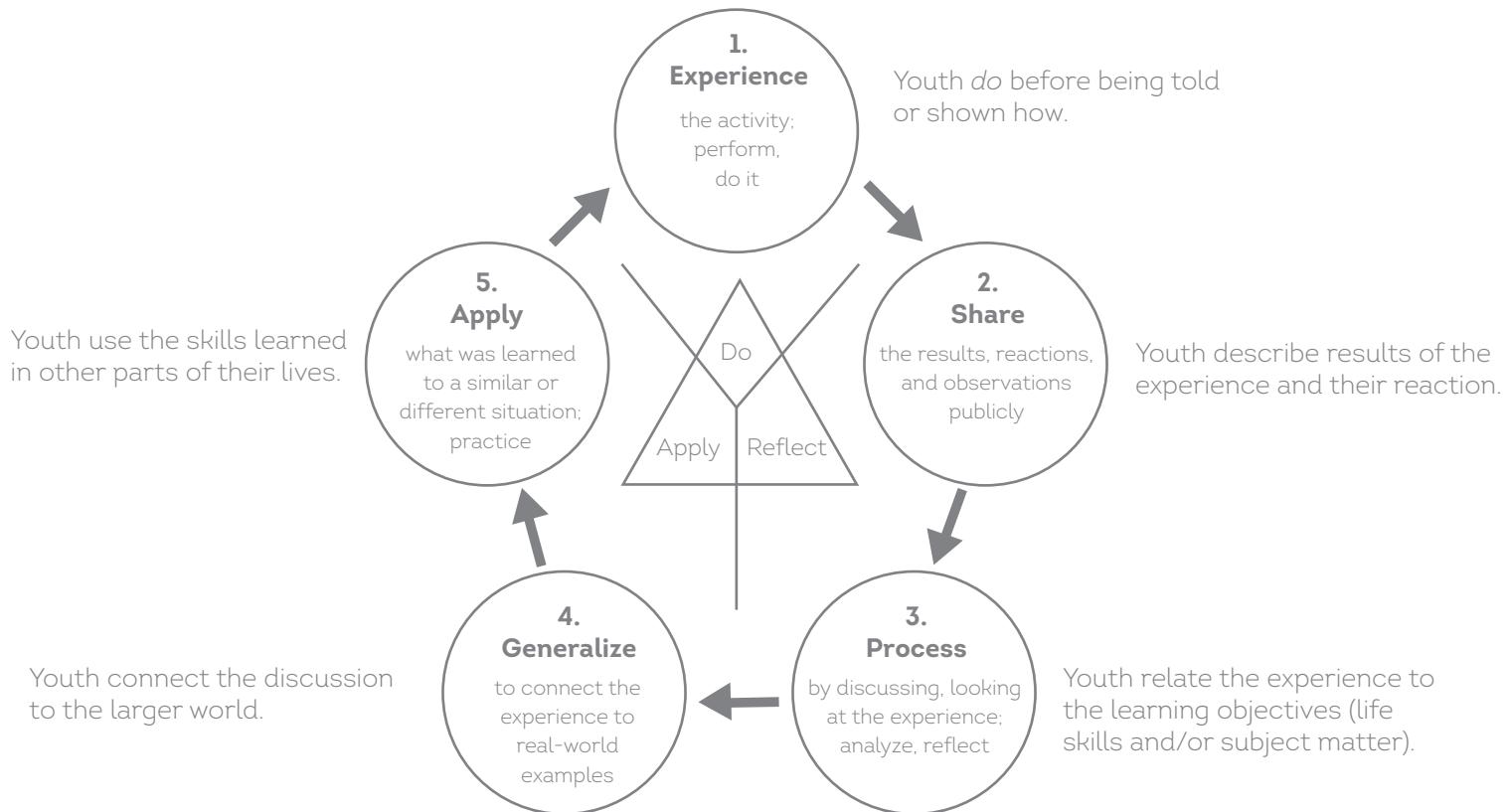
1. **Belonging:** a positive relationship with a caring adult; an inclusive and safe environment.
2. **Mastery:** engagement in learning; opportunity for mastery.
3. **Independence:** opportunity to see oneself as an active participant in the future; opportunity to make choices.
4. **Generosity:** opportunity to value and practice service to others.

(Information retrieved from: <http://www.4-h.org/resource-library/professional-development-learning/4-h-youth-development/youth-development/essential-elements/>)



## 4-H "Learning by Doing" Learning Approach

The Do, Reflect, Apply learning approach allows youth to experience the learning process with minimal guidance from adults. This allows for discovery by youth that may not take place with exact instructions.



## 4-H Mission Mandates

The mission of 4-H is to provide meaningful opportunities for youth and adults to work together to create sustainable community change. This is accomplished within three primary content areas, or mission mandates, - citizenship, healthy living, and science. These mandates reiterate the founding purposes of Extension (e.g., community leadership, quality of life, and technology transfer) in the context of 21st century challenges and opportunities.  
(Information retrieved from: [http://www.csrees.usda.gov/nea/family/res/pdfs/Mission\\_Mandates.pdf](http://www.csrees.usda.gov/nea/family/res/pdfs/Mission_Mandates.pdf))

- 1. Citizenship:** connecting youth to their community, community leaders, and their role in civic affairs. This may include: civic engagement, service, civic education, and leadership.
- 2. Healthy Living:** promoting healthy living to youth and their families. This includes: nutrition, fitness, social-emotional health, injury prevention, and prevention of tobacco, alcohol, and other drug use.
- 3. Science:** preparing youth for science, engineering, and technology education. The core areas include: animal science and agriculture, applied mathematics, consumer science, engineering, environmental science and natural resources, life science, and technology.

# Getting Started



## Getting Started

1. Recruit one to three other families to form a club with you.
  - a. Send 4-H registration form and medical/photo release form to each family (available at [utah4h.org](http://utah4h.org))
  - b. Distribute the Discover 4-H Clubs curriculum to each family
  - c. Decide on a club name
  - d. Choose how often your club will meet (e.g., monthly, bi-monthly, etc.)
2. Enroll as a 4-H volunteer at the local county Extension office (invite other parents to do the same)
3. Enroll your club at the local county Extension office
  - a. Sign up to receive the county 4-H newsletter from your county Extension office to stay informed about 4-H-related opportunities.
4. Identify which family/adult leader will be in charge of the first club meeting.
  - a. Set a date for your first club meeting and invite the other participants.
5. Hold the first club meeting (if this is a newly formed club).
  - a. See *A Typical Club Meeting* section above for a general outline.
    - i. Your activity for this first club meeting will be to elect club officers and to schedule the six project area club meetings outlined in the remainder of this guide. You may also complete a-d under #1 above.
    - b. At the end of the first club meeting, make a calendar outlining the adult leader in charge (in partnership with the club president) of each club meeting along with the dates, locations, and times of the remaining club meetings.
6. Hold the six project-specific club meetings outlined in this guide.
7. Continue with the same project area with the 4-H curriculum of your choice (can be obtained from the County Extension Office) OR try another Discover 4-H Club project area.



## Other Resources

Utah 4-H website: [www.Utah4h.org](http://www.Utah4h.org)

National 4-H website: [www.4h.org](http://www.4h.org)

4-H volunteer training:

To set up login:

<http://utah4h.org/htm/volunteers/get-involved/new-volunteer-training>

To start modules: [\(password = volunteer\)](http://4h.wsu.edu/volunteertraining/course.html)

## References

Information was taken from the Utah 4-H website ([utah4h.org](http://utah4h.org)), the National 4-H Website ([4h.org](http://www.4h.org)), the Utah Volunteer Handbook, or as otherwise noted.

Lerner, R., M. et al., (2005). Positive youth development, participation in community youth development programs, and community contributions of fifth grade adolescents: Findings from the first wave of the 4-H Study of Positive Youth Development. *Journal of Early Adolescence*, 25(1), 17-71.

**We would love feedback or suggestions on this guide; please go to the following link to take a short survey:**

<http://tinyurl.com/lb9tnad>



# 4-H THEATRE ARTS CLUB

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# 4-H Club Meeting 1

## Imagination



### Supplies

- Aluminum foil in varying lengths
- Numerous objects that can be held in your hand
- Pillows or chairs for seating

Lesson one contains activities that help participants explore their imagination. Imagination can include all the senses. Imagination can allow you to travel anywhere in the world and beyond! You can do and be anything you want. Imagination strengthens creative abilities.

Imagination and pretending are considered a child's profession, but as the child matures and the real world sets in, imagination starts to dwindle. This lesson is to prime the pump of imagination and start the creative juices flowing. Theatre is all about imagination so let the creativity begin!

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## Activity One: *Guided Imagery*



(adapted from Matt Buchanan at Childdrama.com)

Use the following narrative or make up one of your own to explore imagination, focus senses, and create environment. Pause whenever necessary to allow the thinking and feeling called for to happen. (Narrative may be lengthened or shortened according to age of group.)

### The *Trip*

For this exercise you must find your own comfortable space. I will be telling a story in which the main character is you. As you listen to the story, you must imagine that it is actually happening to you. You should concentrate especially on your five senses—your sense of touch, your sense of smell, your sense of taste, your sense of sight and your sense of hearing. You will not be actually moving around or “acting out” the story—this isn’t that kind of exercise. Instead, you will be using your senses in your imagination to EXPERIENCE the story.

It will be extremely important as our story unfolds that you DO NOT MAKE ANY SOUNDS. Your classmates will be trying very hard to listen to the sounds in their imaginations, and real sounds will make that very difficult. Similarly, of course, you must not move around or touch anyone else in the room. Concentrate on your senses in your imagination.



To begin our story, I want you to think of a place that is just yours. It might be your room, or if you share a room, your special part of the room. It might be a fort or a special place outside that you like. You will decide what the place is, but it should be a place that is private and special to you.

Imagine that you are in your special place now. Look around. Look CAREFULLY. Use your sense of sight to take in all of the details you can, even the ones you may never have noticed before. Maybe there are little cracks in the ceiling, if there is a ceiling. Maybe there are colors or textures you've never noticed before. It's amazing how many things we see every day but never really SEE. Now listen. Listen to all the sounds in your special place. Even a very quiet place has lots of sounds if you really listen. Maybe there is the sound of your house shifting. Maybe there is traffic in the distance. You must listen for the special sounds of YOUR place. And smells. Nearly everything in the world has its own smell. Maybe you've never noticed the smells of your special place, but I'll bet they feel comfortable and safe. See if you can identify several smells. Wood has a smell. Earth has a smell. Your place probably smells like you, too. Really breathe in the smells of your special place. The air may even have a taste—see if it does. Now take your hand and touch various things in your space. Feel the textures and temperatures of your space. Are the surfaces rough or smooth? Warm or cool? Damp or dry? Really explore your space with your sense of touch.

Now, as you sit in your special place, I want you to think of a trip you would like to take. Think of someplace else you might like to go. It might be someplace very close by or someplace halfway around the world. You must choose for yourself. As you sit in your space, go over in your mind how you would have to travel to get to this other place. For some of you, the whole trip could be made on foot. Some of you will realize you'd have to take a car, and some probably even a plane or a boat. Some of you might need a spaceship. But I want you to carefully think of all the steps your travel would take. For instance, if you would have to take a plane, you would first have to get in a car or a taxi, then drive to the airport, etc. Think of ALL the steps.

We've decided to take the trip. It is time to pack our bags. Since only you know where you're going and how long you'll be gone, only you know what you will need to pack. So get out a suitcase or bag—whatever seems appropriate—and begin to pack. As you place each item in the suitcase or bag, examine it carefully with your five senses. What color is it? Does it have a smell? Is it heavy or light? If you shake it, does it make a sound? Does it have a texture? We're going to take the time to really pack carefully.

Now as we begin our actual trip, you may find you have to speed up or slow down time in order to keep up with the story. If your trip is very short, you may have to slow down time, but most of us will probably have to speed up time.



Imagine you are now on the first leg of your journey. It will be different for each of you. But as you travel along, use your five senses. What are the sights you see? The sounds you hear? The smells you smell? What physical sensations are there? Are there any taste sensations? Really EXPERIENCE this part of the journey.

Okay, now here's where some of you may need to speed up or slow down time. Imaging you are exactly half way to your destination. Many of you are probably in a different kind of transport now, though some of you may be in the same one. Once again, use your five senses. What do you see? Hear? Taste? Smell? Feel?

Now let's imagine we have arrived just outside our destination. That may mean different things for each of you. If your destination has a gate or is indoors behind a door imagine you are just outside the door or gate. If your destination is just a general place—say, the desert—imagine you are in some sort of transport, about to step out and “into” the place. In any case, before we enter our destination, we're going to stop and use our senses again. From outside, what does the place look like? Sound like? Smell like? What do you think it will feel like inside?

Okay, it's finally time to enter. Once inside, I don't know what you're going to do—I don't even know where you are. But as we take some time just to experience this new place, remember to carefully consider what your five senses are telling you. There will probably be lots of new sights, sounds, sensations, smells, and tastes to experience.

As you do whatever it is you came here to do, I want you to think for a minute. Who is the VERY LAST person you would ever expect to meet in this place? The MOST UNLIKELY person to ever be here? In your mind's eye, recall what this person looks like, sounds like, etc.

Suddenly you look up, and there that person is! You are certainly surprised to see him or her, but I don't know whether it's a good surprise or a bad surprise. I don't know who it is or how you feel about him or her. It may be someone you are glad to see or someone you wish would go away. As you look at the person, and try to see as many details as you can, he or she speaks. Listen to the voice. What does it sound like? What is the person saying?

I don't know if you speak back, or if you do, what you say. I don't know what, if anything, the two of you do. This part of the story is up to you.

Finally the person leaves. I don't know why, but you do. I don't know whether you caused them to leave, but you do. I don't know whether you're glad or sad to see them go. But at any rate, now that they're gone, you realize it's time for you to go, too. As you leave the place, take one last look. Try to remember all of the sights, sounds, smells, tastes and touch sensations you can for your trip home.



We're going to compress time again, and imagine we're halfway home. What sights do you see? What smells do you smell? What sounds do you hear? What tastes do you taste? What sensations do you feel?

Something has gone wrong. I don't know what it is—that's up to you, but something pretty serious. I don't know if the problem is something you can see or not. Maybe the problem has a sound associated with it. Maybe there is a smell. You can probably feel something as well. Whatever the problem is, no one seems to know what to do about it.

Finally you are able to solve the problem. I don't know how you did it. Does your solution have any sounds or smells associated with it? What do you see and feel? At any rate, you certainly feel relief, as we once again speed up or slow down time to arrive just outside our special place—home.

Before you go inside, see how many details of your special place you can recall. Then when you go in you will see how many of them you remembered correctly. It's been a long day, and a long trip, and you are tired. So you go into your special place and sleep. (Once the story is finished, have the members do some stretching exercises to get the blood flowing again.)

**Discussion Options:** Have several members describe their adventure. Discuss how even though the same story was read to everyone; members came up with totally different adventures. Their own imagination was responsible for their own personal story. (Point out that this is one of the processes writers use to come up with books, plays, etc.). Discuss how effectively members were able to use their five senses in imagination.

**Additional Activities (optional):** Members could write their stories, make a play, or draw pictures of their story.

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## Activity Two: *Complete the Story* A red icon depicting two stylized theater masks, one smiling and one frowning, positioned to the right of the activity title.

In this activity, one of the group (or the leader) starts a story and then the next person adds to it and so on until the story is complete. There are several variations of this activity:

- The members can only say one word
- The members can only say one sentence
- The members can continue on with the story until the leader rings a bell or blows a whistle.

To expand this activity, while one person is telling part of the story, the person next to him (or whoever you want to choose) acts out that part of the story. (Since each person knows he must be the actor as well as the narrator, hopefully he will not include difficult or embarrassing details when he is the narrator.)

# Activity Three: *Creating Characters/Props*



Tell the members they are going to create characters and/or props and use them in a story.

Hand out a variety of lengths of aluminum foil. Have them design whatever they would like – people, animals, etc., then create and act out a story using their props.

**Variations:** Members can work independently or in groups, story can be improvised on the spot or written out. Time may be given to create a scene with the various characters and props and then present the scene to the rest of the group.



## Reflect - The Trip

- How did you come up with your "special place?"
- Could you imagine the smells, sounds, touch etc.?
- How were you able to solve the problems you encountered?
- How did it make you feel? Was it a pleasant experience – why or why not?
- Why was it a different experience for each member?
- Could you go there again and have a different experience?
- How was it possible to go there without really going there?

## Reflect - Complete the Story

- Was this easy or difficult? Why?
- Was it easier to add just one word or an entire phrase?
- Did the story end like you thought it would?
- Would you rather start the story, fill in the middle, or end the story?

## Reflect - Creating Characters

- How did you decide what to create?
- What obstacles did you encounter?
- Did you prefer working individually or with a group?
- How did you decide on a story line?
- Did you make up the story to match your creation or make your creation to match your story?



## Apply

- When would it be enjoyable to remember or imagine a special place?
- Are there times when listening quietly is appropriate? Give some examples.
- When would being able to work in a group be necessary?
- When would be a time that listening to other's ideas is necessary?
- Can you use your imagination to create anything you can think of? When would that be helpful?
- When would developing problem solving skills be necessary?



## Belonging

Each club member will feel a sense of belonging as ideas are expressed, accepted, and validated by club leaders and other club members.

## Independence

Each club member will experience independence as he or she imagines his or her own story and works independently in creating and adding ideas to story lines.

## Generosity

Each club member will show generosity by encouraging others, accepting other's ideas and input, and celebrating successes.

## Mastery

Each club member will complete mastery by completing activities individually and in groups, experiencing self-discipline, problem solving, and improving self-awareness, communication skills and building a positive self-image.

## Healthy Living

Through validation, praise, working with others, and completion of tasks, member's self-concepts will increase. The necessity of keeping your mind and body healthy and active in order to think clearly and creatively should be discussed.

## Science

Developing characters and thinking out of the box increases analytical skills.

## Citizenship

Working together, accepting others, public speaking, following directions, and problem solving are some of the citizenship skills developed.



## References

Matt Buchanan, <http://www.childdrama.com>

Ruth Ann Vokac, 2003 *Play the Role*, National 4-H Curriculum

In Matt Buchanan's Question and Answer section in [www.Childdrama.com](http://www.Childdrama.com) the following is stated:

Q: May I use one of your lesson plans in my class?

A: Of course—that's why they're there. Feel free to use all or part of any lesson plan, or to modify them as you see fit. And feel free to share them with colleagues—just don't pass them off as your own.

Q: May I use your curriculum plans?

A: By all means. Feel free to use all or part of them, or to use them as the basis for your own. All I ask is that if you publish a document including the curriculum in essentially its current form, you give me credit as the author—and also include the credits I list for my sources.



# 4-H Club Meeting 2

## Body Language and Voice



### Supplies

- Plastic table cloth or tarp approximately 52" square for every six participants

Lesson two contains activities to help participants understand the importance of using the body and voice to portray a variety of characters and situations necessary in a theatre production.

### VOCABULARY

**Diction:** The distinctiveness of speech, or the way a person speaks so that each word is distinctly clear and understandable.

**Tone:** Shows the attitude of the writer toward the subject and the audience.

**Projection:** Ability to make your voice heard.

(All warm-ups and activities may be adapted according to time restraints and age of participants.)

### Warm up



Theatre involves working with others as a team. Even if you are presenting a monologue, the audience is part of your team and requires a connection. This warm-up activity requires working together, communicating, and completing a task as a team.

### Magic Carpet

(adapted from R.A. Vouak, 2003)

Lay out large pieces of fabric, like inexpensive plastic table cloths or tarps. They should be large enough so that six to ten participants can stand on them comfortably, but not so large that there is a lot of room left over.

Ask participants to step onto the fabric for a magic carpet ride. But tell them that on this carpet, passengers must stand.

Tell them to imagine that the carpet is about to move. They need to adjust their feet to balance themselves. Wait a few seconds and ask if anyone feels movement.

Then announce, "Oops, I've made a mistake. The carpet has the wrong side up!"

The object is to turn the "carpet" over without anyone stepping off.





**Variation:** Instead of a "magic carpet" you could be on a shrinking island. Everyone is on the tarp, then the island starts to shrink, and everyone has to get off (the tarp is folded in half). Everyone gets back on – the island starts to shrink again (everyone gets off and the tarp is folded again). The object is to see how small you can fold the tarp and have everyone still be able to stay on the "island." (This requires thinking out of the box – some members could be on other's shoulders, stand on tippy toes, etc.)

(Adapted from *Family Fun Boredom Busters*, 2002, *Family Fun Magazine*, edited by Deanna F Cook.)

Once members become comfortable working with others, you are ready to move on to specific activities relevant to the theater.

---

## Moving *Your Body*

### *Pinocchio*

Have participants mimic the actions as Pinocchio comes to life! (created by Matt Buchanan at [www.Childdrama.com](http://www.Childdrama.com))

Right now you're made completely of wood. Your arms and legs are carved from a single piece of wood. You can't move any part of yourself at all.

Now the magic spell has begun. It begins at the top of your head. The spell moves down slowly until your head down to your eyebrows is flesh and blood. Try and move your eyebrows.

The spell keeps moving down. Now you can move your eyes! All your life you've been staring straight ahead, and now you can look to the sides.

The spell gets to your ears and your nose. See if you can wiggle them.

The spell gets to your mouth. You can smile. It feels strange at first, and probably looks pretty strange too, but you grow more comfortable with it. Try some other facial expressions as well.

Slowly you discover that you can turn your head. Careful! You can look up and down carefully as well. Look! You have feet! This is the first time you were ever sure.

The spell reaches your shoulders. But remember, your arms and hands are still attached to your torso, since you are carved from a single piece of wood, so you can move ONLY your shoulders. Try some circles. Do you feel a tingle up and down your spine? That's the magic working.

The spell reaches your chest. You can puff it out like a soldier.



Your elbows can move now, but still not your hands. As the spell goes lower, see if you can pull your left hand away from your body. Ooofff! You did it.

Bring your hand up to your face and study it. See if you can move the fingers. Wow! You've never seen anything so beautiful!

See if you can get your right hand free as well. Does it move too?

The spell has reached your waist. Carefully bend forward, to the side. See if you bend backwards. See if you can make a circle.

The spell reaches your hips, but your knees are still locked together and your feet are still attached to your pedestal.

The spell gets to your knees. See if they bend!

Reach down and see if you can pull your left foot free. Ooofff! Point the toe. Flex the foot. Make little circles.

Now see if you can get your right foot free.

You're all real now! See how you can move. Careful at first--these are your first steps! Let's find all the ways our new bodies move!

## Body *Language*

Participants are lined up in a straight line. On your signal, they are to move their bodies according to the descriptions you give them. Then at your signal, change the description. This can be done all together, in teams, individually, etc. Always encourage the members not participating in the action to applaud the ones acting.)

Actions may include:

- Walking through heavy snow
- Walking on hot coals
- Being very angry
- Walking through the desert being hot, tired
- Sneaking up on someone or something
- Pulling a heavy load



# Facial *Expressions*

Make your face show emotion or thought (ideas from R. A. Vokac, 2003)

In groups of two, practice showing these emotions or thoughts without speaking and by moving only face/head/neck muscles:

- |                         |                           |                                |                  |
|-------------------------|---------------------------|--------------------------------|------------------|
| • Happiness             | • Sadness                 | • Boredom                      | • Anger          |
| • Surprise              | • Excitement              | • Disgust                      | • Disappointment |
| • You can't do that     | • What a dumb idea        | • That cake looks delicious    |                  |
| • It can't be that late | • Watch out for that car! | • What a disgusting sight      |                  |
| • How tall are you      | • That hurt               | • You're making too much noise |                  |

Now make your whole body show emotions or thoughts:

- |   |              |   |                  |
|---|--------------|---|------------------|
| • Happiness                                 | • Sadness    | • Boredom                               | • Anger          |
| • Surprise                                  | • Excitement | • Disgust                               | • Disappointment |
| • Puzzled over a strange sound              |              | • Sleepy as you try to listen in school |                  |
| • Cold as you are watching a football game  |              | • Hot as you stand in the sun           |                  |
| • Tired after pulling weeds                 |              | • Peaceful as you look at the sky       |                  |
| • Hungry as you wait for food to be brought |              |   |                  |

**Variations:** Choose teams, have them compete to guess which emotion / thought the other team is portraying. Have everyone in a circle, and have each member draw a card with an emotion or thought written on the card, have members act them out one at a time and have others guess what it is.

Always remember to applaud the efforts of others!

Now let's add the voice. Discuss the importance of diction, tone, and projection.



## Mary Had a *Little Lamb*

Have members practice saying "Mary Had a Little Lamb" in the following styles: (have members draw out of a hat, be assigned etc.). You could read the style before the member performs or keep it a secret and have other participants guess the style being performed.

- Very sad
- In a hurry
- Angrily
- To a small child
- To a lip reader
- Freezing cold
- A long way away
- As a secret
- Being afraid

### **Additional Option: "Hello"**

Have members practice saying "hello" in the following styles: (May repeat the word "hello" as many times as needed)

- Shyly
- Boomingly
- Greeting someone you haven't seen for a long time
- Greeting someone you would rather not see
- Answering the telephone
- Answering the phone when no one is there
- Trying to get someone to open a door
- Looking for someone you can't find
- Flirtingly
- Telling someone that something he/she just said is sort of dumb

### **Additional activity: Using voice to convey meaning:**

Hand out the following phrases and have members come up with a variety of ways to say the phrase to convey different meanings. Try to come up with at least three variations.

- You did that
- Wow, what a day
- Where are you going
- I'll be back
- Stay with me
- Are you going to eat that
- Are you going to wear that shirt
- She/he is not my girl/boy friend

## What Are You *Doing?*

(Idea from Matt Buchanan at [www.Childdrama.com](http://www.Childdrama.com))

Group gets in a line at the edge of the playing space. The first person enters the space and begins to pantomime a simple activity—for example, brushing teeth.

The second person runs on and says, "What are you doing?"

The first person may answer anything EXCEPT what he is actually doing. In our example he might say, "I'm washing the car."

The moment the second person hears the answer, she must begin to pantomime the mentioned activity.

The first person goes to the end of the line and the third person runs on and says, "What are you doing?"  
Etc.



## POINTERS FOR “WHAT ARE YOU DOING?”

The person acting MUST NOT STOP until he or she has answered the question. (Side coach to make sure.)

The new person MUST START IMMEDIATELY when the answer is heard.

The answer MUST NOT be what the person is doing, but, for convenience, it should also NOT be something that LOOKS LIKE what the person is actually doing.

### Variations for older members:

After a while, add to the original formula, “I’m \_\_\_\_\_.” It can become, “I’m \_\_\_\_\_ with a \_\_\_\_\_.”

Eventually it can become, “I’m \_\_\_\_\_ with a \_\_\_\_\_ while \_\_\_\_\_.” (For example, “I’m painting the barn with a codfish while snorkeling.” It doesn’t have to make sense.) The second person must begin to act as soon as she hears even PART of the answer. (In the example, we should see her painting the barn even before she hears that she’s using a codfish. When she hears about the snorkeling she’ll have to adjust.) Side coach to make sure they get all three details into their pantomiming.

You can play this as a tournament if you want. Two people bounce the question back and forth until one of them “fouls” by repeating himself, stopping the action before answering the question, not starting the acting in time, or answering the truth. A new challenger steps in, and so on until all but one person have been eliminated.



## Apply

- Be aware of how your body position and movement is involved in communicating your verbal message to others. Is your body sending the same message as your words? Can you change your body to make your message clearer?
- When talking with someone, notice their body language. Are you able to understand their message more clearly by watching their body movement?
- How does the pitch and volume of your voice affect the message you’re communicating?



## Belonging

Each club member will feel a sense of belonging as ideas are expressed, accepted, and validated by club leaders and other club members.

## Independence

Each club member will experience independence as they imagine their own story and work independently in creating and adding ideas to story lines.

## Generosity

Each club member will show generosity by encouraging others, accepting other's ideas and input, and celebrating successes.

## Mastery

Each club member will complete mastery by completing activities individually and in groups, experiencing self-discipline, problem solving, and improving self-awareness, communication skills, and positive self-image.

## References

Matt Buchanan, <http://www.childdrama.com>

Ruth Ann Vokac, 2003 *Play the Role*, National 4-H Curriculum

Sharon Abreu, 2006. <http://www.penguinsonthinice.com/Voice%20Projection%20Tips.pdf>

In Matt Buchanan's Question and Answer section in [www.Childdrama.com](http://www.Childdrama.com) the following is stated:

Q: May I use one of your lesson plans in my class?

A: Of course that's why they're there. Feel free to use all or part of any lesson plan, or to modify them as you see fit. And feel free to share them with colleagues--just don't pass them off as your own.



# Seven Tips for Projecting Your Voice *From the Stage*

By Sharon Abreu, voice teacher and co- creator of "Penguins on Thin Ice"

[www.penguinsonthinice.com](http://www.penguinsonthinice.com) [www.irthlingz.org](http://www.irthlingz.org)

1. When you're talking or singing a solo, always face downstage (out to the audience). Even if you're singing to another actor who is behind you on the stage, don't turn your back on the audience. It's better to face out directly or stand at an angle, so you're partly facing the audience and partly facing the other actor.
2. When you're talking or singing a solo, be down near the foot of the stage, near the audience.
3. Have good posture. Stand up straight, but not so straight that you create tension. Imagine you have a string going from the top of your head way up into the sky and you're suspended like a marionette puppet. This way you'll be standing straight but in a relaxed way.
4. Focus your attention at the back of the room or auditorium – this will help the sound to carry all the way from the stage to the back of the room. Imagine you're telling whatever you're saying or singing to someone in the back of the room.
5. Focus the sound across the mask of your face – across your cheek bones and the bridge of your nose. This helps the sound to radiate forward, rather than letting it go back into your throat. (Hum on an "mmm" sound to see how this feels.)
6. Use your breath to cushion the air that the sound rides on. Practice breathing slowly and deeply into your belly. Then use the air, without trying to 'save' it. ('Saving' air is actually holding air - which stops the air from flowing freely and can create tension.)
7. Really use all the space in your mouth – it's your 'resonator', like the hollow body of a guitar. The more space in your mouth, the more sound you'll make and the richer. (Don't get stuck listening to the sound in your head – trust these tools and keep your attention focused outward.)

Note: Babies do # 4, 5 and 6 naturally! That's how they make so much sound! They're not so concerned with making the sound 'beautiful', just with getting what they want. And they're pretty good at that!

## A Note about Warming Up Your Voice:

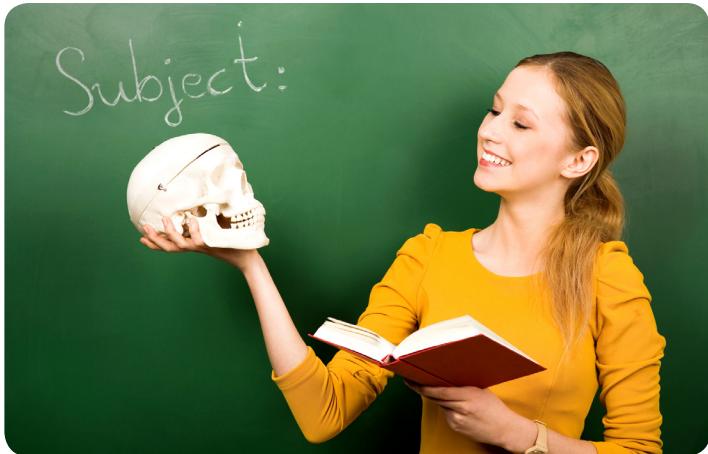
It's always a good practice to stretch your body and do some vocal warm-ups before you speak publicly or sing, like a runner warming up before going jogging. Humming is good; also scales (Do re mi fa so la ti do), on syllables or just on a vowel sound. Another good warm-up is pretending you're chewing something soft and chewy, like you have big soft pieces of chewing gum between your upper and lower molars. Chewing like this, slowly and gently, loosens up the jaw muscles. And you can squish your tongue around in your mouth to loosen up the back of the tongue, where tension sometimes accumulates.

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# 4-H Club Meeting 3

## Theatre Dynamics



### Supplies

- Shoe or any other object to pass around (several needed if variation is used)
- A hat or box
- Papers with "characters," "setting," "conflict," and "resolution" written on them

Lesson three contains activities to help participants understand the meaning of drama, characters, plot, setting, conflict, climax, and resolution and how they are used in theatre.

### VOCABULARY

**Drama:** Drama refers to the specific mode of fiction represented in performance. It comes from a Greek word meaning "action" which is derived from "to do" or "to act." Drama is a composition, especially one telling a serious story, that is intended for representation by actors impersonating the characters and performing the dialogue and action.

**Characters:** The actors in the drama can be people, animals, objects, etc. Can be real or animated.

**Plot:** The story line of the play or theatrical production. What the play is about.

**Setting:** Where the story is taking place.

**Conflict:** Conflict is the struggle between the characters, between the characters and something else or it could also be a struggle within the character.

**Climax:** Climax is the high point of the theatre performance. The story line builds up in excitement to a point where the excitement is intense.

**Resolution:** The resolution is when the conflict is solved and the story is winding down. It is the "and they all lived happily ever after" of the story.

*(All warm-ups and activities may be adapted according to time restraints and age of participants.)*

## Dude

(adapted from Matt Buchanan at [www.childdrama.com](http://www.childdrama.com))

Stand in a circle. Everyone look at the floor. When the leader calls "Look up," everyone must look directly into the face of someone else in the circle. Most people will find they are looking at someone who is not looking back at them, but a few people will probably find they are staring directly into someone else's eyes.

When this happens, these two people are "out," and must exclaim to each other, "Dudel" as they leave the circle. The last one or two left are declared winners of that round.

**Variation:** If you would rather not have a "winner," the two people looking at each other can call out "Dude" and then change places with each other as fast as possible.

One caution – at times participants may follow a pattern which would prevent anyone from going out – stress that this is not allowed.

-OR-

## The *Shakes*

([www.childdrama.com/warmups](http://www.childdrama.com/warmups))

Everyone stands in a circle. One person begins to develop "the shakes" in one particular, localized part of his body. (For instance, his foot might begin to shake violently.) After the shakes are fully developed, that person "throws" the affliction across the circle to another person. Eye contact is important here, so that it is clear who is being "thrown" to. The new person "catches" the shakes in the same body part. Gradually the shakes move to a different body part. (For instance, the tremor might travel up the leg until it eventually comes to rest in a hand.) Once the affliction is firmly established in its new location, the victim "throws" it to another person, etc. Try not to repeat any body part exactly. (It may be necessary, of course, to repeat "foot," but maybe the shakes themselves are different, or it locates in a particular toe or elsewhere the second time.) Continue to play until everyone runs out of ideas.

### Discussion

After the warm up activity or activities, discuss the terms drama, plot, setting, characters, conflict, climax and resolution. These terms could be compared to climbing a hill. The bottom of the hill is the beginning of the story or the plot. You are introduced to the characters and the setting. As the story continues you start climbing the hill, which involves some kind of conflict. The top of the hill is the climax or the most exciting part of the story and the resolution is climbing down the other side.

Talk about well-known stories or fairy tales (Three Billy Goats Gruff, Goldilocks and the Three Bears etc.) or have participants choose stories and point out the drama – naming the characters and the setting, the conflict, climax, and resolution. (Younger participants may enjoy acting out a favorite fairy tale.)

## This is a *Shoe*. A What? A *Shoe*.

(adapted from R. A. Vokac, 2003)

### **The script:**

Person A: "This is a shoe." (introduction of plot)

Person B: "A what?" (conflict)

Person A: "A shoe" (conflict)

Person B: "A what?" (climax)

Person A: "A shoe." (resolution)

Person B: "Oh! A shoe" (resolution)

The dialogue is said in a rhythmic style.

### **Directions:**

Participants are in a circle at arm's length. One person (person A) has the shoe (or other object) and turns to the person on the left (person B) to begin the dialogue, offering the shoe at the same time. Person B responds to person A and at the end of the script takes the shoe.

Now person B has the shoe and becomes person A and turns to his left and starts the dialogue over again to the person next to him. Continue like this until the shoe goes all the way around the circle and everybody has had the chance to say both A and B parts.

### **Variation:**

After the first object has been started around the circle, introduce an additional object – two objects will be going around the circle at the same time – increase it to three objects, etc. Another variation is to start an object going around the circle in the opposite direction.

## You Can't *Take Me*

(M. Buchanan, [www.childdrama.com](http://www.childdrama.com))

Divide into groups of four or five – each group is given a room in a house. The participant chooses an object in that room to portray.

Work with one group at a time. The other groups become the audience—which is incidentally an opportunity to practice being a good audience.

The teacher goes to the first group and exclaims, "My, look at all this useless stuff! I've got to get rid of some of this junk!" (plot)



### You Can't Take Me Continued:

The teacher selects one member and says, "I think I'll take THIS thing away." (conflict)

The member replies, "NO, YOU CAN'T TAKE ME!" (conflict)

"Why not?"

The member answers, without mentioning the name of his object, in this form: "If you take me away. . ." followed by something that would go wrong without the object. For example, if the member is pretending to be the bed, she might say, "If you take me away, no one will get any sleep." A member pretending to be a wastebasket might say, "If you took me, there would be trash all over the place."\* (climax)

When the teacher is satisfied with the answer, he could say "Okay, I guess you can stay." (resolution)

Once all the members have had their say, the audience tries to guess what room they are in, and then what object each member is. Then the teacher moves on to the next group.

\* With younger children, stop at one answer. But with older members, improvise some reason that the member's first answer isn't compelling enough. "Well, I never sleep anyway." "I like trash on the floor. I'm taking you anyway." In this way I ask the members to think of more than one reason that something is important. Encourage them to think of creative answers. A member pretending to be the bed might say, "What would the kids jump on?"

**Variation:** Instead of a room, you could use different parts of the body - "without me you wouldn't be able to walk" (foot) etc. With older members you could use different states, vocations, etc.

## Out of the *Hat*

Have the words "characters," "setting," "conflict," and "resolution" in a hat (or box, etc.). Have participants pick a word from the box and come up with a sample of the word. (Characters could be three little ducks, etc., setting could be at a grocery store, etc., conflict could be too many people in the room, etc., resolution could be they all held hands and sang a song, etc.) They can either say it out loud or write it on a piece of paper. Another participant is asked to tell a story using the examples given.

**Variation:** As the participant tells the story, the remaining participants could act it out.



## Say *Yes*, Say *No*

(R. A. Vokac, 2003)

Divide the group into partners of two. One person asks the other person to do something, such as "Joe, clean your room." But you have a problem because Joe doesn't want to clean his room. During the activity you try to get Joe to clean his room by asking him questions. Joe can only answer "yes" or "no" to what you ask. Keep asking questions until Joe agrees to clean his room or the conflict is resolved. Then switch places.



### Reflect

- How does the ability to work with others affect a theatrical performance?
- How did it feel when you were faced with a conflict in the activities?
- How did it feel when the conflict was resolved?

### Apply

- Are there times in your life when you need to work as a team? At school? At home? On the playground? On a sports team?
- Will you ever experience conflict in your daily activities?
- When are some times you may be part of the conflict? When can you be part of the resolution? When would either role be beneficial?



## Belonging

Each club member will feel a sense of belonging as ideas are expressed, accepted, and validated by club leaders and other club members.

## Independence

Each club member will experience independence as they imagine their own story and work independently in creating and adding ideas to story lines.

## Generosity

Each club member will show generosity by encouraging others, accepting other's ideas and input, and celebrating successes.

## Mastery

Each club member will complete mastery by completing activities individually and in groups, experiencing self-discipline, problem solving, and improving self-awareness, communication skills and positive self-image.

## References

Matt Buchanan, <http://www.childdrama.com>

Ruth Ann Vokac, 2003 *Play the Role*, National 4-H Curriculum

<http://wiki.answers.com>, <http://www.ask.com>, <http://answers.yahoo.com>,

# 4-H Club Meeting 4

## Character Development



### Supplies

- Paper
- Pens/Pencils
- 4 Chairs

Lesson #4 is a great opportunity to teach your club members about how to use emotion and character history development to create scenes using improvisation.

### KEY TERMS

**Character:** Participant in a story, scene or play; can be a person, object or animal.

**Improvisation:** To make something up on the spot; to spontaneously make up drama without rehearsal.

### Warmup

Have each club member stand facing you. Read each of the following emotions and ask the member to react by showing you what that emotion looks like using only facial expressions and body language but no sound (remind them what they learned in Lesson 2).

- Happy
- Sad
- Surprised
- Scared
- Angry
- Tired
- Silly
- Stuck Up

Ask questions 1-2 in the Reflect Section of this curriculum.



# Characters at the *Bus Stop*

Developing a character history is important to help you understand how your character might act in certain situations.

## **Brainstorm Together:**

1. Let's think of all the different types of people who might be waiting to catch a bus at the city bus stop (grandma, athlete, member, mom, child, etc.).
2. Now let's think of all the reasons why they might be catching a bus. (Visit the sick, go to practice, go to class, go shopping for groceries, on a field trip to the zoo, etc.)

## **Writing:**

Have each individual or group write the answers to the following questions:

1. Either separately or in pairs, create a character who you think might show up at a bus stop.
2. What is your character's name, age, residence, occupation and personality?
3. Next, decide why your character is at the bus stop.
4. Invent something your character needs from someone else at the bus stop. (Directions, someone to listen to him, encouragement, an idea for a gift for someone, etc.)
5. Finally, determine what your character's emotions are based on, why they are there, and what they need.

## **Movement:**

Using three to four chairs, set up a bus stop stage area and let two to three kids at a time practice moving as their character without speaking. Remind them to include why their character is there and what they need from someone else as they walk around.

## **Acting:**

It's time to start the improvisation! One person (playing him/her self) at a time will sit waiting for the bus. Another club member (in character, the one they previously created) will approach that person waiting and start to get quickly acquainted and try to get what they need from the person waiting for the bus before the bus comes. They either succeed or fail. The bus comes (as dictated by the leader, or if your group is old enough, a club member acting as a director), the person waiting for the bus leaves and the other becomes the person waiting for the bus as himself. This process repeats until all club members have had a chance to arrive at the bus stop in character trying to achieve an objective.

Ask questions 3-5 in Reflect Section below.

**Note:** If your group is small, each member can invent more than one character to play.

**Idea:** Make note of bus stop scenes that you might want to turn into a one-act play.



## Reflect

- How did our warmup activity help you?
- How did you feel when you were expressing the different emotions?
- Did your character get what he or she needed at the bus stop?
- Was it easy or difficult to express what you needed at the bus stop?
- How did you handle it when someone came up and wanted something from you at the bus stop?

## Apply

- How do people change their verbal and nonverbal communication if they aren't getting what they want?
- How can you express yourself more effectively in life to get what you need?



## Belonging

Be sure to set the tone for an inclusive environment that allows members to explore ideas without being made to think the ideas aren't good enough or without fear of getting teased by other club members. Not all club members will be comfortable getting up in front of the group. Encourage them to but do not force them. Allow those who are struggling to do things in pairs.

## Independence

Take a moment to explain that although each person's character is independent and uniquely developed by each person, together they are all dependent to interact with one another, improvise, and create theatre drama.

## Generosity

Encourage club members to encourage each other by clapping and cheering and complimenting when appropriate.

## Mastery

During the bus stop activity club members helped create scenes through improvisation. (Improvisation: To make something up on the spot; to spontaneously make up drama without rehearsal.)

## Healthy Living

This 4-H activity teaches club members the life skill of expressing themselves and includes the relating, caring, being, and thinking areas of 4-H life skills.

## Citizenship

Learning to get up in front of others and present is a key citizenship skill.

## References

Ruth Ann Vokac, 2003 *Play the Role*, National 4-H Curriculum



# 4-H Club Meeting 5

## Rehearsed Acting Styles



### Supplies

- Paper
- Pens/Pencils
- Printed copies of the warmup activity script below (one for each member)

Lesson #5 teaches club members different rehearsed acting styles such as monologues and scene play using a script. Club members will write and work on character development of their own monologue.

### KEY TERMS

**Scene:** A part of a play where there is no change in time or place until a blackout.

**Open Scene:** A scene that could take place anywhere and the characters could be anyone.

**Monologue:** A long speech by one actor/actress.

**Objective:** What a character on stage wants to get or the desired goal which motivates his/her words and actions in a scene.

**Obstacle:** The reason or situation preventing the character from getting what he/she wants.

---

### Warmup



- |   |                                |
|---|--------------------------------|
| A | I don't understand.            |
| B | What?                          |
| A | I do not understand.           |
| B | What?                          |
| A | I mean it. I don't understand. |
| B | Okay.                          |
| A | You think I'm crazy.           |
| B | I didn't say that.             |
| A | It doesn't matter anyway.      |
| B | I know                         |
| A | Cool.                          |
| B | What?                          |
| A | I get it.                      |
| B | What?                          |
| A | I will always get it.          |
| B | I gotta go.                    |

In partners, have each club member decide who will be "A" and who will be "B" for the open scene (Open Scene: A scene that could take place anywhere and the characters could be anyone).

Have each partnership read through the scene twice.

Next, have club members decide who their characters are by answering the following questions: Who am I? (Name, age, occupation). What is my relationship with my partner? (Friend, mom, stranger, etc.). Where are we? (Home, school, bus stop, etc.).

Finally, have club member's act out the scene again based on their specific circumstances.

Ask questions 1- 2 in the Reflect Section.



## MONOLOGUES

Now we'll use a step-by-step process to create our very own monologues and prepare to perform them for each other (Monologue: A long speech by one actor/actress.)

Ask club members to pick a subject they are interested in. Help them decide quickly by asking questions like: "What do I love to do?" "What are my talents?" and "What would I spend my money on?" etc. Next, ask them to create a character who shares that same passion (name, age, occupation).

Once they have created the character have them decide on something the character wants. Tell them to be as specific as possible. This is the objective. (Objective: What a character on stage wants to get or their desired goal which motivates his/her words and actions in a scene.)

Next, club members outline the reason why their character can't get the thing he/she wants. This is called an obstacle. (Obstacle: The reason or situation preventing the character from getting what he/she wants.)

Then have club members create a second character who could give the first character what he/she wants.

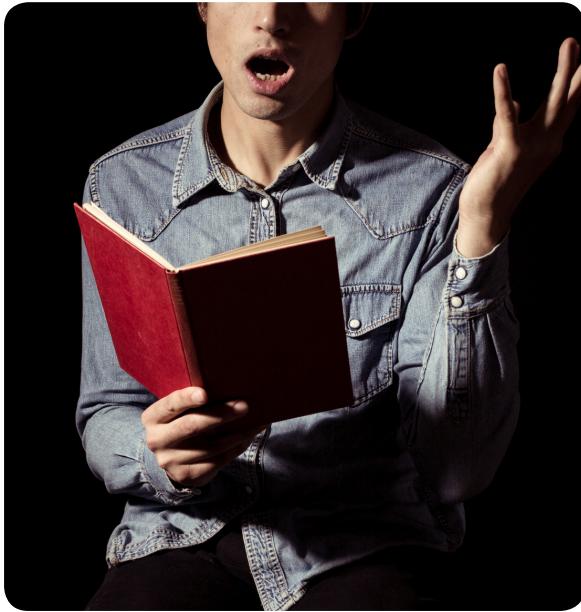
Finally, give the reason why the second character won't give the first character what he/she wants.

Now that the basic outline is written, club members take turns reading their stories to a partner who will play the second character. Each person can ask questions or interrupt as the story is told in order to better understand the objective and obstacle of each character.

Ask questions 3-5 in the Reflect Section.

**Idea:** If time permits, have club members reverse roles and play each other's character. See how the scene plays out differently.

**Follow Up:** Tell members they will perform these monologues for each other next time you meet as their final activity.



## Reflect

- How did you come up with your character's circumstances?
- How did reading the scene change from before you had a character to after you established your character's circumstances?
- How much of you is expressed in your story?
- Did you get to the point where you just knew things about the character, like it was somebody real? Why?
- How did the response of the second character influence your monologue?

## Apply

- In what other situations in life is it important to be flexible about decisions you make?
- How can writing help you better understand yourself and what you want and need?



## Belonging

Each club member will feel a sense of belonging as ideas are expressed, accepted, and validated by club leaders and other club members.

## Independence

Monologues are a great way for an actor or actress to showcase his/her ability separate from the other actor/actresses.

## Generosity

Always encourage club members to learn generosity by encouraging each other and complimenting each other's ideas.

## Mastery

Teach club members that when delivering a monologue on stage they need to remember that their character is speaking their words to someone, even if that someone is not physically there. Imagining that they are speaking to a real person will improve their monologue.

## Healthy Living

This 4-H activity teaches club members the life skill of expressing themselves which includes the relating, caring, being, and thinking areas of 4-H life skills.

## Citizenship

Learning to get up in front of others and present is a key citizenship skill.

## References

Ruth Ann Vokac, 2003 *Play the Role*, National 4-H Curriculum

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# 4-H Club Meeting 6

## Auditions



Lesson #6 teaches club members to perform the character-based monologue they wrote in lesson #5 in an audition setting.

### KEY TERMS

**Audition:** An interview where an actor/actress demonstrates performance skills.

---

## Warm *up*



Welcome everyone and have them break into groups of 2-3 to practice their monologues.

**Note:** Depending on how many are in your club, you may not have time to do this.



## *Audition*

Teach three basic concepts for an audition:

1. Address director
2. State name and title of monologue
3. Wait for director to signal you to begin

Take turns listening to everyone perform their monologues.

Have listeners try to identify the objective and the obstacle of each monologue.



## Reflect

- Were you nervous to recite your monologue in front of the group? How does rehearsing/practicing help calm your nerves? What other things in life are you sometimes nervous about? (first day of school, dentist, etc.) How can you prepare for those things so we don't feel as nervous?
- Review the objective/obstacle of a few of the participants' monologues as a group. Help each participant feel accomplished in their efforts.

## Apply

- How will you apply the life skills you have learned in this Theatre 4-H club to other situations you may encounter in life?
- How do these skills help you prepare to enter the workforce?



## Belonging

Each club member will feel a sense of belonging as ideas are expressed, accepted and validated by club leaders and other club members.

## Independence

Mock auditions are a great way for an actor or actress to showcase his/her ability separate from the other actor/actresses and learn to prepare for real-life situations.

## Generosity

Always encourage club members to learn generosity by encouraging each other and complimenting each other's ideas.

## Mastery

Teach club members that when delivering a monologue for an audition, they state their name, the title of their monologue, and then wait for the director to signal them to begin. They need to stand downstage center so the director has a good line of vision and can see them without obstruction.

## Healthy Living

This 4-H activity teaches club members the life skill of expressing themselves which includes the relating, caring, being, and thinking areas of 4-H life skills.

## Citizenship

Learning to get up in front of others and present is a key citizenship skill.

## References

Ruth Ann Vokac, 2003 *Play the Role*, National 4-H Curriculum



## More to *Discover*

Congratulations on completing your Discover 4-H club meetings! Continue with additional curriculum in your current project area, or discover other 4-H project areas. Check out the following links for additional 4-H curriculum.

1. <http://utah4h.org/htm/discover4hclubs>
2. <http://www.4-h.org/resource-library/curriculum/>
3. <http://utah4h.org/htm/resource-library/view-all-curriculum>

## Become a 4-H Member or Volunteer

To **register** your Utah club or individuals in your club visit:

<http://www.utah-4.org/htm/staff-resources/4-h-online-support>  
<http://utah4h.org/htm/about-4-h/newto4h/>

Non-Utah residents please contact your local 4-H office:

<http://www.4-h.org/get-involved/find-4-h-clubs-camps-programs/>



## Stay *Connected*

### Visit Your County Extension Office

Stay connected with 4-H activities and news through your county Extension office. Ask about volunteer opportunities and don't forget to register for your county newsletter. Find contact information for counties in Utah here:

<http://extension.usu.edu/htm/counties>



## Enjoy the Fair!

Enter your project or create a new project for the county fair. Learn about your county fair and fair judging here:

<http://utah4h.org/htm/events-registration/county-fairs>



## Participate in Local or State 4-H Activities, Programs, Contests or Camps

For Utah state events and programs visit:

<http://utah4h.org/htm/events-registration>

<http://www.utah4h.org/htm/featured-programs>

For local Utah 4-H events and programs, visit your county Extension office.

<http://extension.usu.edu/htm/counties>

Non-Utah residents, please contact your local 4-H office.

<http://www.4-h.org/get-involved/find-4-h-clubs-camps-programs/>



## Discover *Service*

### Become a 4-H Volunteer!

► <http://www.youtube.com/watch?v=UBemO5VSyK0>

► <http://www.youtube.com/watch?v=U8n4o9gHvAA>

To become a 4-H volunteer in Utah, visit us at:

<http://utah4h.org/htm/about-4-h/newto4h/>

### Serve Together as a 4-H Club or as an Individual 4-H Member

Use your skills, passions, and 4-H to better your community and world. You are needed! Look for opportunities to help in your area or participate in service programs that reach places throughout the world (religious groups, Red Cross, etc.).

## Hold a Club Service Project

USU Collegiate 4-H Club hosted "The Gift of Giving" as a club activity. Club members assembled Christmas stockings filled with needed items for CAPSA (Community Abuse Prevention Services Agency).

<http://tinyurl.com/lu5n2nc>



## Donate 4-H Projects

Look for hospitals, nursing homes, or other nonprofit organizations that will benefit from 4-H projects. Such projects include making quilts for CAPSA or Primary Children's Hospital, or making beanies for newborns. During Utah 4-H State Contests, 40 "smile bags" were sewn and donated to Operation Smile.

## Partner with Local Businesses

92,000 pounds of processed lamb, beef, and pork were donated to the Utah Food Bank in 2013 by multiple companies.

<http://tinyurl.com/pu7lxyw>

## Donate Money

Clubs or individuals can donate money gained from a 4-H project to a worthy cause. A nine-year-old 4-H member from Davis County donated her project money to help a three-year-old battle cancer.

<http://tinyurl.com/mqtfwxo>



## Give Us Your *Feedback*

Help us improve Discover 4-H curriculum. We would love feedback or suggestions on this guide; please go to the following link to take a short survey:

<http://tinyurl.com/lb9tnad>