**SHAKSPEARE SCENES UNIT**

Created by Carson Wright, BYU, Fall 2014

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SHAKESPEARE SCENES UNIT OVERVIEW

**UNIT TITLE**

Shakespeare Scenes

**UNIT OBJECTIVE**

Students will be able to demonstrate their ability to honestly communicate in a Shakespeare scene by applying principles of acting/theatre including objectives, tactics, communication, vocal colors, and story arc in a performance of the Shakespeare scene.

**CLASS LEVEL**

Beginning/Intermediate Drama Class

**PRIOR EXPERIENCE**

Students will be able to succeed in this unit without any prior knowledge or skills, however it is expected that most students will have some exposure to drama and acting, either in extra-curricular drama classes, or in the Junior High/Middle School programs.

**PRE-ASSESSMENT**

For this unit, it will be beneficial to know their basic understanding of acting technique and fundamentals. For this, I will have students prepare a Shakespeare monologue (short, no longer than one-minute). They will do this before the first lesson. Students will have a choice of several monologues that I have selected and provided (attached below). These monologues are designed to be low-risk. It’s just an opportunity for me to see what they are already bringing to their performances before we get involved in the unit itself. This pre-assessment is a participation grade, and students will not be penalized for doing what they might describe as “a bad job.” The desired outcome is to become briefly familiar with a play, get some text into their mouth, and see what their natural intuitions are. This will greatly help in the planning of the unit.

**GRADING BREAKDOWN**

* Pre-Assessment Participation—20 points
* Daily Assignments—9 assignments, 20 point each for a total of 180 points
* Peer Evaluation—20 points
* Preview Performance—100 points
* Final Performance—100 points

TOTAL POINTS = 420 points

**NATIONAL STANDARDS**

CREATING

* TH:Cr1.1.I.c
	+ Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
* TH:Cr3.1.I.a
	+ Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
* TH:Cr3.1.I.b
	+ Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

PERFORMANCE

* TH:Pr4.1.I.a
	+ Examine how character relationships assist in telling the story of a drama/theatre work.
* TH:Pr4.1.I.b
	+ Shape character choices using given circumstances in a drama/theatre work.
* TH:PR5.1.I.a
	+ Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**BIG IDEAS**

Communication, Exploration, Respect

**ESSENTIAL QUESTIONS**

* What is honest communication?
* What happens when theatre artists use their imaginations and learned theatre skills while engaging in creative exploration and inquiry?
* Why are strong choices essential to interpreting a drama of theatre piece?
* What can I do to fully prepare a performance?
* What happens when theatre artists and audiences share a creative experience?

**ENDURING UNDERSTANDINGS**

* Theatre artists rely on intuition, curiosity, and critical inquiry.
* Theatre artists make strong choices to effectively convey meaning.
* Theatre artists develop personal processes and skills for a performance.
* Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.

**Lesson breakdown:**

Pre-Unit

Before the first day, students should have performed their monologue as a pre-assessment. Also, the instructor should assign scenes. Students should be placed in scenes and with partners that will force them to stretch somewhat in their acting ability and in their social skills. A list of monologues for the pre-assessment is listed below, as well as scene suggestions after the lesson breakdown. These are suggestions, though the instructor can select other Shakespeare scenes and monologues, should he or she so desire.

Day 1: Script/Character Analysis

Students will be able demonstrate their understanding of the importance of the given circumstances by completing an character and scene analysis for their given Shakespeare scene.

*Assessments:*

* Participation in the group analysis.
* Completion of the analysis and response
	+ The analysis and response are each worth 10 point for a total of 20 points for the lesson. 17 points shows proficiency.

Day 2: Tactics and Objectives

Students will be able to demonstrate their understanding of objective driven acting by writing down and incorporating a strong objective and at least three different tactics into their Shakespeare scenes.

*Assessments:*

* Participation in the discussion and hook activity.
* Practice of objective in tactics during class work time.
* Writing down their objective and three tactics for their scene
	+ The objective is worth 10 points; the three tactics are worth 10 points for a total of 20 points. 18 points shows proficiency.

Day 3: Communication

Students will be able to demonstrate their ability to authentically communicate in their Shakespeare Scenes by applying several acting exercises to their Shakespeare scene.

*Assessments:*

* Participation in the activities and discussion
* Implementation of the exercises during work time.
	+ As the students work, the instructor will float around to the various and groups and assess their work. This is an informal assessment worth 20 points. 16 points demonstrates proficiency.

Day 4: Vocal Colors

Students will be able to demonstrate vocal varieties in their acting by participating in the vocal colors activity (performing one line, in three different colors).

*Assessments:*

* Participation in activities and discussion.
* Implementation of the vocal color activities.
	+ This activity is worth 20 points. 17 shows proficiency.

Day 5: Haiku Scenes

Students will be able to demonstrate a strong narrative structure by converting their scene into a thirty second haiku.

*Assessments:*

* Participation in activities and discussion
* Performance of the haiku.
	+ This activity is worth 20 points. 4 points for each of the following: beginning, middle, end, climax, and resolution.

Day 6: Practice Day

Students will be able to demonstrate effective and honest reflection by self-assessing their work prior to their preview performances.

*Assessments:*

* Participation in activities and discussion
* Completion and submission of their personal rubric.
	+ The rubric is worth 20 points. 18 points shows proficiency.

Day 7: Feedback and Preview Presentations

Students will be able to demonstrate their ability to give effective and polite feedback by completing the feedback form for each scene during preview presentations.

*Assessments:*

* Participation in the activities and discussion
* Preview Performance.
	+ This is worth 100 points. 20 points are deducted should there be a clear indication that the scene is not memorized. Variable deduction can be made should the teacher feel the scene has not used time properly and they are unprepared.
* Completion of the feedback forms
	+ This is worth 20 points. Variable deductions are made when the directions aren’t followed properly or they leave feedback areas blank. 17 points shows proficiency.

Day 8: Incorporating Feedback

Students will be able to demonstrate their ability to receive, consider, and apply feedback by identifying feedback that they will use to improve their scenes.

*Assessments:*

* Participation in the activities and discussions for the day.
* Application of feedback during work time.
	+ This is another informal assessment to be conducted as students are working on their scenes during class. The instructor will spend a few minutes with each group, conduction a micro discussion about the feedback they received and what they are finding helpful. This assessment is worth 20 points.

Day 9: Final Presentation

Students will be able to demonstrate their ability to honestly communicate in a Shakespeare scene by applying principles of acting/theatre including objectives, tactics, communication, vocal colors, and story arc in a performance of the Shakespeare scene.

*Assessments:*

* Performance of the scene with the acting principles and elements explored throughout the unit.
	+ This performance is worth 100 points. Refer to rubric for more details. 80 points demonstrates proficiency.
* Self-reflection to be submitted post performance.
	+ This reflection is worth 20 points. 17 points demonstrates proficiency.

**Suggested Monologues for Pre-Assessment**

* Men
	+ A Midsummer Night’s Dream
		- Lysander (Act 1, Scene 1)
		- Bottom (Act 4, Scene 1)
	+ Comedy of Errors
		- Antipholus of Syracuse (Act 3, Scene 2)
	+ Much Ado About Nothing
		- Benedick (Act 2, Scene 3)
		- Benedick (Act 2, Scene 1)
		- Dogberry (Act 4, Scene 2)
		- Claudio (Act 4, Scene 1)
	+ Romeo and Juliet
		- Romeo (Act 3, Scene 3)
		- Benvolio (Act 3, Scene 1)
	+ Henry V
		- Henry (Act 4, Scene 1)
		- Exeter (Act 4, Scene 6)

**Suggested Scenes**

* As You Like It (2 woman, 1 man)
	+ Act 3, Scene 2
	+ Act 4, Scene 1
* Anthony and Cleopatra (1 woman, 1 man)
	+ Act 1, Scene 3
* Julius Caesar (1 woman, 1 man)
	+ Act 2, Scene 1
* Much Ado About Nothing (1 woman, 1 man)
	+ Act 1, Scene 2
	+ Act 4, Scene 1
* Twelfth Night (2 women)
	+ Act 3, Scene 1
* Macbeth (1 woman, 1 man)
	+ Act 1, Scene 7
* Taming of the Shrew (1 woman, 1 man)
	+ Act 2, Scene 1
* Merry Wives of Windsor (2 women)
	+ Act 2, Scene 1
* Midsummer Night’s Dream (2 women, 1 man)
	+ Act 1, Scene 2

**DAY 1**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Script/Character Analysis

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able demonstrate their understanding of the importance of the given circumstances by completing an character and scene analysis for their given Shakespeare scene.

**NATIONAL CORE THEATRE STANDARDS**

* TH:Cr1.1.I.c
	+ Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

**MATERIALS**

* Character Analysis Worksheets
* Given Circumstances in Setting Worksheet
* Romeo excerpt’s from *Romeo and Juliet* attached below. (copy for each group)
* White board
* Dry-Erase Markers
* Picture of a mountain side

**PREPARATION**

* Ensure that an open space is ready and prepared for the activities.

**TEACHING PRESENTATION:**

**Hook:** Explain to the class that you need their help. There is a fugitive on the loose and you need their help finding him. You need them to help you profile this character for the authorities, so that we can apprehend him.

**Step 1:** *Group Practice* [16 minutes] Explain that last you heard, this fugitive (he is called Romeo) fled Verona on foot after killing a man, one Mr. Tybalt. (haha). Explain that we will work together to profile this character based on some transcribed conversations from and about this guy. Split the class into groups of 4 or 5 and give each group the #1 excerpt. Have the students read the excerpt and answer the questions at the top of the page in their group. After they have answered the questions, they should come write on the white board what they know.

Give students several minutes to complete your instructions. Then repeat with the #2 and #3 excerpts. At the conclusion of the activity, have the students look at the board. Ask them the following question:

* What do we know about this guy that we didn’t know before?

Thanks the students for their help and assure them that their work will help greatly with the investigation.

**Step 2:** *Instruction* [8 minutes] Start a short discussion about character analysis using the following questions:

* What does this have to do with our scenes?
* What is character analysis?
* Why is it important to know about our characters that we play?
* How much should we know about them?

Students should quickly begin to realize that we are talking about character analysis today. Guide them through it using those questions but make sure to explain that it’s important that as actor that we know as much about our characters as we can. We should scour the script, looking for hints and clues regarding our character, their traits, their likes, dislikes, thoughts, friends, etc. Hand out the Character Analysis worksheet, and explain that today, and for homework they should complete this profile for their own character. They should answer each question with at least 3 sentences. It should have detail. Refer to the whiteboard to remind them that there is plenty of information to be discovered in the script from the character.

**Step 3:** *Group Practice* [10 minutes] After assigning the character analysis, show the students the picture of the mountainside. Ask them the following questions:

* How would you describe this place?
* What does it feel like?
* What does it smell like?
* What do those leaves feel like?
* What can you see from there?
* What is the temperature like?
* How do you feel if you were in that space?
* What does the grass feel like?

Start the questioning broad, and then prod the students to get more and more specific. Try to get the students to continue adding detail, even after most of the easy details have been mentioned. Then ask the students what this has to do with our scenes? They should be able to guess fairly easily that this is about defining the setting. Explain that it is also very important that you are your scene partner are well aware of the space you are in. You can get as specific as we just did, in fact you should.

Ask the students to help you create a detailed setting for the Romeo and Juliet balcony scene. Verbally, have the student suggest their ideas to you. As with the picture, prod the students to get more detailed and more detailed until you have a vivid mental picture of the scene. Then ask the students the following questions:

* Now that we have this space, how does that affect Romeo?
* How does that affect Juliet?
* How might they feel about this space?
* What problems does this space pose for what they want?
* Are there people nearby? How will that affect their converstation?

Conduct the discussion and help the students understand that setting is almost another character in the scene. It can help inform what an actor does with a character. Hand out the Given Circumstances worksheet, and explain that the given circumstances are all the specifics about a location. With their scene partner, they should decide on their location and complete the worksheet regarding that location.

**Step 4:** *Work Time* [40 minutes] Explain that students now have time to meet with their scene partner(s) and swap contact information, read through their scenes, rehearse, or do whatever the need to get ahead on their scene work. This can be time to do their homework as well. Float around the room, in order to ensure that students are on task and that they continue to work.

**ASSESSMENT**

The completion of the Character Analysis and Given Circumstances worksheets is the assessment for the day. It is worth 20 points total, 10 points for each worksheet.

**ROMEO**

Clue #1

*Read the excerpt and write down any conclusions your can make about your character. What does you character say or think about himself/herself?*

**ROMEO**

Give me a torch: I am not for this ambling;

Being but heavy, I will bear the light.

**MERCUTIO**

Nay, gentle Romeo, we must have you dance.

**ROMEO**

Not I, believe me: you have dancing shoes

With nimble soles: I have a soul of lead

So stakes me to the ground I cannot move.

**MERCUTIO**

You are a lover; borrow Cupid's wings,

And soar with them above a common bound.

**ROMEO**

I am too sore enpierced with his shaft

To soar with his light feathers, and so bound,

I cannot bound a pitch above dull woe:

Under love's heavy burden do I sink.

**MERCUTIO**

And, to sink in it, should you burden love;

Too great oppression for a tender thing.

**ROMEO**

Is love a tender thing? it is too rough,

Too rude, too boisterous, and it pricks like thorn.

**ROMEO**

Clue #2

*Read the excerpt and write down any conclusions you can make about your character that are based off the reading. What do other characters say or think about your character?*

**Nurse**

Well, you have made a simple choice; you know not

how to choose a man: Romeo! no, not he; though his

face be better than any man's, yet his leg excels

all men's; and for a hand, and a foot, and a body,

though they be not to be talked on, yet they are

past compare: he is not the flower of courtesy,

but, I'll warrant him, as gentle as a lamb. Go thy

ways, wench; serve God. What, have you dined at home?

**JULIET**

No, no: but all this did I know before.

What says he of our marriage? what of that?

**Nurse**

Lord, how my head aches! what a head have I!

It beats as it would fall in twenty pieces.

My back o' t' other side,--O, my back, my back!

Beshrew your heart for sending me about,

To catch my death with jaunting up and down!

**JULIET**

I' faith, I am sorry that thou art not well.

Sweet, sweet, sweet nurse, tell me, what says my love?

**Nurse**

Your love says, like an honest gentleman, and a

courteous, and a kind, and a handsome, and, I

warrant, a virtuous,--Where is your mother?

**ROMEO**

Clue #3

*Read the excerpt and write down any conclusions you can make about your character that are based off the reading. What kind of person is your character? What do his actions or words tell us about his personality?*

**ROMEO**.

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

**JULIET**

Ay me!

**ROMEO**

She speaks:

O, speak again, bright angel! for thou art

As glorious to this night, being o'er my head

As is a winged messenger of heaven

Unto the white-upturned wondering eyes

Of mortals that fall back to gaze on him

When he bestrides the lazy-pacing clouds

And sails upon the bosom of the air.

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**CHARACTER ANALYSIS**

CHARACTER:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ PLAY:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

BASIC DESCRIPTION (Who is this person?):

SUPER OBJECTIVE (What is this character’s goal?):

CONFLICT (What is the main conflict that stops the character from reaching their goal? Between characters? Within the character?):

VALUES (What does this character care about?):

RELATIONSHIPS (What is the main, driving relationship for this character?):

PERSONALITY TRAITS (What is this person like?)

WILL POWER (Who controls their actions? Themselves or others?):

 **Given Circumstances in Setting**

With your partner, write or type your answers to following questions. **Please make sure you put ALL THE NAMES of your group members on this assignment.**

1. List 20 specifics (very specific) about the location in which your monologue takes place. **BE SURE TO VARY THE TYPE OF INFORMAITON YOU LIST*.*** (Temperature, lighting, smells, what has happened before, what is expected to happen in the space, etc.)

**Given Circumstances in Setting**

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**DAY 2**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Tactics and Objectives

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate their understanding of objective driven acting by incorporating at least three different tactics into their Shakespeare scenes.

**NATIONAL CORE THEATRE STANDARDS**

* **TH:Cr3.1.I**
1. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
* **TH:Pr4.1.I**
1. Examine how character relationships assist in telling the story of a drama/theatre work.
* **TH:Pr6.1.I**
1. Perform a scripted drama/theatre work for a specific audience.

**MATERIALS**

* An open space for play and practice of scenes.
* Tactic’s Hand Out (listed below)
* Car Keys
* White Board
* Dry-erase markers.

**PREPARATION**

* Ensure that an open space is ready and prepared for the activities.

**TEACHING PRESENTATION:**

**Hook:** Ask for a “brave” volunteer. Explain that it’s nothing super scary, but you just need a little help. When you get the volunteer, explain to them and the class that they are going to a short scene with you. Explain that in this scene, you will be their parent, and they are your child. Also explain to the volunteer that in this scene, they want to be able to go to the movies with their friends, but in order to do that, they need to get the car keys to the car from you, their parent. Clear up any questions or confusions. Then begin the scene.

The scene shouldn’t take long, maybe 2 minutes or 3 three minutes, but you should let the scene go until you feel the student has tried many different tactics to try to get the keys. When you feel the scene has ended (because they got the keys or they cannot get the keys or because the scene is tired), break out of character and thank the volunteer with a round of applause. Have the volunteer sit back down. [6 minutes]

**Step 1:** *Instruction/Discussion* [5 minutes] After the applause, break down the scene by asking the class the following questions:

* What did he/she want? (the car keys)
* How did he/she try to get it? (bribery, black mail, guilt, sucking up, bargaining, begging, screaming, etc.)

Allow the students to analyze the scene, without much of your input. The answers to these questions are fairly intuitive, so the students should get them. Let students spend most of the time reporting what they saw their classmate try in order to get the keys. If you had a good volunteer, there should be a lot to talk about. Once you feel the discussion has run its course, move on to the next step.

**Step 2:** *Explanation* [7 minutes] Explain to the students that what we were just talking about are known in acting as Objectives and Tactics. Ask the students if they know, if they can infer what an Objective is? Take a few answers then give them a clear definition:

* + Objective: What you want from the other person

Then ask the students to identify the objective of the volunteer in the car key scene. The should be able to identify it, usually with the answer “To get the car keys.” Then explain that when we create and identify objectives for the characters we play in our scenes, we strengthen them by making them go through and for our partner. Ask the students the following questions:

* + Why is “going through and for” your partner important in acting? Why should an objective go “through and for” your partner?

Take a few suggestions and explain that it’s important to remember that that watching an actor onstage who doesn’t do or want anything from anyone is BORING. Theatre is exciting because it’s about people trying to do thing, and about people who want things and they want thing from other people. Write the following objective on the board from scene:

* + I want you to give me the car keys.

Explain that this is a simple, but strong objective. It’s specific and it goes “through and for” the partner.

Explain that now we have an objective, and then ask the students that they might think the tactics are. Chances are, the will infer what tactics are, but if not take a few ideas, then explain tactics with the following clear definition:

* + Tactic: What you try in order achieve your objective

Ask the students to identify some of the tactics from the original scene again, and then continue to the next step.

**Step 3:** *Group Practice* [8-10 minutes] Hand out tactic sheet to the students, and explain that there are countless tactics available to them. Reiterate that in acting, we use action verbs in the form of “to verbs” like “to nail, to attack, to guilt, etc.” because they are ACTIVE and involve the other person. The tactics, when phrased in that way help us to work through and for our partner.

Have the students take a minute or two and scan through the tactics on the sheet. Then have students pick tactics they would like to use in order to get the keys. Have students volunteer to try to get the keys from you. Explain to them that they shouldn’t tell anyone their tactic, but they should just try it. Have the student try their tactic in the car key/parent scene with you, then end the scene when you feel the tactic has been played out. Then ask the class if they could guess which tactic it was from the sheet.

Repeat the scene with as many volunteers as you feel is necessary. Be sure to end each little scene with a round of applause for the volunteer.

**Step 4:** *Individual Practice* [10 minutes] After the tactics demonstration, explain that each person in their Shakespeare scene will have a specific objective that they are fighting for and specific tactics. Explain that the students will decide individually on what their objective is. Remind them that the strongest objectives have a clear desire that involves their partner. They should take out a piece of paper, which they will turn in, and on the paper, they will write a strong objective. Then they will write three tactics in the “to” form (to fight, to exploit, to ridicule, etc.) that they can use to try to achieve their objective. Give the students a few moments to work on that, and then explain that they should get into their scenes and try their tactics briefly in their scenes to see how they work. After a few moment, explain that if they’d like to try any others or

As the groups are working, wander between the groups to assess how they are applying the information. Offer suggestions or correction on objectives that are not written strongly, or on tactics that aren’t active verbs in the “to” form.

**Step 5:** *Group Practice* [25-30 minutes] Once students have had time to try their tactics out, explain that they should turn in their sheets with their Objective and tactics. Then explain that they have the rest of the period to finish blocking their scenes, working on memorization or whatever the need. Explain that they will perform these in previews for the first time in five lessons. During this time, move around to as many groups as possible. Stay with a group for 5 or 6 minutes, and help them block or give direction/coaching.

**ASSESSMENT**

The identification of an Objective and three tactics is the formal assessment for the day. It is worth 20 points. A deduction of 5 points is made for any missing objectives or tactics.

To abandon

To abduct

To abuse

To accuse

To admonish

To adore

To amaze

To amuse

To annoy

To appease

To assault

To attack

To avenge

To baby

To backpedal

To bait

To banish

To beckon

To bedazzle

To beg

To belittle

To betray

To bite

To bluff

To bop

To bother

To bribe

To bug

To burn

To captivate

To capture

To carve

To challenge

To checkmate

To cheer

To coax

To coddle

To comfort

To compel

To confuse

To correct

To criticize

To dare

To dazzle

To defraud

To delight

To delude

To demote

To destroy

To devastate

To disown

To dodge

To drive

To echo

To educate

To embarrass

To entertain

To enlighten

To excuse

To exploit

To fascinate

To flatter

To forgive

To frighten

To grind

To guard

To hammer

To harass

To heckle

To heed

To hold

To hurt

To hypnotize

To imitate

To implore

To impress

To infuriate

To inhibit

To interrupt

To irritate

To judge

To kiss up to

To lead

To lecture

To lure

To madden

To manipulate

To misdirect

To mock

To nail to the wall

To needle

To outwit

To overwhelm

To pacify

To paddle

To persuade

To plague

To poke

To prick

To prohibit

To punish

To puzzle

To ransack

To reason

To reduce

To reject

To remind

To restore

To revive

To rile

To ridicule

To roast

To salute

To save

To scold

To scratch

To sculpt

To seduce

To seize

To shatter

To smear

To soothe

To squeeze

To stab

To strengthen

To stretch

To stupefy

To support

To terminate

To terrify

To toast

To trick

To unnerve

To upset

To vex

To victimize

To warm

To welcome

To whittle

To win

To zap

**DAY 3**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Communication

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate their ability to authentically communicate in their Shakespeare Scenes by applying several acting exercises to their Shakespeare scene.

**NATIONAL CORE THEATRE STANDARDS**

* **TH:Cr3.1.I**
1. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
* **TH:Pr4.1.I**
1. Examine how character relationships assist in telling the story of a drama/theatre work.
* **TH:Pr6.1.I**
1. Perform a scripted drama/theatre work for a specific audience.

**MATERIALS**

* An open space for play and showing of scenes.

**PREPARATION**

* Ensure that an open space is ready and prepared for the activities.

**TEACHING PRESENTATION:**

**Hook:** After attendance, have the student follow you into the prepared open space. Explain that they should get with their scene partner. Explain that individuals in scenes with three or more should find an odd person from another scene and pair up. If there is anyone left out of the group, have them sit out and watch. They will be switched in at some point during the exercise. Then have the students sit on the floor directly across from their partner. They should be close enough to touch. Then explain that they should now look into their partner’s eyes, and not look away. [4 minutes]

**Step 1—***Instruction* [5 minutes]Explain that they should maintain eye contact, even as you speak. Also explain that this is a silent activity. Allow them to giggle, joke, and do what they must to get over the awkwardness. You can address it head on and explain that it might feel a little silly. As they settle down, remind them that this activity should be happening in silence. Before continuing, have the students decide silently in their group, which partner is partner A and which partner is partner B.

Coach them through the following steps:

1. Continue to silently make eye contact. This is not a staring contest, but merely a connection between two people. (1-2 minutes)
2. Continue to look into the face of your partners, but now start observing their face. Let your eyes pass over and around their face. (1 minute)
3. Continue to observe, and silently listen to the next set of instructions. Do not begin until I tell you to. (1-2 minutes)
	1. You will now start making neutral observation about what you see. A neutral observation is something like, “You have eyes. Your eyebrows are blond. Your lips are pink.” You aren’t making any judgments or adding any opinion, just stating something neutral that you see.
	2. Partner A will be the first to make an observation. After the observation, the other partner will restate the observation about themselves. For example, if I were partner B, and someone just said to me, “You have a nose.” I would say, “I have a nose.”
	3. After Partner B repeats, Partner A will make the observation again, then Partner B will restate it again. So it will go back and forth. It will sound like this, “You have a nose. I have a nose. You have a nose. I have a nose. You have nose. I have a nose.” Continue repeating it until Partner B makes a new observation.
	4. As you go back and forth observing and repeating, really listen to what your partner says. Hear and see how they make their observation and really try to communicate the same way back.

**Step 2—***Guided Practice* [2 minutes] Allow students to work through the steps mentioned previously. As they make observations and repeat, wander the room listening and offering side coaching. Ensure that students are only making neutral observation, and that the pattern is being followed. Allow them to make observations for several minutes, and then go onto the next set of instructions.

**Step 3—***Instruction* [2 minutes] Bring their attention back to you and explain the next set of instructions. Explain they can now silently break contact with their partner and turn their attentions to you. Explain that now they should find a section of their scene dialog to recite. Explain that they should return to their mirroring and start to communicate their lines. Explain that the purpose here isn’t to act well, but it is to communicate with your partner. If for some reason you run out of things to say, start over and say the lines again.

**Step 4—***Guided Practice* [3 minutes] Allow students to recite their lines. Float around the room offering side coaching. Make sure that students are not hiding behind the words, but that they are really communicating them to their partner. Have them say lines again if you feel they are not saying them through and for their partner.

**Step 5—***Transition* [3 minutes] Instruct the class to come to stop. They can now break focus and turn their attention back to you. Have them give themselves a round of applause for trying something new and different and for communicating well.

**Step 6—***Discussion* [3 minutes] Conduct a short discussion using the following questions:

* What was this experience like?
* Was this uncomfortable for you? Why?
* How can an activity like this help improve your scenes?
* How has the communication with your partner changed as your maintained eye contact?

Allow students to raise their hands and answer the questions for several minutes. The purpose of the discussion is to debrief them after a new and strange experience. It is to get their minds focused on the important of communication and connection between partners.

**Step 6—***Modeling* [6 minutes] After the discussion, explain that we are going to try something else to help improve our communication. Choose a partnership to be your model. Put them in a position in the space where everyone can see them. Go through the following steps:

1. Have the students begin their scene. Let several lines of dialogue go by. Then, stop them.
2. Explain that they will do the scene again, only this time, their partner will respond by saying “what?” They will do this until they feel that their partner has really communicated their line. Model an example by having the first student with a line direct the line to you. Respond with, “what?” until you feel they have adequately communicated their line to you.
3. Explain that once the other partner goes on with the scene, the first partner will also respond with, “what?” until they feel their partner has communicated their line.
4. Have the students do it again.
5. After several lines, stop them and point out where communication is improving.
6. Ask the students if they feel a difference. Ask the class if they noticed a change in their communication.

Then explain that we are going to go on with the scene with a slightly different exercise. Follow the next steps with the students.

1. Continue on with the scene. Let several lines of dialogue go by. Then stop them.
2. Explain that they will do it again, but instead of saying “what,” they will repeat their partners line, or just the last part of it if it’s too long. They will continue to go back and forth until the partner feels the line has been effectively communicated to them. Model an example for the students.
3. Explain that this exercise is almost identical to the “what” exercise, only they will be repeating the last line.
4. Have the students do it again, this time repeating the lines to one another.
5. After several lines, stop them and point out where communication is improving.
6. Ask the students if they feel a difference. Ask the class if they noticed a change in their communication.

After these two exercises, ask the class for a round of applause for our brave volunteers. Then continue to the next step.

**Step 7—***Group Practice* [20 minutes] Explain to students that they will now separate into their scenes for twenty minutes to work their scenes, working on communication. They should use both the “what” exercise and the “repetition” exercise as they work.

As they work, move through the class watching, and offering coaching. Ensure that students are not merely going through the motions, but they are really considering if their partner has communicated to them.

**Step 8—***Coaching* [25 minutes] After students have worked scenes individually, bring the group together and explain that now, groups that feel that they are ready and willing to show their scene will now perform their scene. Ask for volunteers OR choose a scene that you feel is ready or needs some more hands-on attention.

Have the students perform the scene in its entirety once. Then coach the scene, especially looking for the communication between the partners. While the intention is to improve their communication, these coaching portion of the lesson is an opportunity to give some thorough work on a scene.

Repeat this step with two or three more groups—whatever time permits.

**ASSESSMENT:**

The assessment for today is informal. As the students practice in their own scenes, float around the room, listening and watching for implementation of the communication exercises discussed in the lesson. This is worth 20 points.

**DAY 4**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Vocal Colors

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate vocal varieties in their acting by participating in the vocal viewpoints activity (performing one line, focusing on three vocal viewpoints).

**NATIONAL CORE THEATRE STANDARDS**

* **TH:Cr3.1.I**
1. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
* **TH:Pr4.1.I**
1. Examine how character relationships assist in telling the story of a drama/theatre work.
* **TH:Pr4.1.I.b**
	+ Shape character choices using given circumstances in a drama/theatre work
* **TH:Pr6.1.I**
1. Perform a scripted drama/theatre work for a specific audience.

**MATERIALS**

* Film clips from *The Dark Knight, The Lord of the Rings, and Spongebob.*
* Vocal Viewpoints Cheat Sheet

**PREPARATION**

* Ensure that the tech elements are ready and prepared.
* Know what clips will be shown.

**TEACHING PRESENTATION:**

**Hook:** Begin the class by playing the audio clips. Do not show the students the images, but instead ensure the audio can be clearly heard. Play the Batman clip first.. Undoubtedly, the students will recognize Christian Bale as Batman. Begin a short discussion, starting with some basic questions, moving to more broad discussion questions:

* Who were those voices? How did you know?
* Would you say it’s recognizable? Memorable?
* What makes it memorable?
* Why do you think he made those choices with his voice?
* Is it a good choice? Does it work? Why?

Continue with the clips of Smeagul/Gollum and Spongebob and have similar, though shorter, discussions. This will get the students interested, and it will allow for a pre-assessment of what they know about voice and performance. [12 minutes]

**Step 1:** *Discussion* [5 minutes] After the discussion, point out to them that we are all exposed to memorable voices. We remember them for different reasons, however it’s important to note that the way that these people use their voices creates meanings and emotions. Ask them the following questions:

* What voices are memorable to you? Why?
* What do you feel when you hear those voices?
* Do you ever use your voice to convey meaning or emotions?

**Step 2:** *Transition* [5 minutes] Ask the students if they’ve ever gotten in a fight with someone while texting/e-mailing/instant messaging, etc? Then ask if the fight was because they misunderstood what the other person meant? Allow students to share several experiences (they will want to) then ask them the following question:

* Why is it so easy to misunderstand someone when you can’t hear their voice?
* Why is talking in person easier communicate?

**Step 3:** *Group Practice* [10 minutes] Ask the students,“What power do our voices have?” Take a few answers, then explain that we are going to try a little experiment. Ask them to think of only ever being able to speak in a monotone voice at all times. Have them get with a partner. Tell them to have a completely monotone conversation. They can talk about whatever they want, but they have to talk essentially like a robot. Model this type of conversation, and then monitor this process. They’re not allowed to use any inflection in their voices whatsoever—it must always stay the same tone. As they’re talking to their partner then tell them to try to emote that they're happy or excited, but they can’t do it with their voices—only their faces, dialogue, or gestures. Next they have to be angry or sad, but again their voices cannot be the indicators of emotion. Their dialogue will express the emotion, but their voice will stay monotone. This will be a frustrating and fun challenge for the students.

**Step 4:** *Discussion* [5 minutes] After the monotone activity, conduct a short discussion using the following questions:

* What was it like?
* Was it hard to express an emotion without the help of your voice?
* Did it feel weird or unnatural?
* How do our voices help us communicate?
* Can we communicate just as well with only monotone dialogue?
* What power do our voices have? As a theatre artists?

This discussion should help the students to understand how they can use their voice in their acting to communicate better. Once you feel like the discussion has reached the point where students are starting to grasp how their voices can help their acting, move onto the next activity

**Step 5:** *Directions* [6 minutes] Hand out the Vocal Viewpoints Cheat sheet. Explain that this sheet comes from a system called viewpoints, created and made famous by Anne Boggart and Tina Landau. It’s a way of thinking about your voice in theatre. Ask students to read briefly through the Vocal Viewpoints on their own. They are somewhat self-explanatory, but still ask if any students had any thoughts while reading through the cheat sheet. Then explain to the students that they are going to take this sheet and try out the vocal viewpoints using one single line from their scene. They should pick one line from their scene and read the line, using each viewpoint. They should allow the viewpoints to inform the way the say it. Demonstrate for the students on the line “Arise fair sun and kill the envious moon who is already sick and pale with grief.” Explain that students will show three versions of their lines about 5 minutes of individual practice.

**Step 6:** *Independent Practice* [5 minutes] Students should be working individually, trying out their line with all the viewpoints. Float around the room offering suggestions and ideas.

**Step 7:** *Performance* [12 minutes] Once students have practiced, have each student perform their line three times, each time using a different vocal viewpoint to inform their line. Be sure to end each mini performance with applause.

**ASSESSMENT**

The final Vocal Viewpoints activity is the assessment for the day. It is worth 20 points. Deductions should only be made if students do not complete the activity.

**Vocal Viewpoints Cheat Sheet**

**PITCH: “Pitch is the level of a sound in the scale, defined by its frequency. Pitch is where the sound lies within the possible range of the [voice]. A choice is made about where a note is placed in the vocal range,** from low to high or high to low” Partners should also respond or adjust to each other’s pitch.

DYNAMIC: “Dynamic is volume, or the loudness of a given sound. Dynamic is an expression of the degree of aggression or attack by the speaker. **Notice how a simple change in Dynamic can radically change the meaning of a moment or interaction.** Again, the choice of dynamic should emerge as a response to the dynamic offered by a scene partner.”

TEMPO: “Tempo is speed. Tempo is the speed with which the words or sounds are expressed. attention to tempo variation and responsiveness to a partner’s tempo are essential. One responds to the other’s tempo with a choice of tempo. **Notice how Tempo can alter the meaning of the dialogue and the feel of the relationship expressed in speaking the dialogue**.”

ACCELERATION/DECELERATION: “Ask partnerships to accelerate the speed of the dialogue together, starting slow and growing faster, maintaining and acceleration, never leveling out. Once this is possible, try the opposite direction--deceleration--by starting fast, and together collaborating on bringing the speed slower toward the end of the dialogue. **How wide can the range of speed be? Notice again how Acceleration and Deceleration alter the meaning of dialogue as well as our perception of Relationship**.”

REPETITION: “With an acute sensitivity to Repetition, participants should play with their partner’s pitch, dynamic or tempo through Repetition. Actors can use Repetition as one of the ways they communicate with one another.”

TIMBRE: “Actors should experiment with producing sound from various physical resonators, nasal, deep throated, belly, etc., depending on the character and the situation the character is facing.” It’s the particular type of sound your voice makes. Think about how different musical instruments have a different timbre.

SILENCE: “A sound is only as loud as the silence on either side of it. Silence offers an incredibly powerful tool for expression; we should acknowledge it, experiment with it and exploit it. Rather than a series of unconscious and random pauses, Silence gains meaning when it is intentional and aesthetically placed.” Find silences between sentences/words (and even in the middle of words) rather than between your partner’s lines. “Experiment with how Silence, when placed specifically and sparingly, can create or alter meaning.”

**DAY 5**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Haiku: Narrative Structure in Scene

**CLASS**

Drama 3

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate their understanding of the narratives structure in their Shakespeare Scenes by creating a 30-second Haiku based on their scene.

**NATIONAL CORE THEATRE STANDARDS**

* TH:Cr1.1.I.c
	+ Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
* TH:Cr3.1.I.a
	+ Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.

**MATERIALS**

* White board
* Dry-erase markers
* An open space for the showing of haiku’s and scenes.

**TEACHING PRESENTATION:**

**Hook:** Draw the standard narrative structure on the board (without the numbers):

3

2.

4.

1

**Step 1:** *Discussion* [8-9 minutes] Have students identify each number:

1. Exposition
	1. The beginning that sets the stage for all the action to come after.
2. Rising Action
	1. All the obstacles and action that lead to the climax.
3. Climax
	1. The highest emotional point of the story.
4. Resolution
	1. What happens after the climax, how the world has changed.

Should students not know what the numbers are, fill in the numbers yourself and ensure they understand those four points on the structure. To further ensure students understand each point on the structure, as a class decide each of the four points for a simple fairytale that everyone knows. For instance, if you pick Red Riding Hood:

1. Exposition: Grandmother is sick, Red riding hood is going to visit.
2. Rising action: Little Red finds the wolf, she get’s distracted, she tells the wolf where her grandma lives, etc.
3. Climax: Little Red Riding hood catches the wolf and thwarts his terrible plans to eat his grandmother.
4. Resolution: Little Red Riding hood is reunited with her Grandmother.

This can be completed with any story that the whole class knows. Ensure the students are contributing these answers, and that you are not giving them to them.

**Step 2:** *Instruction* [5-6 minutes] After this discussion, explain to the students that each scene in a play should also have this same structure. Ensure that the students under this concept by breaking a smaller scene down as a class. Explain that if Red Riding Hood were a play, we could take one scene, for instance, the scene where Red Riding Hood enters Grandma’s house, and is eaten by the wolf, and we could identify an exposition, rising action, a climax, and a resolution. Have the class help you identify each of the four points in this smaller scene.

1. Exposition: The house is quiet, Red Riding Hood enters and all seems normal.
2. Rising action: Little Red notices the ears, eyes, and teeth of the wolf.
3. Climax: The wolf eats Little Red Riding Hood.
4. Resolution: The wolf lays back down for a nap, burping as he does so.

After completing this breakdown, ask for clarifying questions and allow the students to work for about 5 minutes. Then explain that we are going to start making our haiku’s.

**Step 3:** *Instructions* [2 minutes] Explain to students that they will be boiling down their scene to short little Haikus. In the same way that a Haiku takes big ideas and squished them into a small format, these scene Haikus will take the scene and squish it down to a 30 second representation of their scene. The purpose here is to get a better understanding of the build and structure of the scene. First, they should work with their group mates to identify the four points of the narrative structure, just like we did with Little Red Riding hood. They should write these down on a piece of paper to turn in. Ask for clarifying questions, explain they only have 5 minutes, and then let the students work.

**Step 4:** *Group Practice* [5 minutes] Walk around the class, checking with each group. Ensure students stay on task by giving them time updates.

**Step 5:** *Directions/Modeling* [3 minutes] Now explain that they are going to take what they’ve written them and translate them into physical haiku’s based on their scenes. Their haiku should cover the exposition, should show rising action, it should climax, and then resolve. They should avoid using any words, though occasionally, if an actor feels the must, they can use only one word. Each point of the narrative structure, should have one complete image Model an example for the students, based on the work you did for Little Red Riding Hood. They will have 5 minutes to accomplish these haikus. They should use their time wisely. Questions? Go!

Let the students work for 5 minutes, and give them time updates along the way. Walk around

**Step 6:** *Haikus* [15 minutes] Once students are ready to perform, have each scene perform one right after the other, in quick succession. Applaud each haiku performance. This is an opportunity to see which groups have clearly defined the narrative points of their scenes. Mentally note any group whose haiku does not clearly or accurately reflect those important narrative points.

**Step 7:** *Group Practice* [35 minutes] Explain to the students that they now have about 30 minutes to work in their groups on their scenes. Remind them that in two class periods, we will be showing these scenes for previews. Briefly explain to them that they should now have strong tactics, objectives, communication, and vocal colors. They should work today to ensure that they their scenes have strong narrative arc. Their haikus should help them know where they need to focus.

Visit any group whose haiku did not demonstrate adequate understanding and explain to them that their wasn’t a clear definition of those narrative moments. Work with those groups during this work time to re-assess their scene and establish clear narrative points that they can work into their scenes.

**ASSESSMENT**

The assessment today is the performance of the 30-second Haiku, along with their sheet of paper identifying each point of the narrative structure for their own scene. This assignment is worth 20 points and should accurately demonstrate that students understand where their exposition, rising action, climax, and resolution are.

**DAY 6**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Practice Day

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate effective and honest reflection by self-assessing their work prior to their preview performances.

**NATIONAL CORE THEATRE STANDARDS**

* TH:Cr1.1.I.c
	+ Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
* TH:Cr3.1.I.a
	+ Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
* TH:Cr3.1.I.b
	+ Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
* TH:Pr6.1.I
1. Perform a scripted drama/theatre work for a specific audience.

**MATERIALS**

* An open space for practice
* A printed rubric for the performances

**PREPARATION**

* Ensure that an open space is ready and prepared for the activities.

**TEACHING PRESENTATION:**

**Hook:** Remind students that their preview performances are next class period and they are worth 100 points.

**Step 1:** *Directions* [6 minutes] Hand out the rubrics to the students. Explain that today, they will have a LARGE AMOUNT OF TIME to work. They should use it wisely. Over the course of the class period, explain that they must read through the rubric as a group. Then they must assess where they are at. If they were to perform today, what grade would they get? Explain that as a group they should grade their scene using the rubric. For each of the five categories that are being graded, they should also write a 2-3 sentence explanation as to why they deserve that grade.

**Step 2:** *Group Practice* [70 minutes] Allow students to work. Float around and stop at each group for several minutes. Assess where they are at according to the rubric. Offer suggestions. Direct and coach the acting. This is an active time for the instructor to see what is working in the scenes and what might need extra help.

**ASSESSMENT**

The assessment for today is a competed rubric from each group. It is worth 20 points, if it is completed, with a short response for each category.

**Shakespeare Scenes – Final Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **SUPERIOR***19-20 points* | **EXCELLENT***16-18 points* | **GOOD***12-15 points* | **POOR***11 points and below* |
| **Tactics***20 points* | Each actor in the scene uses three distinct and appropriate tactics to achieve their objective. | Each actor in the scene uses three distinct tactics to achieve their objective. | Each actor in the scene uses two or fewer tactics to achieve their objective. | Each actor in the scene does not use distinct and appropriate tactics to achieve their objective. |
| **Objectives***20 points* | Each actor in the scene has a clear and strong objective they fight to achieve. | Each actor in the scene has an objective they fight to achieve. | Each actor in the scene has a objective they fight to achieve. | The objective is unclear through the performance. |
| **Communication***20 points* | Actors in the scene work “through and for” their partner(s) including eye contact when appropriate and a clear focus on their partner. | Actors in the scene generally work “through and for” their partner(s) including eye contact when appropriate and a somewhat clear focus on their partner. | Actors in the scene somewhat work “through and for” their partner(s) including eye contact when appropriate and a clear focus on their partner. | Actors in the scene do not work “through and for” their partner(s) and the performance lacks a focus on their partner. |
| **Vocal Colors***20 points* | Each actor in the scene uses at least three different and effective vocal colors in order to communicate their lines. | Each actor in the scene uses at least three somewhat different vocal colors in order to communicate their lines. | Each actor in the scene uses two or fewer different vocal colors in order to communicate their lines. | Each actor in the scene does not have any diversity in vocal colors. |
| **Story Arc***20 points* | The scene has a distinct beginning, middle, and end, with a rising action, climax, and resolution. | The scene has a beginning, middle, and end, with a rising action, climax, and resolution. | The scene has a somewhat clear beginning, middle, and end, with a rising action, climax, and resolution. | The scene lacks a beginning, middle, and end, with a rising action, climax, and resolution. |

**TOTAL POINTS \_\_\_\_\_\_\_\_/100 points**

**DAY 7**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Feedback and Preview

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate their ability to give effective and polite feedback by completing the feedback form for each scene during preview presentations.

**NATIONAL CORE THEATRE STANDARDS**

* TH:Cr1.1.I.c
	+ Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
* TH:Cr3.1.I.a
	+ Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
* TH:Cr3.1.I.b
	+ Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
* TH:Pr4.1.I.a
	+ Examine how character relationships assist in telling the story of a drama/theatre work.
* TH:Pr4.1.I.b
	+ Shape character choices using given circumstances in a drama/theatre work.
* TH:PR5.1.I.a
	+ Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**MATERIALS**

* An open space for preview performance.
* Feedback forms.

**PREPARATION**

* Ensure that an open space is ready and prepared for the activities.

**TEACHING PRESENTATION:**

**Hook:**  Have the stage completely cleared and cleared.

**Step 1:** *Instruction/Discussion* [6 minutes] Start a discussion about feedback using the following questions:

* How do you like to receive feedback on your work (not necessarily theatre work)?
* How do you like to give feedback?

Allow students to respond to the prompts. Hopefully, you’ll find that the answers vary quite a bit. Point out the variance and explain that just because you like to receive feedback a certain way, doesn’t mean that everyone does. Then ask the class the following question:

* Is anyone an acting master in here?
* Is anyone a director here?

Ensure that you let the class know that you are neither of those things, and neither are they. Explain that today, they will have the opportunity to give feedback to their peers, but it shouldn’t be in a way that says, “I know better than you.” You will say good things and offering suggestions of other ideas to try.

**Step 2:** *Direction****s*** [4 minutes] Hand out the feedback forms. Explain that students will be turning these in for their grade today, and that you will be reading them. They will also be given the other groups anonymously. Explain that for every scene, they should write two things that they liked about the performance. Then they should write one suggestion. This suggestion MUST BE WRITTEN in the form of an “I wonder” statement. Explain this helps you as the feedback giver to remember that you are offering a suggestion, and it’s just your opinion. Give the students an example:

* “I wonder if there are more tactics that Colin could try to get his objective.”
* “I wonder if there are more vocal qualities that Kate could try.”

Ask the students for any clarifying questions, then move onto the previews.

**Step 3:** *Performance* [45-70 minutes] Call the groups up randomly for their preview performance. Take notes on their performance using the rubric. You will give these notes to each group so they can better know what to work on before their final performances. At the conclusion to the preview performances, collect the students Feedback Forms so you can prepare them for the next lesson.

**Step 4:** *Self-Assessment* [15 minutes] After the performances, ask the students to take out a piece of paper and a pencil. Explain that an important part of any performance in life (acting, teaching, any job) is self-assessment. Ask the students the questions written below. Give several moments for the students to respond to each question. They will complete these self-assessments in class, then turn them in for 20 points.

* Overall, how do I feel about my performance?
* What did I do well?
* What can I work on?
* Did I have a strong objective?
* Did I use a variety of tactics?
* How have I contributed to my partnership?
* Could I have been more prepared?
* What do I need to do to improve my performance for the final?

Collect the self-evaluations at the end of class for grading.

**ASSESSMENT:**

The Preview performance is a formative assessment of the overall unit (worth 100 points), however the feedback forms are also an assessment of where the students are at as far as their understanding of good and polite feedback. It is worth 20 points. Deductions should be made for any missing feedback or poor execution of the instructions.

NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ CLASS:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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PLAY/SCENE:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **PREVIEW**

ACTORS:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

FEEDBACK (2 likes, 1 “wonder”):

1)

2)

3)

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PLAY/SCENE:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **PREVIEW**

ACTORS:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

FEEDBACK (2 likes, 1 “wonder”):

1)

2)

3)

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PLAY/SCENE:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **PREVIEW**

ACTORS:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

FEEDBACK (2 likes, 1 “wonder”):

1)

2)

3)**DAY 8**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Incorporating Feedback

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate their ability to receive, consider, and apply feedback by identifying feedback that they will use to improve their scenes.

**NATIONAL CORE THEATRE STANDARDS**

* TH:Cr3.1.I.a
	+ Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
* TH:Cr3.1.I.b
	+ Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
* TH:Pr4.1.I.a
	+ Examine how character relationships assist in telling the story of a drama/theatre work.
* TH:Pr4.1.I.b
	+ Shape character choices using given circumstances in a drama/theatre work.
* TH:PR5.1.I.a
	+ Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**MATERIALS**

* Peer feedback forms
* Completed rubrics from preview performance.
* Whiteboard
* Dry erase markers.

**PREPARATION**

* Cut up the peer feedback forms and divide them into each scene’s
* Ensure that all the rubrics from the preview performance are fully completed; notes are complete and a grade has been assigned.

**TEACHING PRESENTATION:**

**Hook:** Explain to the students that you want them to critique your teaching so far. Be aware, they might be a little ruthless. Set some boundaries if you feel necessary, however, it would be best to just let them say what they feel. Ask for hands and have each student who wants to say something give you feedback. You may suggest topics like diction, understandability, fun, or any other category. [1 minute]

**Step 1:** *Modeling*[4 minutes] Allow students to critique you. Model good behavior in regards to receiving feedback. That will include, though may not be limited to:

* Say thank you after each feedback.
* “I’ll take that into consideration.”
* “I can see that, thank you!”
* Being gracious.
* Smile.
* Nod.
* Do not be defensive, but be receptive.

Allow students several minute of critiquing then transition into a discussion on this activity.

**Step 2:** *Discussion* [5 minutes] Lead a discussion with the students using the following questions:

* What did you observe about my responses?
* How did you feel as someone giving feedback when I behaved this way?
* Was there anything I could have done to be a better recipient of critique?

As students give their responses, write them up on the board. Keep in mind, you are amassing a kind of list of good behaviors of a recipient of feedback. That will include items similar to the one above. The goal of this discussion is to create a somewhat concrete list of good characteristics to have when receiving feedback. Spend several minutes exploring how your modeled.

**Step 3:** *Instruction* [5 minutes] After this discussion, explain the following to the students:

* As we move forward, understand that theatre and all the arts are subjective. The feedback we receive is one person’s perspective. While their opinion is valid, it does not NEGATE your opinion. However, you should at least try to consider their opinion and decide if it is useful for you.
* When we go to competition (region, state, or Shakespeare) you’ll hear a lot of people’s opinions. You should always accept it graciously, but understand that it is subjective. It is one person’s opinion.
* You get to decide if that is good for you or not.
* In that same way, understand that people like myself, and usually the judges are very smart and make their living from in theatre, so their opinion should be considered carefully. They know a lot, but still, it you must consider it and decide if it is useful feedback for you.

**Step 4:** *Directions* [5 minutes] Explain that each of the groups will be receiving their feedback from both you and their classmates. Explain that they are going to practice these good techniques in regards to receiving feedback. Explain to the students that they will read through all the feedback they receive before saying anything. They should just read through it all, then they will consider it. They will then decide if a piece of feedback is useful for them, of if it something they can disregard. But the must read it and consider it first before dismissing it. Explain that as they sift through their feedback, they will write down which feedback they will use and which they won’t. Together, on one piece of paper, each group will write down the following:

* 3 pieces of feedback they find useful.
	+ Why is this something I should consider?
* 3 pieces of feedback they don’t need.
	+ Why am I dismissing this particular piece of feedback?

They will be turning in one sheet for the entire group, so ensure they write all the group members names on this feedback response. Ask for clarifying questions and then allow the students to work.

**Step 5:** *Group Practice* [20 minutes] Hand out each groups bundle of feedback (both your completed rubric, and the feedback forms from their peers). Allow the students to work on their feedback responses. Float between scene groups to offer coaching, reminding them to consider graciously each person’s feedback. Then they can decide if that is useful for them, or not! Give students time updates to ensure they are staying on task.

After twenty minutes or so, collect each groups feedback response.

**Step 6:** *Group Practice* [40 minutes] After collecting the feedback response assignments, explain that the students have until the end of the class period to incorporate the feedback they think will help most. Remind them that we will be doing these scenes again, for the final performance next class period. They should use this time to take the feedback they received and incorporate into their scene to improve their performances for the final.

As students work, as usual, wander between groups, observing their incorporation of the feedback. If you feel so inclined, you may want to stay at a certain group and work for a few minutes. You may also clarify your own feedback or coach them as you see fit.

**ASSESSMENT**

Students will turn in their short feedback response for their assessment. This assignment is worth 20 points.

**DAY 9**

**UNIT TITLE**

Shakespeare Scenes

**LESSON TITLE**

Final Performances

**CLASS**

Drama 3

**DURATION**

75 minutes

**EDUCATIONAL OBJECTIVE**

Students will be able to demonstrate their ability to honestly communicate in a Shakespeare scene by applying principles of acting/theatre including objectives, tactics, communication, vocal colors, and story arc in a performance of the Shakespeare scene.

**NATIONAL CORE THEATRE STANDARDS**

CREATING

* TH:Cr1.1.I.c
	+ Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
* TH:Cr3.1.I.a
	+ Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
* TH:Cr3.1.I.b
	+ Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

PERFORMANCE

* TH:Pr4.1.I.a
	+ Examine how character relationships assist in telling the story of a drama/theatre work.
* TH:Pr4.1.I.b
	+ Shape character choices using given circumstances in a drama/theatre work.
* TH:PR5.1.I.a
	+ Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**MATERIALS**

* An open space for play and showing of scenes.

**PREPARATION**

* Ensure that an open space is ready and prepared for the performances

**TEACHING PRESENTATION:**

**Hook:** Have students take out a paper and pencil.

**Step 1—***Instruction* [3 minutes]Explain that students will not give full feedback for the performances, but will still write down two things that they appreciated about the performance of their peers. This will be given to the group members.

**Step 2:** *Performances* [45-60 minutes] Call the groups up randomly for their preview performance. Take notes on their performance using the rubric and assign a final grade out of 100.

**Step 3:** *Self-Assessment* [15 minutes] After the performances, ask the students to take out another piece of paper. Explain that we are going self-asses again. Ask the students the questions written below. Give several moments for the students to respond to each question. They will complete these self-assessments in class, and then turn them in for 20 points.

* Overall, how do I feel about my performance? What grade would I give myself out of 100.
* Was my objective strong? Why?
* Did I use a variety of tactics? Which ones?
* Did I vary my vocal colors? How?
* Was there a clear story arc in my scene?
* How could I have been more prepared?
* What have I learned about Shakespeare through this unit?
* What have learned about acting through this unit?
* What have I learned about myself through this unit?
* Please grade each of your group members. You are grading them on their work in rehearsal, and their contribution to your group. You are not grading them based on their performance.

Collect the self-evaluations at the end of class for grading. Then have the student give their positive feedbacks to each of the groups.

**ASSESSMENT:**

The assessments are twofold: first the final performance is worth 100 points. Refer to the rubric below. The second is the self-assessment. A thoughtful self-assessment is worth 20 points.

**Shakespeare Scenes – Final Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **SUPERIOR***19-20 points* | **EXCELLENT***16-18 points* | **GOOD***12-15 points* | **POOR***11 points and below* |
| **Tactics***20 points* | Each actor in the scene uses three distinct and appropriate tactics to achieve their objective. | Each actor in the scene uses three distinct tactics to achieve their objective. | Each actor in the scene uses two or fewer tactics to achieve their objective. | Each actor in the scene does not use distinct and appropriate tactics to achieve their objective. |
| **Objectives***20 points* | Each actor in the scene has a clear and strong objective they fight to achieve. | Each actor in the scene has an objective they fight to achieve. | Each actor in the scene has a objective they fight to achieve. | The objective is unclear through the performance. |
| **Communication***20 points* | Actors in the scene work “through and for” their partner(s) including eye contact when appropriate and a clear focus on their partner. | Actors in the scene generally work “through and for” their partner(s) including eye contact when appropriate and a somewhat clear focus on their partner. | Actors in the scene somewhat work “through and for” their partner(s) including eye contact when appropriate and a clear focus on their partner. | Actors in the scene do not work “through and for” their partner(s) and the performance lacks a focus on their partner. |
| **Vocal Colors***20 points* | Each actor in the scene uses at least three different and effective vocal colors in order to communicate their lines. | Each actor in the scene uses at least three somewhat different vocal colors in order to communicate their lines. | Each actor in the scene uses two or fewer different vocal colors in order to communicate their lines. | Each actor in the scene does not have any diversity in vocal colors. |
| **Story Arc***20 points* | The scene has a distinct beginning, middle, and end, with a rising action, climax, and resolution. | The scene has a beginning, middle, and end, with a rising action, climax, and resolution. | The scene has a somewhat clear beginning, middle, and end, with a rising action, climax, and resolution. | The scene lacks a beginning, middle, and end, with a rising action, climax, and resolution. |

**TOTAL POINTS \_\_\_\_\_\_\_\_/100 points**