**Viewpoints Scene Work Unit**

By Jessica Johnson

**Subject**: Applying the techniques of Viewpoints to a scene.

**Class level**: Intermediate

**Main Concepts:** performance, character work, physicality, collaboration

**2014 National Core Arts Theatre Standards:**

**TH:Cr1.1.HSII** a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.
**TH:Pr4.1.HSII** a. Discover how unique choices shape believable and sustainable drama/ theatre work.

**TH:Pr6.1.HSII** a. Present a drama/theatre work using creative processes that shape the production for a specific audience.

**TH:Cn11.1.HSII** a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

**1994 National Standards:**

**CONTENT STANDARD 2:** Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

**CONTENT STANDARD 6:** Comparing and integrating art forms by analyzing traditional theatre, dance, music, and visual arts, and new art forms.

**Prior Experience:**

It is expected that students will have had experience with performing a scene but have little or no knowledge/experience with Viewpoints techniques.

**Essential Questions:**

How can Viewpoints help in performing a scene?

What are new ways to tell a story?

What does Viewpoints mean to me as an actor?

**Understandings:**

Students will understand that rehearsal and discover can occur in many different ways.

Students will know how to apply Viewpoints to strengthen oneself as an actor, strengthen a cast, and enhance a scene/play through the application of Viewpoints.

Students will be able to improve their performance abilities through the application of Viewpoints.

**Lesson 1: Intro to Viewpoints**

Educational Objective: The students will demonstrate their understanding of Viewpoints by presenting each term in a partnership and taking a quiz on viewpoints based on the presentations.

Materials:

* Butcher paper, markers, copies of pages 8-13 of Anne Bogart’s *The Viewpoints Book* , Viewpoints power point with Quiz questions and key

Hook:

Have the students spread out around the room. Have the students release the tension that is in their bodies and to open up their bodies to their surroundings. (Can use the exercise of 5 images and modify it to your students. Have them imagine a golden band around their head pulling gently upward, use soft focus, loosen arms and shoulders, strong legs and feet, open heart. Have the students continue to do this. Activity comes from *The Viewpoints Book* pg. 26/29) Share with the students what soft focus is. (Soft focus is when we allow our eyes to soften and relax so that instead of focusing on one or 2 things in shard focus, they can now take in many. This allows us to take the pressure off of our eyes and allows us to gather more information in a new way. Then have the students begin walking around the room and pick someone to observe without letting the person know that they are being studied. Use soft focus to do this. You cannot look directly at the person but use your peripherals. This individual can never leave your field of vision at any time. Try to maintain focus. Then have the students release that individual and pick a new individual. Do the same thing with this individual. Allow the information of that individual come towards them. Then after a minute or so, ask each of the individuals to start following another individual in addition to their previous person. After doing this for a bit, have the students go back and sit down.

Step 1:

Discussion: What was some information that you got from the people you were observing? What did you find out about them? What did you learn about them through that observation? What was the experience like when you added an additional person to your focus?

Step 2:

Transition: How could having soft focus help us as an actor? Have the students write down their thoughts on a piece of butcher paper. After they have done that discuss their answers. (Their answers may be to create a better awareness of your surroundings, to heighten your senses, to help you relax, etc) Ask a follow up question, “How does an awareness of our surroundings help us in performing a scene?” have the students then write down an experience they have had on stage or observing a performance in regards to awareness on stage.

Step 3:

Lecture: A quick overview and comparison between Americanized psychology based acting and Viewpoints

Much of American theatre and acting have been focused on the psychological and emotional aspect of the characters. Answering the questions why and focusing on the internal motivations. About 30 years ago, theatre artists in American began to explore other ways of approaching acting. **Viewpoints** is a technique of composition that provides a vocabulary for thinking about and acting upon [movement](http://en.wikipedia.org/wiki/Motion_%28physics%29) and [gesture](http://en.wikipedia.org/wiki/Gesture). Originally developed in the 1970s by choreographer [Mary Overlie](http://en.wikipedia.org/wiki/Mary_Overlie) as a method of movement improvisation, The Viewpoints theory was adapted for stage acting by directors [Anne Bogart](http://en.wikipedia.org/wiki/Anne_Bogart) and [Tina Landau](http://en.wikipedia.org/wiki/Tina_Landau). Bogart and Overlie were on the faculty of ETW at NYU in the late 1970s and early 1980s during which time Bogart was influenced by Overlie's innovations. Overlie's Six Viewpoints (space, story, time, emotion, movement, and shape) are considered to be a logical way to examine, analyze and create dances, while Bogart's Viewpoints are considered practical in creating staging with actors. – from Wikipedia

The technique of soft focus (what we just did) is used in each of the 9 Viewpoints to open up our sense of awareness. Viewpoints can be used in 1) training performers; 2) building an ensemble; and 3) creating movement for the stage. Introduce the seven viewpoints: VIEWPOINTS OF TIME: Tempo, Duration, Kinesthetic response, Repetition; VIEWPOINTS OF SPACE: Shape, Gesture, Architecture, Spatial Relationship, Topography.

Step 4:

Demonstration: Explain the first Viewpoint which is tempo. Give the class an example of different tempos and how it could be used in a performance. Allow them to see how it can be applied to performance in a scene or a play.

Step 5:

Group Practice: Have the students divide into groups of 2 or 3 and assign each group one of the 8 remaining Viewpoints. Have the students study the definition and figure out a way to present it to the rest of the class as was demonstrated to them. They need to make sure that in their presentation that there is a verbal delivery of the definition and then also a physical application for performance.

Step 6:

Presentation: Have each of the groups present their Viewpoint word to the class. Have the class read off the definition, give an example/demonstration of it. The students will take notes on each of the Viewpoints. The students will be allowed to use their notes that they took during the presentations on the quiz so encourage the students to pay attention to what is being shared.

Step 7:

Check for Understanding: Have the students take a matching quiz of the 9 viewpoint vocab. Have the students take out a piece of paper and number 1-9. Instruct the students that it is a matching quiz. They are allowed to use their notes that they took during the presentations so if they want to use them they can take them out at this time.

Step 8:

Instruction: Go over what we gain from using viewpoints in our process. Connect these points back to the discussion that was had earlier in class about the benefits of soft focus.

1. Surrender: relieves pressure of having to do it on our own. It helps us build trust with what is around us. Possibility: does not have limitations. 2) Choice and freedom: we are more aware, so we have more choice, which creates greater freedom. 3) Growth: your awareness creates an opportunity to recognize your strengths and your weaknesses. 4) Wholeness: awakens all of your senses.

\*if there is time begin introducing the students to the 9 Viewpoints

Step 9:

Instruction: Introduce Tempo. Have the students practice playing with different movements using tempo. After this introduce the concept of the grid. The grid is like an imaginary graph paper on the floor. They are to follow the lines of the grid. Then have the students practice tempo moving around the grid.

Assessment: The students will be assessed through their participation in the activities, their presentations, and the matching quiz.

Viewpoint Quiz:

Quiz Key

Key to the quiz:

1. D
2. B
3. E
4. A
5. H
6. F
7. I
8. C
9. G

Lesson 2: Viewpoints of Time

Educational objective: The students will demonstrate their understanding of the viewpoints of time by applying what they learned to their movements in the activities.

Materials:

* Big open space
* A library of scripts
* *The Viewpoints Book* by Anne Bogart (source of activities and exercises)

Hook:

Play an activity that deals with tempo (how fast). Have everyone moving at the same tempo and go through all 3 of slow, medium, and fast. Assign different genders, heights, ages, hair color to move at different tempos. Then have the students decide which tempo they will be going at and have them change on their own.

Step 1:

Transition: What was this experience like switching back and forth between the two different tempos? What was your reaction to those around you doing a different tempo then you? How can this be helpful to you as an actor in a scene or a production?

Step 2:

Application: Have the students now enact a certain movement using the 3 tempos of slow, medium and fast. For example have the students grab for something across the table. Have the students define which each movement meant. For example, maybe medium is to touch, fast is to grab, and slow is to sneak. Have the students decide on another action to experiment. Have the students how they would describe each movement.

Step 3:

Instruction: Now introduce the concept of duration (how long). Have the students still incorporate tempo but put most of their attention on duration. Have them play with very long or very quick periods of time. This will push them out of their comfort zone. Then add stops and starts to the process. After a minute of this have the students only do top speed or stillness. Remind that as they do this activity to use soft focus.

Step 4:

Discussion: Have the students stay where they are. Discuss what it was like to add on another viewpoint on top of tempo. What was it like to be pushed out of your comfort zone?

Step 5:

Instruction/activity: Have the students get up and prepare for another activity. Introduce the new Viewpoint we will be working on in the activity is Kinesthetic Response. This is the focus of “when” you move. Let the stops and go’s of others determine your movement.

Step 6:

Introduce the last viewpoint of time which is repetition (How often). Now while still doing tempo, duration, and kinesthetic response, have the students focus most of their attention on repetition. 1)

Step 7: (last 35 minutes looking at scripts)

Assignment: Explain to the students that during this unit they will be picking a scene to do with a partner in this class. They will be applying the aspects of viewpoints to their scene work. Give the students the rest of the time to peruse the scripts that are available. They have to decide on a script today.

Example List of scripts to refer to for picking a scene:

* Rabbit Hole
* Wit
* The Nerd
* Harvey
* The Lion in Winter
* The Flying Doctor
* Blithe Spirit

Assessment: The students will be assessed based on their participation in the activities and discussions in class.

Lesson 3: Three more Viewpoints—spatial relationship, kinesthetic response, shape

Materials:

* Big open space
* A library of scripts
* Clip board and paper
* *The Viewpoints Book* by Anne Bogart (source of activities and exercises)

Educational Objective: Students will demonstrate their understanding of the Viewpoints of kinesthetic response, spatial relationship and shape by participating in class and group activities involving these viewpoints and discussing it afterwards.

\*Rules of Viewpoint activities: Remind the students that this is not meant to be a chasing game or that they are trying to perform to us as their audience. We are not trying to get a reaction of others. We also don’t think of what we want to portray and then do it. Their goal is to listen to their bodies and react to their impulses. To not think “Why” but “how”. Biggest focus is on impulses.

Hook:

Have the students play Shape Tag. Have the students clear a space in the middle of the space. Inform the students that they will make a shape every time they enter into the space. Have one student start in the middle and create a shape. Then have a second student come in and add a shape. Then have a third student come in and add to the shape. When the third student comes in the first student will leave. Then the fourth comes in and the second leaves. The purpose of this exercise is to act on instinct. To not think about what they are going to do. They are to just move. Have the students go through this a few times

Step 1: Discussion: What kind of images did you see? What took place in this activity? What Viewpoints of space did you notice in this activity? (shape, spatial relationships, kinesthetic response) How did working on impulse affect what you did and created? What kind of story does a shape tell? Point out how the movement of one coming and one going is the kinesthetic response to what is going on.

Step 2: Define what shape is. Review the different ways to make shape: Lines, angles; circles and curves; combinations. Then review what spatial relationship is.

Step 3: Instruction: Reiterate the difference between kinesthetic response and special relationships. Review a kinesthetic response activity. Have the students go on the grid and not move until they feel motivated to move. Have them stop when they feel motivated to stop. Now spatial relationships deal with

Step 4:

Group activity: Now have the students create one big giant image. Give the students a word such as hope, fear, and friendship. Their job is to enter the space and create a shape that will add to the image of that word. Have one student start the image and then whenever the student feels that they can join the image they may. More than one student can go at a time. When the image is complete, have a few students step out of the image and view what is being created. Ask the students to share with the class the use of shape(line, curve, level) and spatial relationships. Repeat this exercise a few times. Allow the students to come up with the word for the next two.

Step 5: For the rest of class have the students look over scripts and figure out what they are going to do for their scene for class and what they are going to do for region. Review the qualifications and answer any questions that they may have. If they have decided on a scene then have them write down on a paper on the clip board of who their partner is, what show and scene they are performing from and if they are interested in region.

Assessment: Participation in the Viewpoints activity and discussion.

Lesson 4—Viewpoints topography, gestures, architecture

Educational Objective: Students will demonstrate their understanding of the final viewpoints through activities and will write a response on what they have learned through these workshops.

(pick their scene today or by this date)

Materials needed:

* Library of scripts for the students to choose from, Large open space, Chairs, tables and blocks, *The Viewpoints Book* by Anne Bogart(source of activities and exercises)

Hook:

Play the game of numbers that works with spatial relationships. Divide the class in half and then split the half that’s up into 2 groups. Instruct the students that for the activity there must always be a contrast between the two number groups. For example have them go in groups of 4 and 7, 1 and 10, 5 and 5. Switch the amounts throughout the activity. Then have that group sit down and the other group come up and do the same thing.

Step 1:

Discussion: How did the spatial relationships change throughout the process? How did your group inform how you felt? How did the rule of having contrast between the groups affect your movement patterns? Remind the students that movement pattern is topography. It is the pathways that we take in traveling. Maybe they are circular. Maybe they are straight. Maybe they are angled.

Step 2:

Activity: Have the students practice topography. First have the student’s walk just in straight lines. Then have the students walk in just curved/circular pathways. Then have the students walk in different angles. As they do these throw out big, medium and small sizes to practice with as well. Then have the student’s freeze where they are at.

Step 3:

Transition to architecture: As we move around the space we are also affected by the environment around us. Have the students set up blocks, chairs and desks in a particular way. Add props and items for the students to explore with and play with. Have the students explore the different architectures around them. Have them explore with light, mass, color, objects, others, distant architecture. These architectures inform how you move. For example if they are working with color maybe they choose red as their color and they move from one spot of red to another. Or their movement can be inspired by the clothes others are wearing. Another example is with distant architecture. Have them react to architecture away from their self.

Step 4:

Introduction: Introduce the last and final viewpoint which is gesture. Reflect back on last class and how they used shape to create a story and an image. A gesture is taking it one step further. There are 2 kinds of gestures. There is expressive gesture and then behavioral gesture. Begin with expressive gesture. Expressive gesture is a shape in motion that has something behind the movement and has a beginning, middle, and end. Have the students start with working with an emotion. Have the students create a gesture based on an emotion for example the emotion of happiness. Then have the students do another like fear. Have the students do a few other emotions. Now have them create a gesture based off an idea not an emotion. Examples are freedom, chaos, and justice.

Step 5:

Now have the students focus on behavioral gestures. Have them first focus on body and health. Give them suggestions of do they have a limp, reactions to weather etc. Then have them practice time period. Give them examples of time period. Then have them practice idiosyncrasies such as curling the lip, a twitch, scratching.

Step 6:

Application Assessment: Now bring the students into the center of the room. Have each of them find a piece of architecture that inspires them to move and to interact with. Remind the students that they must be appropriate in all of their choices. If they do something inappropriate they will no longer be able to participate and will not get points for today’s activities. Ask for a volunteer to run to his/her selected set and perform a repeated action with it. Ask another person to run and join in. Remind the students to be spontaneous and imaginative. Don’t view it as how you would typically use it. What is a new way? Make sure each person in the group has to do it once whether it is starting the action or joining the action.

Step 7:

Written Assessment: What are 3 things you have learned during these workshops? How will what you have learned help you as an actor in your scene?

\*Give the students the rest of the time to find a scene to perform. If they have already picked their scene then they can begin reading through their scene and memorizing their lines. They are not allowed to begin blocking they are only allowed to work on their lines.

Lesson 5—Applying Viewpoints to a character and relationships

Educational Objective: Students will demonstrate their understanding of Viewpoints by applying them to characterization and relationships.

Materials:

* *The Viewpoints Book* by Anne Bogart (source of activities and exercises)
* Cuttings of their scenes

Hook: Have the students spread out across the room and close their eyes while you give instructions to the activity. Their goal is to think of someone they know and take a path that they would take. Your pattern on the floor will describe who they are. Does this person walk straight or are they all over the place? Do they move in big movements around the space? Do they linger on the outskirts? After a little bit have the students freeze and pick another individual that is different from their first person and have them walk around the space in that way. Then have the students do the exercise for a third time again with someone completely different.

Step 1:

Transition: Ask the students: Which viewpoint did this activity cover? What about the person you were portraying dictate how you moved? What were there personalities? Have a few of the students share their experience of do the movement of someone that they know.

Step 2:

Application: Have the students participate in an activity that will help them see how viewpoints can be used in creating characterization. Have the students express their life story through a topography. Have them start from the beginning of their life to now. Did their life start in a big way or a small way. Where there times where they just plain stopped? Were there times where they repeated themselves? Have them explore this idea for a bit. Then choose two or three students to do their life story for the class. Talk with the class about how they perceived the story that was being told. Ask the students what aspects were was legible, expressive and moving. What worked the best for them.

Step 3:

Transition: Have the students begin walking around the room in whatever way the desire to (within reason). Have the students’ practice using soft vision and soaking in those around them. What are your reactions as you move around the space? Are you close to people? Far away from people? Then up the ante and have the students work in extremes. Have the students go radically close to someone: touch them, hear their breathing. Then have them work with someone far away from you focusing on the tension between the two. One you feel it die, move on to another individual and decide if it will be close or distant. Have the students continue working in the space until they have been able to do it a few times.

Step 4:

Application: Now step into the shoes of your character. You are now going to react in the space as your character would. Have the students react with one another as their characters. No words can be used just a focus on spatial relationships. Does your character move towards large groups of people or are they independent? Are they a follower or a leader? Are they constantly changing or pretty consistent?

Step 5:

Discussion: Have the students discuss how this gave them an insight into who their character is as a person. Example questions: Does your character like to be in large groups? Does your character feel uncomfortable being around the opposite gender or those older than you? Is your character independent?

Step 6:

Transition: Now go back to topography and create a story for your character. Through the use of topography how would you tell their story? Have a few of the students share their topography. Ask the same questions that were asked in the previous life story activity.

Step 7:

Assessment: Have the students divide into their scene partners. Have the students explore the story between these two characters and the spatial relationship that they have with one another. Does their spatial relationship change over time? Do different events influence it? After this activity, have the students write down something they learned about their relationship with the opposing character in their scene.

Step 8:

Give the students the remaining time to work on memorization of their scene. They are not allowed to block their scene until next class period.

Lesson 6—Practice their scene

 Educational Objective: Students will demonstrate how to apply viewpoints to rehearsing their scene by creating an expressive movement of their scene and beginning to block the final product.

Materials:

* *The Viewpoints Book* by Anne Bogart(source of activities and exercises)
* Big open space

Hook: Write the question on the board: How is Viewpoints going to help me as an actor? Why do we take time to do it? Have the students take a moment to reflect on this question. After, have a discussion with the students about their thoughts on the question. Ask a follow up question to the students of, “Who thinks that Viewpoints has been beneficial for them as an actor?” have the students raise their hands. Then ask those that are struggling with it, what they are struggling with and have the class help resolve their concerns with it. Keep these concerns in mind as you continue with today’s lesson and really help the students to engage in what is going on.

Step 1:

Warm up: Have the students spread out around the room. Today we are going to start with gesture. Have the students begin walking around the room. Instruct the students that we are going to review what an expressive gesture is. Remind the students that a gesture has a beginning, middle and end. Then begin calling out emotions or ideas and having them respond immediately by creating a gesture. Apply the challenge that for each word I say, they must use a different part of their body to express their gesture. If the first one is with the arm then the second should be with the head. Then the third could be with the leg. Push them to think outside of the box.

Step 2:

Transition: Now that their bodies have warmed up, have them transition into behavioral gestures. Behavioral gestures really add color and depth to our characters and who we are. Have the students pick an idiosyncrasies (a physical quirk) of someone that they know they know. Have them move around that space being aware of that idiosyncrasy. Have them choose someone completely different that they know and use that idiosyncrasy. Now have the students pause and close their eyes. Have them think of their character and what idiosyncrasy their character has. Once they know it, they may begin moving around the space using it. Now put those characters in different weather environments. Have the student choose the environment that they are in their scene. How do the characters react to those environments? Have the students try new ways of reacting to the weather than they normally would.

Step 3:

Have the students read through their script again, this time with their partner. This will give them a moment to refresh their minds on their story.

Step 4:

Application: Have each of the students meet up with their scene partner. Have each partnership create a sequence of movement that expresses the following:

1. The blocks of action in their scene

This exercise is meant to be expressive and not literal. Look at the deeper meaning behind what is going on. What is the feeling and mood of the piece? Divide your scene into 3 different sections. All of these sections will be performed in a way that focuses on the 3 different blocks of action. What is the beginning of the story, the middle of the story and the ending?

Step 5:

Performance: have the students perform these movement pieces of their scenes to their peers. Divide the class in groups of 4 so two scenes will be performed in each group.

Step 6:

Rehearsal: Give the students the rest of the period to rehearse and block their scene. Side coach and help them with their scenes.

Assessment: The students will be assessed through their participation in the exercises and their rehearsal time.

Lesson 7—Final Practice focusing on Viewpoints

Educational Objective: Students will demonstrate their understanding of spatial relationship in blocking their scene by pointing out a moment of spatial relationship in their scene.

Materials:

* Students - copies of their scripts, rehearsal places for each scene

Hook:

Have a conversation with the students about what is expected of them in the scene. Explain that often the Viewpoints naturally manifest their self in the blocking. These are things that we do naturally. Studying viewpoints helps us to better recognize these moments. It can be a lot to think about all 9 and can be a source of stress as I’m sure some of you are feeling. Share with the students the 5 Viewpoints that you will focus on in their final performance. The Viewpoints to focus on are tempo, spatial relationship, gesture, shape and duration.

Step 1:

Warm up- Have the students step into their character and walk around the room as their character. React to the people around you the way your character would react spatially to these people.

Step 2:

Practice: Give the students time to block their scenes. While they are doing this, remind them the importance of separating your scene into different moments. What is the conflict in this scene? How is it resolved? Side coach the students as they rehearse and practice.

Step 3:

Assessment: Have the students vocalize a moment where they use the specific viewpoint of spatial relationship and what the justification is behind it. You can do this one of 2 ways. 1) You can go around the room while they are rehearsing and have them show you their moment and give their justification of it. 2) at the end of class have them show a moment and vocalize it to you/class.

Lesson 8—Preview their scene

 Educational Objective: Students will demonstrate their ability to recognize the use of Viewpoints in a scene by listing the viewpoints the notice in each of their peers’ scenes.

Materials:

* Performance space
* *The Viewpoints Book* by Anne Bogart

Hook: Re visit the tag shape game. How can they increase in their spontaneity and awareness of their surroundings? Encourage them to think outside of the box. After the exercise talk to the students what they did differently this time from last time.

Step 1:

Preview: Have the students divide into 2 groups. One group will have 3 scenes and the other will have 4 scenes. Instruct the students that they will be previewing their scene to their fellow peers. It is their job as an audience member to take note of what viewpoints were applied and how they were used. The students must write something that the scene did well at and one area that they can improve in.

Step 2:

Discussion: Once the groups have previewed have all of the students come together and discuss what they saw. What viewpoints did they see that worked well? Which one did it look like the scenes struggled with most? Have the students pass out the notes that they made for their peers.

Step 3:

Practice: Give the students the rest of the time to review the notes that were given and to rehearse based on their evaluations.

Step 4:

Assessment: Have the students write down how they felt their scene has improved after rehearsing with the critiques their peers gave them.

**Viewpoints Scene Preview**

Performer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Character:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Performer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Character:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Rate** the following **1-5** on the following topics with **5 being excellent** and **1 being poor**. Circle the score that you are giving them. Give a **justification** of why they get that score. **Explain** what they did well and what they can improve on for their final performance:

Memorization: 5, 4, 3, 2, 1

Flow of the scene: 5, 4, 3, 2, 1

Blocking: 5, 4, 3, 2, 1

Characterization: 5, 4, 3, 2, 1

Spatial Relationships: 5, 4, 3, 2, 1

Lesson 9—Final scene performance

 Educational Objective: Students will demonstrate their ability to utilize Viewpoints in a performance of a scene by performing their scene for the class.

Materials:

* Viewpoints Scene Rubric

Hook: Have the students move around the space in their character. Encourage the students to be aware of how their character would respond. They are not performing this character but simply being this character. We make choices around us based on what choice our character would make.

Step 1:

Give the students around 5 minutes to get any last minute things ready for their performance. As they are doing this write the numbers 1-11 on the board. Have the partnerships come and sign up for which performance slot that they want. They will label who they are by the title of their show.

Step 2:

Final Assessment: Have each of the students perform their scene. As the scenes are being performed every student should write down one thing they enjoyed in the performance related to Viewpoints.

Step 3:

With whatever time is left, discuss with the students what they saw in the performances today. What worked well for them? What improvements

Post-assessment: Have the students write down how their knowledge of viewpoints will help them in later experience in performance. This response will go on the same sheet of paper as their comments for their peers. They will turn this in as credit for participation today.

Viewpoints Scene Rubric

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

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

Script:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Scene:\_\_\_\_\_\_ Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |
| --- | --- | --- |
|  | Points | Notes |
|  |  |  |  |
| Performance | 50 points |  |
| * Scene is Cohesive
 | /10 | /10 |  |
| * Professionalism
 | /10 | /10 |  |
| * Memorization
 | /10 | /10 |  |
| * Preparation
 | /10 | /10 |  |
| * Design elements: usage of costume props and sets
 | /10 | /10 |  |
| Characterization | 20 points |  |
| * Solid characterization through strong choices and use of gesture
 | /10 | /10 |  |
| * Use of spatial relationships to create communication between characters
 | /10 | /10 |  |
| Blocking/Storytelling | 20 points |  |
| * Use of shape to help tell the story
 | /10 | /10 |  |
| * Used various tempos and duration throughout the scene to create dynamics
 | /10 | /10 |  |
| Time (3-8 minutes) | 10 points |  |
| * Time:
 | /10 | /10 |  |

\_\_\_\_\_\_\_\_\_\_\_\_\_\_Total points=\_\_\_\_\_\_/100

\_\_\_\_\_\_\_\_\_\_\_\_\_\_Total points=\_\_\_\_\_\_/100