MÓDULO/MODULE: Técnicas de dramatización en el aula de lengua extranjera/Drama Techniques in Foreing Language Teaching. (3 cr. ECTS).

Workshop 4: Sound, Rhythm and Vocal Expression & Mime

Breathing

1. Place hands, palms inward, on the front of the waist so that fingers are almost touching. If breathing correctly, you will feel a tensing of the diaphragm and fingers will move apart indicating correct lateral movement of the lower ribs. Do not raise shoulder blades. Gradually increase the depth of breathing.

Resonance

1. Hum in unison concentrating the sound on the back of the throat. Gradually increase volume and then let the sound fade away.
2. Hum again, this time concentrating sound directly under the dome-shape of the hard palate. Gradually increase volume and let the sound fade away. You should experience a tickling sensation on the lips.
3. Hum again and then open your mouth and sound “AH!” without losing any resonance.

Articulation

1. Open the mouth to its fullest extent. Repeat action opening and closing a number of times.
2. Open mouth, shape lips and say AH as in father. Repeat several times.
3. Open mouth, shape lips and say EE as in free. Repeat several times.
4. Say AH, EE, IU a number of times paying attention to the up-and-down movement of the lower jaw.

**Voice projection**

1. Breathing in on the diaphragm, project vowels: a, e, i, o, u.

**Inflexion**

   a) Pitch voice at normal key

   
   Hari Hari Hari Há.
   Hari Hari Hari Há.
   Hari Hari Hari Hó.
   Hari Hari Hari Hó.

   WUUUWWÁ
   WUUUWWÁ
   Hai Hai Hai Há
   Hai Hai Hai Há

   Hoi Hoi Hoi Hó
   Hoi Hoi Hoi Hó

   b) Repeat the sentences pitching voice below normal key this time.

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**Shadow pantomimes**

It is uncertain whether the shadow theatre is indigenous to Java or was brought from India, but the wayang kulit technique of having a single seated puppeteer who manipulates puppets, sings, chants narration, and speaks dialogue seems to be an Indonesian invention. Today, with centuries of history and with several thousand puppeteers active, it is the strongest traditional theatre form in Southeast Asia.

The use of shadow pantomimes involves the use of mime. Although the use of shadow pantomimes in the English classroom may seem to be odd to the English language teacher, it is very important for a variety of reasons: (a) shadow pantomimes emphasise the paralinguistic features of
communication such as bodily posture, gestures, movements, manners, non-verbal sound and language; (b) they are confidence-building because they provide students with a mask, that is, they can do things in front of each other without actually being observed directly by other students, since they are moving and speaking behind a curtain; (c) they also aid the development of imagination, observation and concentration and help to extend the students’ emotional range; (d) students enjoy themselves thanks to the magic atmosphere created by the black shadows projected by themselves onto the curtain; and finally (e) they involve plenty of language practice too for the students who are watching and guessing a mime or practising the language in controlled situations.

In this drama task, students have the opportunity to use the shadow theatre technique to dramatise fairy stories. For this purpose, several fairy stories have been chosen. Each group of students in turn will have to read aloud from the script. Apart from their voices, students may also use the following props: curtain or screen, cardboard silhouettes, music and other special effects. But they must remember that their voices are the most important instrument they have to convey the excitement of the story.

Here is an example:

The Three Pigs

N: Narrator P: Pigs RP: Red Pig
YP: Yellow Pig BP: Blue Pig W: Wolf

(Music)

Block 1

N: There are three pigs.
One, two, three pigs.
They’ve three houses.
One, two, three houses.

(Music)

Block 2

N: The Red Pig says:
RP: Uh-oh! Look! Here comes...
The wolf! Listen!
(Music –Wolf knocks on the door))

W: Hello, Red Pig! Open the door!
RP: No! No!
W: Open the door!
RP: No! No!

**Block 3**

W: I’ll huff! I’ll puff!
I’ll blow your house down!

N: And he huffs and he puffs, (uuuuhh) and he
Huffs and he puffs (uuuuuhh), and he blows the
House down! (Music)
Run, Red Pig! Run, Red Pig! (Music)

**Block 4**

N: The Yellow Pig says:

YP: Uh-oh! Look! Here comes...
The wolf! Listen!

(Music –Wolf knocks on the door)

W: Hello, Yellow Pig! Open the door!
YP: No! No!
W: Open the door!
YP: No! No!

**Block 5**

W: I’ll huff! I’ll puff!
I’ll blow your house down!

N: And he huffs and he puffs, (uuuuhh) and he
Huffs and he puffs.(uuuuuhh) and he blows the
house down! (Music)
Run, Red Pig! Run, Yellow Pig! (Music)

**Block 6**

*The Blue Pig says:*

BP: Uh-oh! Look! Here comes...
The wolf! Listen!

(Music –Wolf knocks on the door)

W: Hello, Blue Pig! Open the door!
BP: No! No!
W: Open the door!
BP: No! No!

Block 7

W: I’ll huff! I’ll puff!
I’ll blow your house down!

N: And he huffs and he puffs, (uuuuhh) and he
huffs and he puffs (uuuuuhh) (coughs) but he doesn’t
blow the house down! (Music)

P: Look, look, there goes the wolf!
Good-bye, Wolf! Good-bye, Wolf!
Good-bye, Wolf! (Music)

(From: Happy Days. London: Richmond Publishing.)

REHEARSAL: DRAMATISATION OF FAIRY STORIES USING SHADOW THEATRE

Working plan:

- Read the fairy story once to get general meaning and intention.
- Read the fairy story for a second time. This time try to recreate the
  atmosphere with your voice. For this purpose, you will have to work hard
  on voice projection and modulation (please remember to put into
  practice all you’ve learnt about breathing, resonance, articulation and
  inflexion in the drama workshops).
- Think of suitable pieces of music and special effects to accompany
  characters, divide blocks, create special effects, etc.
- Concentrate hard on the way you should move to play different
  characters.
- Now you are ready for the first rehearsal. Light and music, maestro!

MIME

Big X

- Lie on your back.
Press your body into the floor.
Let your body float up toward the ceiling.
Tense and relax each part of your body.
Breathe deeply.
Take a deep breath silently.
Consider what you body is like when it’s silent.

Marionette.

Stand, bent over at the waist.
Bounce up and down.
Your back string pulls you up to standing position.
Your head falls forward.
One shoulder string pulls your shoulder up and forward.
One string pulls an elbow up.
Your wrist strings lift both arms out.
One knee string pulls up and rotates your upper leg.
All strings on the right side pull up.
You are lifted completely off the ground.

Now try this exercise with a partner: standing on a chair behind you and pulling on your strings. You are actually the one initiating the movement, and the puppeteer follows. Move slowly so your partner can move with you.

Magic Shoes.

Pick up a pair of magic shoes.
Examine them curiously.
Put on one shoe.
Be sure you’re sitting or in a well-balanced stance, because as soon as the shoe is laced and tied, your foot goes into action! It flutters, kicks, wiggles as if it had a life of its own (the foot moves as if isolated from the rest of your body).
Try to stop your frenetic foot by grabbing it: Nice try—but now your hands are moving, too!
Remove the shoe
Instantly your foot becomes still.
Put on both shoes: Tap dance, jump, cavort! Take your magic shoes off. Rest.

Finish Line
A switch—the contestants run in place as the finish line moves toward them! The two people holding the line move closer and closer to the racers until one runner surges forward to leap the line or break the tape with a swelling chest. The winner!

**Tightrope Wobbling**

As you inch your way across an illusory tightrope, flex your knee to indicate the spring of the rope.

**Balloon Flight**

Stand with your knees, slightly bent. The balloon you’re holding on a string starts pulling your arm up, stretching it higher and higher. Your body follows up...up...up...to your tip toes. You’re floating in space. Look down to see how far you’ve come (about three inches).

**Stuck Door**

If you pull your hand back and forth trying to open a stuck door, you’ve created an elastic doorknob! Instead, keep your hand stationary, and jerk back and forth through your chest to create the pull.

**Getting Stuck**

Bump into someone or something as if it were sticky. At the point of contact, push while the rest of your body appears to pull away, struggling to get unstuck.

**A Day in the Life**

Mime through a day in the life of a specific character. Leap out of bed—or drag your body out on the wrong side. Eat your breakfast daintily or with the gusto of a champion. Check the newspaper for today’s headlines. Type of the office or dig a trench. As the day closes, go out on the town, settle in with a good book, or crash in an exhausted heap. It all depends upon whom you have chosen to be.

**Split Personalities**

**Two People.** Begin as a short person. Turn to your left and look up into the face of an illusory tall person. Slowly turn back to your right. When you turn you grow tall. As the tall person, lower your gaze to look down into the face of the short person you just were. As you alternate characters, be sure you look up or down to the same point in space each time. Now revolve completely around as you switch characters. While your back is to the
audience, change your facial expression. Experiment with basic opposites- happy and sad, menacing and frightened, lecturing and penitent, angry and apologetic, lovelorn and uninterested.

**Give and Take**
Create two characters. One will be the giver and the other the receiver. Begin as the giver. Create an object. Turn to your right and hand the object to your illusory receiver. Revolve to your right. While your back is to the audience, change your hand positions and facial expressions to become the receiver. Be sure to receive the same object that was offered and from the same place in space. Throw a punch at your second character. Revolve to receive the blow. Kiss your alter ego. Revolve to receive it. (Narcissism!)