

Drama Instruction

Below are the first few pages of the dramas in this section

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THE DIRECTOR'S NOTEBOOK

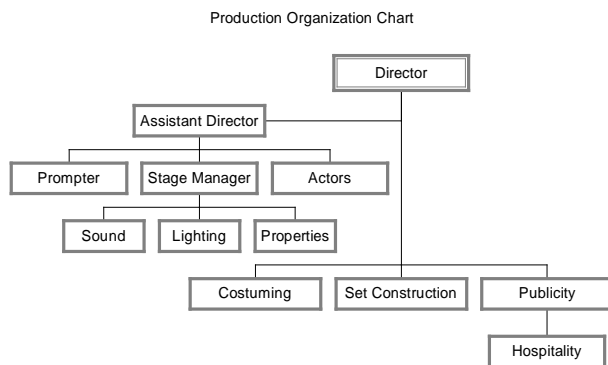
Overview of Directing and Producing a Play

This Book is available as a FREE DOWNLOAD!! Email me and ask for your FREE Copy!

The director is the General of the Army of Drama in the Church. All final decisions are the responsibility of the General. All grief eventually falls to the General. But a smart General will surround himself with intelligent and creative colonels and majors to assist in preparing for the battle! When the battle is fought, it is the sergeants, corporals and privates who actually fight. How well you've trained your actors and production staff will determine how good a General you are!

Here is how a production staff should operate:

Order of Responsibility



Of course many times one person wears many hats. I suggest that you post the above chart somewhere. Include it in the script that everyone receives but with the names of the people assigned as the crew chiefs included. This will make everyone understand who they are to report to or go to for help. If someone is both the Assistant Director and the Stage Manager (which occurs often), then place their name in both boxes. Other common combinations:

- Set Construction/Stage manager
- Publicity/Hospitality
- Costuming/Props

As much as is possible separate the crews with different crew chiefs. That does not preclude the Sound chief from making costumes or passing out flyers! Everybody can help everyone else. One of the positive elements of putting on a dramatic production is the necessity of working in one mind and in one accord!

As a director you are responsible for making the organizational chart work. You are responsible for following up on all of the crews and making sure everything you ask for is getting done in a timely manner. You must truly be wise as a serpent and harmless as a dove in this task.

Personalities may clash, tempers may flare, but wise choices at the beginning of the project will go a long way toward eliminating these problems.

Of course the wisdom you need you may receive from the Lord. A project of this magnitude and with all of these individuals involved and with all of the potential for reaching the lost you will be amiss if you don't coordinate your efforts with the Lord.

Failure to invite His presence into the project is an invitation to Satan to play havoc. Toward that end here is some spiritual guidance that you will find essential to accomplish your goals.

1. Talk to your pastor about the purpose and mission of the drama. Find out what he desires to see from a drama ministry. Work together to phrase the mission in one, or at the most two, simple phrases. Take an 11 by 8½ piece of paper and write that phrase out in large bold print. Make this the first page of your Director's Notebook. During the entire hubbub of production it is easy to lose focus as to the purpose of the drama. At no time do we want the drama itself to be the focus. It is only a means to an end. So discuss this 'end' with your pastor.
2. Pray over the script. Is it really the one for this time? Have you chosen well? Is there any alteration that needs to be done to make it more effective for the purpose that your pastor has expressed? Ask the Lord to open your eyes to the possibilities within the script. With no guidance to the contrary feel confident that you are on the right track and continue.
3. Pray and fast for the cast and crew. This is before they are chosen. You need His guidance in the selection of the cast and crew. Once you have made your selections go over the list with the pastor before announcing it to anyone. He may see problems that you are unaware of existing. You've asked the Lord for help, let the pastor be the Lord's voice of approval.
4. If you have a prayer room, put up a large notice for all that pray to include the production in their prayers.
5. If you have a team of intercessors inform the leader of your purpose and have them pray for the production.
6. Start each rehearsal with prayer. Gather everyone together and pray as a group for the purpose stated by the pastor and for the souls that will be reached by the drama.
7. Require all to pray before their rehearsal time. Not everyone will be needed at the beginning of each rehearsal so when they arrive be sure they spend a time in prayer before you work with them. If this is stated at the beginning of the production and then gently enforced you will find it becoming a habit with the cast members.
8. Require the crew to pray before working. Speak to them as a group and re-enforce it through the crew chiefs. No work is to be done on the lights, set, etc, without a few moments in prayer.
9. Ask each member to spend a day fasting for the production. I personally do not like to assign specific days for this, but with a large cast it may work well to do so. I always remind people to fast, but do not inquire about the specifics of their fasting.
10. During the final production week include a 5-minute devotion along with the prayer each night. Each crew chief may be used on different nights.
11. Ask the pastor to schedule a time of prayer with the cast and crew.
12. As strongly as you can, request that each cast and crew member fill the seat they usually occupy with a visitor – or two – or three.

This book will help you organize the production and give you the tools to accomplish the mortal events. Ask Jesus to oversee and to accomplish the spiritual events.

The congregation will never know how much preparation you do for the drama. They will never know how much time, prayer and heartache you throw into the event. They will never know your fears or understand your rejoicing. Do not ask or expect them to understand. Do not ask for applause; seek no praise.

Let those who kneel at the altar, seeking Him, be your reward. Glory only in His grace.

A Timeline for the elements directing a drama of a Drama

I have found that too often there is not enough preparation by the director prior to beginning the rehearsal period. Below is a guideline to items that need to be addressed BEFORE you begin to meet with the cast. In doing so you will save yourself, your cast and your crew a world of headaches!

Choose a script

Keep in mind all elements:
Personnel, facilities, rehearsal time, finances, etc

Choose crew heads

Set, Lighting, costumes, publicity, sound, prop, assistants manager

Create the set

On paper in your Notebook
Scale drawings of each
Keep transitions in mind
Decide number of moles

Creating the lighting

Mood, transition

List the props

Get substitutes until real arrive

Block the movements

On paper
variety, creativity, focus

Describe the costumes

Set date for completion

Create the publicity/schedule

Below is an overview of the activities that need to be taken care of during a six-week rehearsal period.

Week 1

Cast the cast
Read through
ALL are in attendance

Week 1 and 2

Blocking the actors
4-6 nights maximum

End of week 2

Memorization
By end of second week of rehearsal

Beginning of week 3

Tech rehearsal(s)
On paper during second week
Substitute props are available

Week 3

Improv/characterization
Costumes are first tested

Week 4 and part of 5

Tempo/Dynamics

Beginning of week 5

Tech rehearsal
For real
Costumes are completed
All Props are available

End of week 5, beginning of week 6

Run-through
Thursday
Final Dress Rehearsal
Get an audience

Friday – Sunday

Run of the Show

Monday (Or Sunday Night)

Breakdown/Cleanup
ALL should be involved – make a list

Week 7

Follow-up/Analysis

I realize that many churches spend a longer time in rehearsal than six weeks. Hopefully this book will help you to organize the event so that less wear and tear on you, on the church and on the people involved with the drama ministry. A tremendous amount of time will be saved by taking heed to the methods described in The Director's Notebook.

BUILDING YOUR BOOK

This book is designed to give you an extremely helpful tool for making your drama effective. It assists you in your creativity and organization.

A Director's Notebook will allow you to:

- Visualize the set design
- Visualize the placement of every character on stage
- Develop complete characters on stage
- Organize the props, lighting, and sound effects
- Direct the pace and timing of the show
- Make maximum use of you and your performer's time

END Sample

You Want ME To Be In Charge?

Prepare to Meet Your Pastor!

If you want a successful production you must have the support, approval and understanding of the pastor. This begins with your first presentation of the project to him. In this chapter we will discuss what he needs to know about what is going to be undertaken in his church facility. Even if you have been doing dramas and various projects this chapter will help you with staffing, finances and facilities.

In your appointment with the pastor you need to have four things:

- A copy of the play or list of songs, sketches, etc. In other words what will be performed.
- The Project Proposal
- The Organizational Chart
- The Project Calendar

See the addendum for the blank forms you may copy and use. Their use will be illustrated during this chapter.

SEE THE NEXT PAGE FOR REFERENCE OF DESCRIPTIONS.

- 1) Title of Project. This could be anything that uniquely identifies it.
 - a) Name of the Play
 - b) Easter Production 2006
 - c) September Dinner Drama 2006
 - d) Street Drama 2006
- 2) Dates of Project Performance. This gives the pastor an immediate idea of how it will fit in the church's, district's and his personal calendar.
- 3) Project Aim. This should be a well thought out, concise and specific statement of why you are doing the project. Examples:
 - a) To bring 50 new visitors onto the church property
 - b) To create a spirit of revival in the youth department
 - c) To raise \$500.00 for future projects
 - d) To create a spirit of unity in our fractured S.S. environment.
- 4) Overall time frame for project. Be clear to the pastor how long this will occupy the facilities and members of the church. Give him as start date as well as the end date. The end date may be after the performance date as you will have clean up, follow up and project reviews to consider.
- 5) Specific facilities needed. In this section you will list the facilities. On the calendar you will state when exactly the facilities will be used. Be as detailed as possible:
 - a) Auditorium
 - b) Fellowship hall
 - c) Junior High SS Class
 - d) Men's pray room
 - e) Kitchen
- 6) # of personnel needed. The cast will be easy to list as the information comes directly from a play, but many events will take more thought on your part. If you are not working on a play you will have to think a little deeper. As for the crews this will need to be your best estimate based on minimums. You may say you need two people to help with costumes, but you will obviously not turn away any others who wish to help! The organization chart given to the pastor will identify the leaders of the crews.
- 7) Budget. Take lots of time and thought here! When it comes to money you need to show exactly why you need funds and where these funds will be put to use. Breaking it down by department not only helps you and the pastor decide if your project is possible, but it makes the crew heads responsible – and empowers them. They know now what they can spend and will be held accountable to that amount.
- 8) Income. Under what department is this project sponsored? General fund? Sunday School? Youth, Ladies department, Outreach? If the project goes red who pays for the excess spending? If it goes black into what department does the abundance return? Deciding this at the beginning will help clarify for all and save heartache and headache down the line.
- 9) Resource. This may include
 - a) Ticket sales – how many and for how much?
 - b) Bake sales, car washes, etc.
 - c) Advertising sales
 - d) Business donations
- 10) Project approval. With the pastor's blessing right from the gitgo you will create an atmosphere of authority on your behalf. It will lend strength to his commitment and quiet all those who oppose.

Project Proposal

Title of Project: 1		2	
Dates of Project Performance			
Project Aim: 3		4	
Overall time frame for project	FM:	TO:	
Specific Facilities needed: (See calendar for dates each facility is needed)			
5		6	
# of Personnel needed:		Actors: Female Adult	
See Organization chart for crew heads		Actors: Female Youth	
Publicity		Actors: Female Children	
Costumes		Actors: Male Adult	
Sets/Props		Actors: Male Youth	
Lighting/Sound		Actors: Male Children	

BUDGET

Crew	Amount Needed	Monies to be used for:
Costumes		
Props		7
Lighting		
Sound		
Set		
Publicity		
Total Needed		8

INCOME

Income to come from/go into:			
Resource:	Amount:	Resource:	Amount:
9			

Project Approval: 10 _____ Date: _____
 (Pastor Signature)

Project Calendar

This is essential for the success of the project. In the Director's Notebook we discussed a calendar for rehearsal purposes – called a Rehearsal Calendar. This is a Project Calendar and it focuses on the technical side of the project. It will also be included in the packet you hand to the pastor for his overall approval.

Each of the crew heads need to be given exact dates when specific projects are due. For example:

- 1) The prop person needs to have a date when his list of props needed is presented.
- 2) Another date when the rehearsal props are needed.
- 3) Another date when the performance props are ready.

More information on this will be presented in each department's chapter. For now you will fill out the Project Calendar with the dates specific facilities will be used. With this in hand the Pastor can inform you of conflicts way before they become items of contention with other groups in the church.

Once you have the Pastor's okay and signature it is important to hand a copy of this calendar to the heads of each department in the church. They may have situations coming that they need facilities. Remember – we do not own the church and compromises made with love and respect will overcome attitudes of possession and rivalry.

Obviously you will be prepared for changes as time and situations dictate. But with this flexibility in mind here are the things you need to be thinking about in creating your Project Calendar.

1. **Rehearsal Schedule.** Not all rehearsals need (or should be) in the main sanctuary. What times and where will each rehearsal take place?
2. **Sound Equipment.** When will you need to use the equipment? Which rehearsals and for how long? Is someone running it other than the regular sound crews for services? If so, will they need training time with the regulars? When will this take place?
3. **Set Construction.** What rooms will be used to build, paint and store the equipment? When will the actual set be place in the main sanctuary? How many services must be conducted with your set in position?
4. **Costumes/Props.** Storage is the main issue here. Where will you keep the items as they arrive?
5. **Crew Meetings.** You will want to meet regularly with all of the crew heads. Will this be at the church? What rooms?
6. **Hospitality.** Will there be an event after the performance where the kitchen and/or family life center is needed?
7. **Lights.** When will borrowed or rented lights arrive? Where will they be stored? When returned?
8. **Dressing rooms.** What rooms will be used during performance week by the actors?
9. **Keys.** Are extra keys needed for those who normally do not have access to the church? How will they be recovered later?

After you receive approval for the project you will fill in the calendar with dates that tell the crew heads when aspects of their duties are due.

At the end of this book is an addendum with a blank Project Calendar that you can use if you wish.

Summary:

When you walk into the pastor's office with a Project Proposal, Project Calendar and an Order of Responsibility you will go a long way toward obtaining approval for the project. It will also give you a strong beginning toward your organization and personal success with the project!

Let's examine each of the crews, crew chiefs and outline their role in this thing called 'drama'!

It is important for you the read the chapter on TECH WEEK.

Assistant Director

You will be the busiest and most unappreciated person in the project. You will need to draw on every organizational and interpersonal communication skill you possess. You will be the hen mother and lady, the enforcer and informer. You may not know more about the dragon project than the director, but you will know people.



The Assistant Director is the conduit from all production elements to the director.

project.
dragon project

A good assistant director is worth his weight in gold! But keep this

in mind –

An assistant director needs no creative ability whatsoever!

Not that your creativity will go unused or unappreciated, but it is not a job requirement.

The assistant director (AD) will be the focal point between all of the crews and the director. He is the organizer, note taker, mother and father. By allowing the director to focus on the overall aspects of the drama event the AD provides an invaluable service to the production. He is the deity of details, the officer of organization, and the focal point of faculty.

As the AD you will need the following tools:

- 1) Notebook containing:
 - a) Copy of the script
 - b) Address/phone book of all involved with the project
 - c) Project calendar
 - d) Project proposal
 - e) Section tabs:
 - i) Costumes
 - ii) Props
 - iii) Hospitality
 - iv) Publicity
 - f) Lots of blank lined pages
- 2) Pencils
- 3) Cell phone

You should be at every meeting possible and take notes on every aspect of the play. The first sheet after the script should say, **“TO DO”**.

Every time an activity needs to be done write it down AND THE DATE IT IS TO BE ACCOMPLISHED. As soon as it is accomplished scratch it off. This is not just activity that you personally are suppose to do, but activities **ALL** crews are asked to do. It is your job – and the entire crew must understand this – to constantly check up on the jobs of the crews. You need not berate them, that is the director’s job. You can encourage and remind.

The actors are to be taught that you are their contact. If they are to be late or cannot make rehearsal they are to call you. You are to ascertain when they are going to be there and inform the director.

You will be asked to make copies, coffee and contacts. For this reason you may decide to have an assistant. This person is called the Second Assistant and is often the Prompter as well.

You will remind the director when rehearsal time is nearing its end. Directors tend to be singly focused. That’s okay, they need to be. It is your position that allows their creativity to flow. The **BIG PICTURE** they see is the performance. The **BIG PICTURE** you must see is the production in all its myriad details.

Although it is not uncommon for you to become the position of Stage Manager, do not confuse the two. There are still many details that you should be handling during production week. And someone must do these duties. If you are assigned Stage Manager duties your job as Assistant Director must end. You cannot do both.

Set Designer

The first person the director needs to sit down with is you!

It is often a mistake by beginning directors to focus on the actors that drama consists of three things:

- Some one doing
- Some thing
- Some where!



The Set Designer creates an environment in which the audience can suspend disbelief.

and forget

Without a clear understanding of the environment the actors cannot fully be in character and understand their motivation. The audience, too, needs something visual to interest them. If movement is not interesting then the audience is bored. We might as well turn off the lights and call it radio!

And movement is based on environment.

There are too many variables with too many plays to tell you exactly how any specific set should look. The purpose of this chapter is to give you elements to think about and a timeline to use to help the director and the production work smoothly.

Set Analysis

You begin your job by making an analysis of the drama in terms of environment. A blank version of this form is in the back of the book for your use.

Some plays have only one or two scenes and though this simplifies set changes it usually means a more complicated and detailed set. But not always! I am a big fan of the K.I.S.S. concept – keep it simple, saint! Three examples of single sets are from:

No Room! Takes place in the inn at Bethlehem. Lots of detail works great. From fireplace to realistic walls. Tables, chairs can be heavy and permanent as no scene changes take place.

A Few Good Men This can go two ways. Either use a variety of sets as in other plays or use a chamber theater style. One simple set serves a multitude of purposes, the actors reuse the set pieces to create different environments.

The Quickening This works best in the chamber theater style. The whole set consists of one big box and two coat racks!

The example given for our set analysis is from a play that I wrote called **End Road**. This is a modern day version of the prodigal son story. I chose this example because of the variety of sets required.

1. In the first row write the different scenes by Act/Scene number. Notice that some sets will be repeated. If more scenes are required, then start a second page.

ACT/Scene	A1S2,3,7 (3 scenes)	A1S2,5 A2S1 (3 scenes)	A1S4	A1S6	A2S2	A2S3	A2S4	A2S5	A2S6
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2. In this row list the actual environment. At a glance you can see the variety of sets you will need to create.

Place	Living room of Williams home	Spike's Apartment	Outside William's Home	Pastor Nelson's Office	The World	Magistrate's court	Penitentiary	City Street	Pastor Nelson's Church
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END Sample

Hold the Mirror Up To Nature

Acting Fundamentals

“Act well your part, there all honor lies.”

The Language of Drama.

Anytime you enter a new endeavor there is a host of new words and references to learn. Enter a manufacturing plant and you will be faced with tools, machines and technology that are foreign to your daily living. Take up music and you will need to understand cleft, crescendo, adagio, fermata and a host of other terms. Think of the computer industry and how many new words we’ve added to our language!

If you want to be successful – and efficient – in the field of drama then you must first take a foreign language course. The language of drama.

Stage Positions

A good director will be aware of the different stage positions available to him. He will ask you to move around the stage referencing these positions as a guide. Stage position refers to sections of the stage or platform. Divide the platform into nine parts. The diagram below does so and indicates where the audience is in relation to the stage.

In this diagram image that you are standing center stage and the audience is in front of you.

AUDIENCE

Down Stage Left	Down Stage	Down Stage Right
Stage Left	Center Stage	Stage Right
Up Stage Left	Up Stage	Up Stage Right

Remember:

Staging is always referred to from the actor’s point of view as he faces the audience!
Left and Right are Actor’s left and right. Upstage is away from the audience. Down stage is closest to the audience.

Below are the terms and abbreviations of the nine positions.

Notation of Position:

- SL Stage left
- SR Stage right
- US Upstage
- DC Downstage
- USL Upstage left
- USR Upstage right
- DSL Downstage left
- DSR Downstage right
- CS Center stage

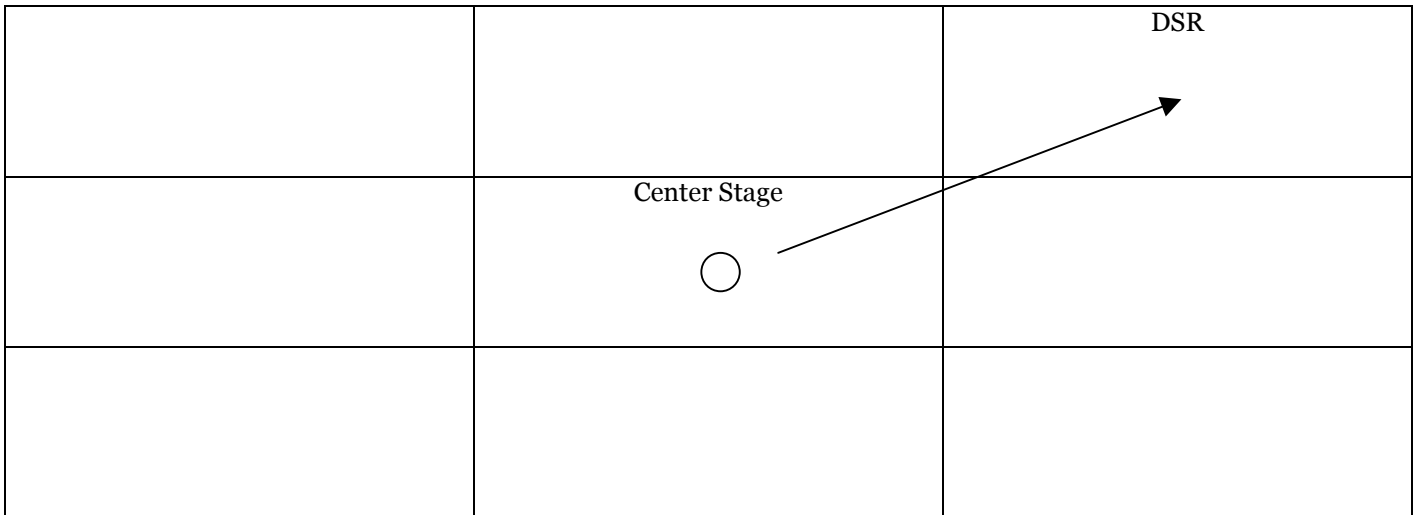
Memorize these abbreviations, as you will be required to use them over and over. As well as using the abbreviations for stage positions we also use them for **Stage Movement**.

Stage Movement

Where stage position refers to specific areas of the stage, stage movement refers to moving *in a specific direction*.

If you are standing at CS and the director tells you to go to the DSR area you will move at an angle toward the audience and to your right. (See diagram)

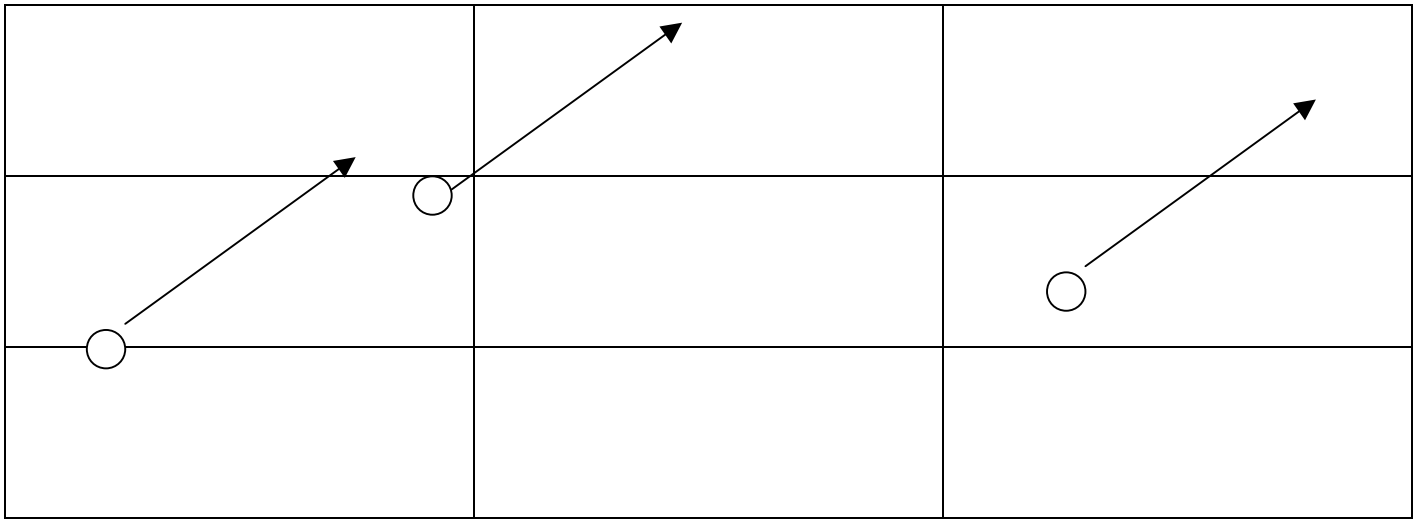
AUDIENCE



Stage Movement, however, refers to moving on the stage AS IF YOU ARE ALWAYS STANDING CS.

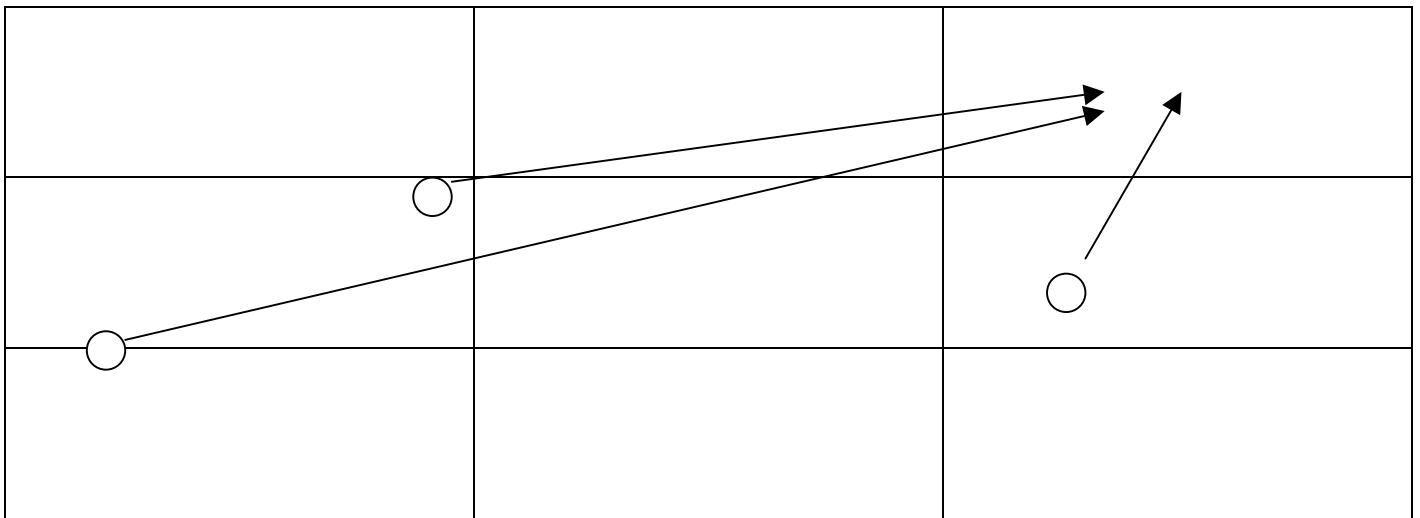
Example: In the next diagram there are three actors standing in different parts of the stage. The director tells them all to cross DSR 4 steps (XDSR4). The arrows indicate their movements.

AUDIENCE



All three are moving correctly. If the director wanted them to all move to the DSR area (X2DSR) their movements would look like this:

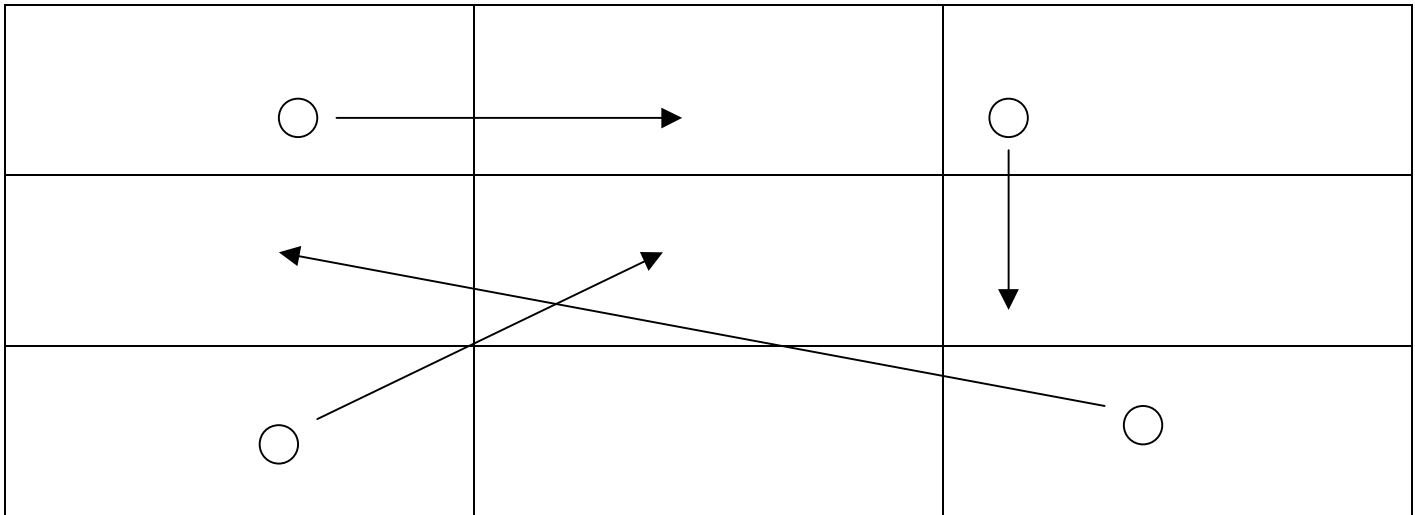
AUDIENCE



Depending upon what is clearest to the actor the director may use either stage movement or stage position.

Below are three actors on the stage. The director has told each to move using stage movement or stage position. Can you tell which actor is given which direction?

AUDIENCE



Which one has been told to:

- Cross upstage three steps (XUS3)
- Cross to stage left (X2SL)
- Cross to center stage (X2CS)
- Cross stage right four steps (XSR4)

Each actor must write in his/her script what the director has told him or her to do. Abbreviations make this easier and clearer.

Blocking notation

You will notice that there is written in parenthesis the abbreviation of the movements. You already know what DSR or US means. Let's add the following:

X = Cross

2 = To

Any number following a direction means a distance.

When writing down movements to a stage position use the formula:

X2(position)

X2DS = cross to down stage

X2CS = cross to center stage

X2USR = cross to up stage right

When writing down stage movements use the formula:

X(direction)(distance in steps)

XUSL5 = cross up stage left 5 steps

XDSR3 = cross down stage right 3 steps

XUS4 = cross up stage 4 steps

Two simple tests.

1. Here are some notations. Fill in the blanks with the correct full words.

XDS3 _____ _____ _____ _____
 XDLS4 _____ _____ _____ _____

X2DS _____
XUSR2 _____
X2CS _____

2. Here are the same notations. Which ones use stage movement, which stage position?

XDS3 _____
XDSL4 _____
X2DS _____
XUSR2 _____
X2CS _____

End Sample

Mime Time!

The Class

- Teacher Okay class, let's get over the boring stuff. Define "A Mimist."
- Shadrach He's a skinny guy with white on his face pretending to be stuck in a box.
- Teacher You've just described the image 90% of Americans have fluttering around in their brains.
- Meshach Someone who tells stories without using words.
- Teacher Good, but that definition can be true for musicians, dancers, painters and a myriad other visual artists.
- Abednego He picks up things that aren't there.
- Teacher Explain that.
- Abednego If he wants a drink of water he reaches out to the table and picks up an imaginary glass.
- Teacher Okay, but I prefer 'illusionary' instead of imaginary. An illusion is the imaginary made visible. You can imagine a glass all day long, but until you move your hands and body the only one who sees it is you.
- Shadrach But the audience needs their imagination to see it, don't they?
- Teacher Of course! A Mimist starts with an image in his head; He does something physical to express that image. Picking up a glass for example. The audience then interprets the movement using their imagination. Thus the communication is complete! From imagination to illusion to imagination.
- Meshach So it's all a guessing game for the audience.
- Teacher I hope not!
- Meshach Why not?
- Teacher Because an illusion is created. If a third of the audience thinks he's picking up an orange, a third thinks it's a glass and a third thinks it's a dead cat then you haven't created an illusion!
- Shadrach So the audience shouldn't be wasting time guessing what the illusion is, they should KNOW what it is?

***An illusion is the
imaginary made
visible***

Teacher Exactly. We use illusions to help tell the stories. Illusions are not end to themselves. An illusion to a Mimist is like a musical chord to the musician. If it is well done the audience pays no attention to the individual unit. They simply absorb the music,

A Mimist begins to create an illusionary world by first studying reality.

Abednego I've heard some awful sounding chords before!

Teacher And they were a distraction, weren't they?

Abednego Definitely.

Teacher That's how audiences feel why they constantly have to guess what the Mimist is doing. They can't get involved with the story, the character or emotions.

Shadrach So how do you go from "guessing" to "illusion"?

Teacher Technique. And that's what these classes are about.

Delineation

Webster's definition of delineation is broader than we will use here. For our purposes we will define delineation as *the creation of an illusionary object*.

This separates illusionary objects from illusionary movement or illusionary character.

As much as we like to walk in place, ride bicycles, climb stairs or skate these illusions can become overworked and trite. Though I do not discourage their use I do caution their overuse. I will even attempt to describe how to create a few of them at the end of this book. Sometimes we do them because we can do them, not because the story requires it.

***Delineation:
The creation of
an illusionary
object.***

Every object has the following characteristics in common: shape, size, weight, purpose, texture, sound and color.

The Mimist uses the first four constantly, the fifth often, the sixth and seventh rarely.

These techniques are the basis of any delineation:

Displacement
Impulse
Counterbalance
Resistance

Displacement

Usually you are holding onto the object with your hand, but you may be touching it with your hips, head or whatever. If you're touching it and you begin to move and the object doesn't move, then you need to displace the object is space.

The simplest example is the wall. Put your hand on a real wall. Stop. Take a step toward the wall. Stop. Did the wall move? No. Did your hand move? No.

Because you bent your wrist, elbow and shoulder your hand stayed on the wall. (Of course you would have broken through the wall if you hadn't!)

Step away from the wall, but keep your hand touching it. Again, the movement is in your wrist, elbow and shoulder. The wall stays still – as does your hand.

Examples of Displacement

Walk to a door and grasp the doorknob, You must displace the doorknob as you step closer. Grasp the bottom of a window to prepare to open it. You must displace the window as you bend your knees to get leverage. Put your hand on a table as you walk around it. You must displace the table as you move. Open a curtain using a drawstring. As you lean to look out the window you must displace the drawstring. Rock a baby in the cradle. As

you begin to walk away you must displace THE ROCKING MOTION as long as your hand is touching the cradle. Pick up a rock while holding onto a rake. You must displace the rake.

Exercise 1 – The Wall

Let's try it without the wall. Step back a pace or two. Place your hand in front of you. Chest level, palm vertical to the floor. Splay your fingers slightly. Keep your hand in place and step toward it. Bend your wrist, elbow and shoulder. Step back. Step forward. Stop. Take a moment and consciously get rid of the tension in your shoulder and other joints. Good.

***Displacement:
Keeping an illusionary
object frozen in space.***

Step to the wall. Put your hand on it. Step toward it and back up five times. DON'T CHEAT! Do it a full five times! On each step concentrate on what is happening to all parts of your body. Not just the shoulder, elbow and wrist is affected. The focus of your eyes, the angle of your chest, hips, legs. The overall feeling of proximity to a large object.

I say imaginary because it's not an illusion until you move. Which begs the question, "If a mimist delineated a wall to an empty theater would he have created an illusion?"

Step away from the wall. Place your hands on an imaginary wall. Step back and forth five times. Try to relax your arm as you move. Recall the feelings in your body from touching the real wall.

You are now displacing the wall.

Step back to the real wall. Place your hand on it. Try different angles of movement. Step to the left, step to the right, stand higher on your toes, and bend your knees. Jump up. Jump back. Step away from the wall. Place your hands on an imaginary wall. Repeat all of your previous movements. RELAX THOSE SHOULDERS!

End Sample