

Head à Tête



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PRE-PLAY ACTIVITIES

The content and activities in this Pre-play section are designed to help introduce students to the central themes in *Head à Tête*.

Those themes are:

- Conflict and Conflict Resolution
- Survival
- Feelings/Emotions – in this case, being kind to others
- Communication and language barriers

All of these themes and topics will be explored more in-depth after your class has seen *Head à Tête*:

The QEP subject areas (and select competencies) relevant to the activities in this unit are:

Cross-curricular competencies	To communicate appropriately To cooperate with others
English, Language Arts	To write self-expressive, narrative and information-based texts
Arts Education, Drama	To invent short scenes

PLAY BEHAVIOUR AND EXPECTATIONS

As members of the audience, you are an important part of the theatrical experience and performance. Movies and TV shows are not affected by the audience, but live theatre performances are.

Students may be unaware of how disturbing they can be when they talk, eat, or rustle in their seats during the show - not only to other audience members, but to the actors on stage that can see and hear them out in the audience.

Audience reaction strongly affects the actors and the quality of the performance on stage. We certainly do not want a passive audience; actors need your response and feed your laughter, your applause etc... When appropriate, such reactions “fuel their fire” – but that response must be in co-operation with the action on the stage or it is off-putting and distracting to the performers.

Have each student write a short story or create an art piece about their expectations of attending a live theatrical performance. Ask students to share their work with the class and discuss their expectations – are they realistic? When the discussion begins to wind down, go over Geordie Productions Theatre Rules and Etiquette.

GEORDIE PRODUCTIONS THEATRE RULES AND ETIQUETTE

Please discuss the following Geordie Productions Theatre Rules prior to attending the *Head à Tête* performance:

- Because of union rules and safety issues, no cameras, cellphones, video cameras or other recording devices are permitted during the performance.
- No food or drink is allowed in the theatre.
- Please listen to and respect the instructions given by Geordie personnel and the theatre ushers. It is also important to communicate these rules to your group, especially in cases of emergencies.
- The show will begin at the scheduled time. If a group arrives late, the group will be seated wherever the usher deems will be least disruptive so as not to disturb the rest of the audience and the performance.
- Please have your students remain seated throughout the performance. If you must take students out of the theatre, please do so quickly and quietly so as not to disturb those around you.
- After the show, please have your group stay in their seats until it is your school's turn to exit – the theatre is emptied starting with the back rows and ending with the front rows. Our procedures are designed for the safety of your students, so please help us keep everyone safe by exiting as orderly as possible.

CONFLICT TALK

Introduce the different types of conflicts and different conflict resolution styles to your students. Begin by having a discussion and brainstorming session to get an understanding of what students already know.

Some questions to help focus the discussion:

- » What is a conflict?
- » What is the difference between internal conflict and external conflict?
- » What are different types of conflicts (against nature, another person etc...)?
- » How do we resolve conflicts?

After the discussion, ask students to research the following:

- Do's and don'ts of conflict resolution.
- Example of person vs. person conflict
- Personal example of person vs. society conflict
- Current real life example of person vs. nature
- Popular culture example of person vs. self

When complete, ask them to display their findings in a creative and original way. For instance, they can create a Wordle poster, or a poem.

Some applications that may help inspire them:

<http://www.easel.ly/>

<http://popplet.com/>

<http://www.sketchup.com/intl/en/index.html>

<http://edu.glogster.com/>

Your conflicts

Ask students to write a non-fictional short story about a conflict they were in that had a profound effect on them and how the conflict was resolved (or perhaps it wasn't?).

Extension Activity: Unresolved conflicts

Ask students to share real-life examples of conflicts they've been involved in that have yet to be resolved. Choose one of the unresolved conflicts and as a class, discuss and explore ways in which the conflict could be resolved.

SURVIVAL TALK

As a class brainstorm different types of survival (in the woods, lost at sea, cold climate, warm climate, in the wild, at school, urban, rural etc...)

With students in small groups, ask them to research basic survival skills and to provide examples of how to survive in different situations.

Some resources to help them begin:

[Nature Skills](#)

[How to Survive](#)

[Outdoor Survival Tips](#)

[Urban Survival Guide](#)

Discuss their findings.

Some questions to help prompt discussion:

- » What are some basic survival tips?
- » What about in cold weather? Warm weather?
- » Are there any differences between urban and rural survival? Explain.
- » Have you ever found yourself in a situation where you had to survive? Please share.

How would I survive in a forest?

As *Head à Tête* takes place in a forest, ask students to use their newly acquired knowledge to write a creative piece on how they would survive if lost in a forest. What would they do first – seek shelter? Build a fire? Would they have basic survival tools on them? They can be as creative as they like but the survival aspects of their story must reflect their findings from research and class discussion.

How would I survive in a _____?

With students in small groups, assign each group a different survival location and a few items that they will have on hand while on this journey. Each group will then plot how they will survive and how they will use their items. Once they have their basic strategy under control, they will then focus on how they will present it to the class.

Some ideas:

- A board game that reflects their situation and strategy
- A short play that depicts how they will use their items
- A pictogram that outlines their strategy
- A demonstration with their items and how they will be used

BE KIND TO STRANGERS TALK

In *Head à Tête* our two main characters are strangers when the play begins. As a class discuss when it is appropriate to be kind to strangers.

Some questions to help prompt discussion:

- » When is it ok to be kind to a stranger?
- » Have you ever been kind to a stranger? Please share your story.
- » How does it feel to be kind to a stranger?
- » What are some examples of when/where it is appropriate to be kind to a stranger?
- » Have you ever had a stranger be kind to you? How did it make you feel?
- » Have you ever seen someone not be nice to a stranger? Why? How did it make you feel?

For younger students it is important to be clear that there are certain times where it is not wise to be kind to strangers. To reinforce this idea with your students, have a class brainstorming session on examples of when it is not ok to talk to strangers.

For younger students

With your students, go over the do's and don'ts of being kind to strangers. Ask students to then create an art piece of what they have just learnt.

Some resources:

[Teaching Your Child About Strangers](#)

[What to Teach Kids About Strangers](#)

In a perfect world...

Ask students to put on their idealistic hats and to write a short story about how the world would be if everyone were kind to strangers. Ask them to share their stories with the class.

COMMUNICATION BARRIERS TALK

To introduce the concept of language barriers to your students, speak to them in a foreign language or in sign language.

After a few minutes of this, have a discussion about what just happened.

Some questions to help prompt discussion:

- » Do they know what you said to them? How did they figure it out?
- » Did they use any verbal cues, such as inflection or tone?
- » Did they use any non-verbal cues, such as body language or hand gestures?
- » Have they ever been in a situation where language was a barrier? What did they do?

When the discussion is complete, students will now have a chance to experience a language barrier. With students in pairs, ask them to hold a conversation where they each speak a different language and cannot understand the other. Students are free to make up a language, as long as the other person cannot understand them. To give them a central focus, you should provide them with a scenario, such as asking for directions or asking what time it is..

When their conversation is over, they should debrief to see if they understood anything that the other person was trying to communicate. Did they use non-verbal cues? Or perhaps the tone of voice was an indicator?

Ask each student to then write a journal/blog entry about their experience and how they attempted to overcome the language barrier.

For younger students

Introduce non-verbal cues to your students. You can get them involved by having them practice in pairs or just by having them stand next to their desks and mimicking any non-verbal cues you teach them. You can also include some universal non-verbal signs, such as pointing to a watch to ask the time.

After, ask each student to draw one non-verbal cue that they learnt.

HEAD À TÊTE PLAY ACTIVITIES

The activities in this section are designed to help students process, dissect, and understand *Head à Tête*.

The QEP subject areas (and select competencies) relevant to the activities in this unit are:

Cross-curricular competencies	To use creativity
English, Language Arts	To represent his/her literacy in different media
Arts Education, Drama	To invent short scenes
Arts Education, Visual Arts	To produce media works in the visual arts

After seeing *Head à Tête* with your class, begin a discussion on the play and the meaning of its title.

Some questions to help prompt discussion:

- » What did you think of the play?
- » What was your favourite scene? Least favourite scene?
- » Which character did you prefer, Please or Moitié? Why?
- » How did they end up in the forest? Were they lost? Did they live there?
- » What was *Head à Tête* about?
- » What does the title *Head à Tête* mean?

Once the discussion is complete, ask students to write a creative piece that describes and explains the meaning of the title.

For younger students

Ask students to create a piece of art that represents the meaning of the title.

Play write-up

Continue the discussion from earlier, regarding how Please and Moitié ended up in the forest. Now ask students to brainstorm ideas about what kinds of newspaper or magazine articles would be written about two people lost in the forest.

Once you have a variety of ideas, assign one to each student or to a pair of students. Each student (or pair) will then research and write the article.

With the articles complete, the class can now put them together and create a newspaper or magazine.

Some resources on how to create a newspaper or magazine:

[Creating a Classroom Newspaper](#)

[Creating a Classroom Newspaper 2](#)

[Creating Newspapers in the Classroom](#)

[The Power of a Student-Made Magazine](#)

Cage Metaphor

At the beginning of *Head à Tête*, we see Moitié slowly opening the door to the cage and emerging. The cage is seen and used throughout the whole play, making it just as much of a character as Please and Moitié are, but what is the meaning of the cage?

Ask students to define ‘metaphor’ and to share examples of metaphors to make sure that they understand its meaning.

Once it is clear that students understand what a metaphor is, move on to discussing the metaphor of the cage in *Head a à Tête*. What are their theories?

When the discussion/brainstorming session is complete, ask each student to individually write an essay explaining the metaphor of the cage in *Head à Tête*.

Create your own activity

After all of the various discussions and *Head à Tête* based activities, brainstorm *Head à Tête* related-project ideas with your students. For each idea that comes up, discuss the project and its various components.

When the brainstorming is complete, ask each student to choose one project that they would like to produce. Discuss with your students your expectations in terms of curriculum, goals, and how their projects may go about meeting these expectations. Once students understand what is expected of them, they will then write up a proposal page outlining the project, including a deconstruction of each task and associated deadlines for your approval.

With their project approved, they can now go about producing it. Each student should also include at least one written piece that demonstrates their understanding of the play, a character from the play, a theme from the play etc...

Depending on the nature of the projects, it may be fun to share them with the class.

CHARACTER ANALYSIS

Discuss the two characters from *Head à Tête* with your class. You may choose to begin by explaining to students how to analyze a character from a play. For instance, they need to be objective, focus on the character's traits, attributes, motivations, reasons for making specific decisions, body language, tone of voice etc... They need to look at the whole character using an outsider's objective glasses in order to properly analyze the character.

Discuss with students who Please and Moitié are.

Some questions to help prompt discussion:

- » What are the names of the main characters from *Head à Tête*?
- » How did they obtain those names?
- » Describe the character Please.
- » Describe the character Moitié.

Once students understand how to analyze a character and have brainstormed some ideas on who Please and Moitié are, ask them to choose either Please or Moitié and to write a character analysis on them.

What's next for Please? What's next for Moitié?

Ask students to continue thinking about the characters of Please and Moitié and their analysis of them but this time they will focus on their future(s). For instance what happens next for Please? What about for Moitié? Do they leave the forest? Do they make it through the night?

Ask students to write a short story about what happens next for Please and/or Moitié. They can be as creative as they like but should incorporate elements of their character analysis into their story.

For younger students

Ask students to create a piece of art that describes what they think happens next for Please and/or Moitié. With their art piece complete, ask each student to share their work and story with the class.

Extension Activity: Life outside of the forest

While the previous activity focused on the future for Please and Moitié, this activity focuses solely on life outside of the forest. Whether it is their past or future, the goal is for students to think about what life is like for Please or Moitié in their daily lives outside of the forest.

Each student (or in groups if you prefer) will choose either Please or Moitié and will create a diorama of what they think their life is like outside of the forest. Display the dioramas around the class and ask students to share their theories with fellow students.

PANTOMIME

Pantomime

1. The art or technique of conveying emotions, actions, feelings, etc., by gestures without speech.
2. A play or entertainment in which the performers express themselves mutely by gestures, often to the accompaniment of music.
3. Significant gesture without speech.

Taken from: <http://dictionary.reference.com/browse/pantomime>

Go over the definition of pantomime with your students and as a group, research pantomime;

- Its history
- When and how it's been traditionally used
- Famous pantomimes
- How does pantomime fit into *Head à Tête*?

Some resources to help this project get started:

[Pantomime](#)

[What is Pantomime 2?](#)

[Aubert, C. \(2003\) The Art of Pantomime](#)

[Campbell, L.H. & Walker, J. \(2008\) Mime and Pantomime in the Twentieth Century: History, Theory, and Techniques](#)

With the research complete, the class can now put their pantomime project together and in doing so; they will incorporate how pantomime fits into *Head à Tête*.

Since this is a project being completed by a large group, perhaps putting it on poster boards, or an on-line website or blog would be best so that students can go back to it easily for reference.

Some applications that may be of interest:

<http://edu.glogster.com/>

<https://posterous.com/>

<http://www.pixton.com/uk/schools/overview>

<http://prezi.com/>

Pantomime time

In small groups, students will use their knowledge of pantomime and its techniques to put together a short scene.

To help guide their skit, they should use one of the main themes of *Head à Tête* as their main topic:

- Survival
- Emotions/Feelings
- Communication Barriers
- Conflict Resolution

After each group has performed their scene, have a debriefing session where they can share their thoughts and experiences of pantomime.

Pantomime and popular culture

Individually students will research pantomime and examples of it in popular culture. They will then write a paper choosing one of the following two options:

1. A short paper based on their research and will include examples of pantomime in popular culture.

- OR -

2. A short paper describing how a piece of popular culture (tv show, tv character, movie, artist etc...) is pantomime

SURVIVAL

Continue the survival talk from the earlier Pre-play Activities section and incorporate *Head à Tête* into the discussion.

Some questions to help prompt discussion:

- » How did Please and Moitié survive?
- » Why did they work as a team to survive?
- » Were their lives in danger? If so how and what did they do to overcome that?
- » What would you do to survive if you were in their shoes?

When the discussion has come to its natural conclusion, randomly assign students to create small groups and ask them to research real-life survival stories. When they have completed their research ask them to use the knowledge they have acquired to create a fictional survival story. They will then record their fictional survival story as a podcast to play for the class. Their podcast should be similar to a radio show interview where some students in the group are the survivors, others are the radio show hosts and perhaps others are experts in the area of survival.

Some podcast sites to help students:

<http://www.podomatic.com/login> (minicast option)

<http://blabberize.com/>

<http://studio.studeflix.com/>

<http://www.voki.com/>

Survival Handbook

In small groups or perhaps pairs for older students, ask students to research survival tips and techniques in order to create their survival handbook.

Before they begin their research they should consider the following:

- What type of survival book will it be – for urban survival, high school/college survival, in the forest, arctic etc...
- Who will their handbook be geared towards, i.e. demographics. Will it be for women? Teenagers? Grandparents?
- What type of information will be needed for the book to be useful?
- How will they structure and design their book? Will there be a lot of text? A comic book?
- What will the dimensions of their book be, i.e. will it be a pocket guide, for purses etc...
- Will it even be a physical book or perhaps a web application will be more appropriate?

Once they have decided on some of these elements, namely the demographics and type of survival book they can begin their research.

After they have researched and written their content, ask them to develop a prototype of their book to show to the class.

Some applications that may help them to develop their prototype:

<http://www.triptico.co.uk/>

<http://www.scribus.net/canvas/Scribus>

Extension Activity: Random Survival Story

Ask each student to write down on a piece of paper a situation that could require the use of survival techniques, for instance, an earthquake, lost in the woods etc... Each student will fold their piece of paper and place it into a bag or hat.

Each student will then randomly draw a piece of paper and will write a short story using the situation that they pulled from the hat. Of course make sure that they don't pull their own!

FEELINGS AND EMOTIONS ACTIVITIES

The activities in this section are geared towards the variety of feelings and emotions we all feel at times. There is a specific focus on sharing and conflict resolution as they both play a large role in *Head à Tête*.

The QEP subject areas (and select competencies) relevant to the activities in this unit are:

Cross-curricular competencies	To use information To construct his/her identity
English, Language Arts	To use language to communicate and learn
Arts Education, Music	To interpret musical pieces

As a class research and discuss the definitions for feelings and emotions. (This may not be necessary if you are teaching older students, in which case please feel free to skip this first step).

Before beginning to brainstorm feelings and emotions, link this activity to *Head à Tête* by asking students the following:

- » What types of emotions played a role in *Head à Tête*?
- » How did Moitié feel?
- » How did Please feel?
- » What was the general feeling of the play?

Brainstorm a list of feelings and emotions. Have a student write down all of the various feelings and emotions that students come up with on a white/black board.

Once this brainstorming session is over and your students have a ‘master list’ of feelings and emotions, you can ask them to do the any of the following:

- Create a crossword using the feelings and emotions. Once complete students can ask their fellow classmates to fill out their crosswords. Resources to help create crosswords:
 - * <http://hotpot.uvic.ca/>
 - * <http://edhelper.com/crossword.htm> (traditional crossword)
 - * http://www.edhelper.com/Curvy_Words.htm (curvy words)
- Create a feelings and emotions databank, dictionary, thesaurus etc... for students to refer to when necessary
- In small groups, students will randomly pull three emotions/feelings out of a hat and will create a short scene based on those emotions
- Play a piece of music and ask students to create a piece of art about how they feel listening to the music. Repeat with different music.

- Play a piece of music and ask students to create a piece of art over the emotions heard/felt in the music. Repeat with different music
- With younger students, show them a colour and ask them how that colour makes them feel
- Ask students to create a piece of art based around one feeling that they have felt today
- Students can create an online comic based on a feeling displayed in *Head à Tête* using the following application: <http://www.pixton.com/uk/schools/gallery>
- Students can create an infographic of the emotions and feelings felt by either Please or Moitié in *Head à Tête* using the following: <http://www.easel.ly/>
- Ask students to write a poem about their favourite and least favourite emotions/feelings

SHARING

Discuss the concept of sharing with your students and why it was crucial to Please and Moitié's survival.

Some questions to help prompt discussion:

- » In our everyday lives why is sharing so important?
- » Why was sharing crucial to Please and Moitié's survival?
- » What things did they share that night in the forest?
- » How do you think it made them feel to share with a stranger?
- » How have you felt when sharing with someone who was in need?
- » How did you feel when someone shared something with you when you were in need?

Some activities and games to help promote sharing in your classroom:

- Have a day where everyone shares something with a fellow classmate
- As a class discuss rules for sharing. Ask each student to design a poster with these rules on it.
- As a class come up with a menu based on *Head à Tête*. Then cook the meals as a class or in groups as a way to promote sharing
- Have the class sit in a circle with you as the leader holding a bean bag. Share something about yourself with the class and then toss the bean bag to another student who will then share something about themselves before tossing the bean bag to another student. Repeat until everyone has had a turn
- In small groups, ask students to create a game that focuses on sharing. Once they have created their games, they can be played to see if they really do help promote sharing!
- Ask each student to write a journal entry about a time that they shared something with someone even though they didn't want to. How did it make them feel?

Sharing a story

Randomly place students in small groups and assign each group a theme from *Head à Tête* upon which they will write a short story about. Each person in the group will be given a chance to write a part of the story, only they will not be able to talk to each other beforehand about what they are going to write or the direction of their story.

It will begin with one person writing the introduction and then passing it on to someone else in the group who will write a few paragraphs before passing it on to someone else and so on and so on. Each person will be given a set amount of time to write their piece before passing it on to the next person in the group. The final person will write the conclusion.

See how cohesive their story can be when they have to share the writing duties with a group and haven't had a chance to communicate the plan for their story beforehand.

CONFLICT RESOLUTION

Conflict resolution and sharing can sometimes go hand in hand, as shown at times in *Head à Tête*. In order for Please and Moitié to make it through the night, they had to resolve their conflicts, whether it be over sharing a blanket or by trying to communicate with each other.

As students have already researched different types of conflicts, continue the discussion with them by linking it with *Head à Tête*.

Some questions to help prompt discussion:

- » What is an internal conflict?
- » How do internal conflicts differ from external conflicts?
- » Were the conflicts in *Head à Tête* internal, external or both? Explain.
- » What types of conflicts do we commonly find ourselves in?
- » What types of conflict do we see on a daily basis in the world?
- » What types of conflict did Please and Moitié find themselves in?
- » How does it feel to be involved in an external conflict with someone? How can we resolve that conflict?
- » How does it feel to experience an internal conflict? How can we resolve that conflict?

Randomly place students to small groups (or individually for older students) and assign each group one of the following types of external conflict:

- Person vs. Person
- Person vs. Nature
- Person vs. Technology
- Person vs. Animal
- Person vs. Society
- Person vs. Fate

Each group (or student) will research their assigned type of external conflict, focusing on the following:

- Description of the type of conflict
- How it may or may not be a conflict found in *Head à Tête*
- Examples of the conflict found in popular culture and literature
- How to solve this particular type of conflict

Ask students to share their findings with the class and to be as creative as possible when presenting their work. For instance, they could present their findings via short scene, short story, media presentation, artistic presentation etc...

Debrief with the class after each presentation to make sure that students understand the differences between the various types of external conflict.

Your own internal conflict

Ask students to individually write about a time where they experienced internal conflict. What was the conflict? How did it make them feel (you may want to introduce the term 'cognitive dissonance' to your students if you feel that they will be receptive to it)? How was the conflict resolved?

They can be as creative as they like when writing about their experience, for instance, a blog post, a poem etc... but their story should be true and focus on the questions posed above.

Rules for Conflict Resolution

Now that students understand the different types of conflict, it's time to focus on how to resolve these conflicts.

Ask students if they have any advice on how to solve a conflict.

Some questions to help prompt discussion:

- » What advice can you give on resolving conflicts?
- » What conflict resolution tips do you have? How did you acquire that tip?
- » What has worked for you in the past?
- » What doesn't work when trying to resolve a conflict?

With the discussion complete and as a class, research effective conflict resolution strategies, techniques, and tips. As strategies, techniques, and tips are found, write them down and create a 'master list'.

Go over the different strategies, techniques, and tips with students to make sure that they understand them and ask them if they think they will work.

- » Have they tried any? If so, which ones and did they work?
- » Are there any strategies, techniques, and tips they'd like to try? Which one(s)?

Ask students to come up with a creative way to display these strategies, techniques, and tips. They can come up with games, infographics, poems, a short scene etc...

COMMUNICATION BARRIERS

In *Head à Tête*, Please and Moitié have a fairly large communication barrier: they do not speak the same language. Throughout the play we see how they deal with this barrier and overcome it. Sure there are some funny moments that result from this barrier, for instance they think each other's names are Please and Moitié but, they learn to work with this barrier so that they can survive. In our everyday lives, when we encounter a communication or language barrier we have plenty of tools at our disposal to help deal with it: asking someone else for help, using a dictionary, drawing something out, the internet etc... but Please and Moitié did not have anything to help them, so they dealt with it head-on knowing that survival was of the utmost importance.

The QEP subject areas (and select competencies) relevant to the activities in this unit are:

Cross-curricular competencies	To communicate appropriately To use information
English, Language Arts	To read and listen to literary, popular and information-based texts To write self-expressive, narrative and information-based texts

Discuss communication (and language) barriers with your students.

Some questions to help prompt discussion:

- » How did Please and Moitié deal with their language barriers?
- » How would you have dealt with it if you were in their shoes?
- » What are some examples where communication or language barriers may be an issue (for instance with someone who is deaf, or if you are in a strange country)
- » Have you ever experienced any communication barriers? How did you deal with it?
- » Can people be speaking the same language and still have a communication barrier? How so?
- » Have you ever experienced this? How did you solve it?

So that students fully understand how crucial communication is to our daily lives, have them play charades.

Before beginning, go over the rules of charades.

For older students have them read the following sites:

[Rules of Charades](#)

[Rules for Playing Charades](#)

After playing debrief with the class to see how they felt when they could not communicate using language as they are accustomed to doing.

Some questions to help prompt discussion:

- » Was it frustrating to not speak when people could not guess what you were trying to say?
- » Was it frustrating watching someone's movements while trying to guess what they meant?

How did you deal with it?

Ask students to think back to the class discussions on communication barriers and the various types of instances in which they can occur. Have they ever been in one of these situations?

Once they remember a communication (or language) barrier that they have experienced, ask them to write a personal essay about it, focusing on the following:

- The set-up: describe the situation
- The resolution: how they overcame the barrier
- The emotions: how they felt during that experience
- The resulting effect: what they took away from it

Extension Activity: Helen Keller

Helen Keller was a remarkable woman and one of the things her story teaches us is how to overcome the barriers we face in life, specifically in this case language and communication barriers.

As your students may or may not be aware of Helen Keller and her story, ask them to research her life.

We recommend the following resources:

[Helen Keller Kids Museum](#)

[Helen Keller](#)

Keller, H. & Ward, C. (1996) [Helen Keller: The story of my life](#)

Davidson, M. & Watson, W. (1989) [Helen Keller](#) (Scholastic Biography)

After introducing her to your students, research how Helen communicated with others. How did she learn to do this? Let your students try Helen's communication methods. For instance, she learnt to read lips, yet she was blind. She did this by touching people's lips; let your students try this (with their eyes closed) to see if they can understand what someone is saying to them. You can also bring in some examples of Braille for your students to learn.

Ask students to write a short biography on who Helen Keller was and how she overcame her language and communication barriers. They should also include in their biography something that they have learnt about Helen that they will take with them and apply in their own lives.