

 **LESSON PLAN GUIDE Name: Niesha D. Bentley Date: 11/17/20**

11th

Theatre Arts

Learn how to examine text, use movement to explore, develop, and analyze a character and perform a scene with strategic movement.

**TEKS:** (C2)

Grade:

Subject:

117.317: THEATRE.III.1B Experiment with stage movement.

**Objective:** (C3)

Specific Measureable Attainable Relevant \_Time

**Task Analysis:** (C4) What lang. must be taught: What skills must be taught:

**Strategy to teach Language:** (C4)

**Assessment:** (C5)

Have students move across the stage areas following teacher’s direction and allow students to direct peers in groups.

Business, Gestures, Intentions, Obstacles, Motivations, Critique

Blocking/Directions

Present a character with purpose-driven movement within a performance for an audience.

Submit a blocked scene with character placement.

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| --- | --- |
| **Strategies for Success**: (C6)Cues & Questions: What motivated the characters’ actions in Acts I & II?Graphic Organizers: Once Upon A Time Story**Learning Styles Addressed:** (C6) Visual –Record to stage directions in a Reader’s Theatre playCreate stage direction chart w/blocking notesAuditory –Engage in stage movement with partners Kinesethic – | **Element of Technology:** (C6)Periscope: Students will create a character and record their characters actions, which will be critiqued by peers. **Resources / Materials needed:** (C6)Script Periscope accountMasking tape WorksheetsScissors Audio playerVideo player |
| **Higher Order Questions to ask:** (C6) 1.Are styles of acting the same as stage movement? If yes, how? If no, why not?What motivates a character to move onstage?What would happen if there was no stage movement or blocking for a play?2.3. |
| **Hook:** (C7)Students will be asked to think of a word that describes her/him, then using their bodies only, students will be asked to act out that word with one to two movements.  | **Closure:** (C7)Students will move onstage to designated areas “in character” as directed by me.  |



Presented with a fill-in-the-blank chart, students will label each character’s stage directions with appropriate abbreviations while listening to a vignette read aloud.

Assuming the lesson is taught in an actual theatre, students will participate in three activities:

1. Students will experiment with stage movement by playing the Moving Pictures game using the nine stage areas.

 2. Read text, select a character to portray and then perform character’s stage directions with believability.

 3. Write their selected character’s motivations, obstacles, and intentions to develop a deeper understanding of who their characters are.

Teacher will show clips of monologues and scenes from a play.

Teacher will perform a monologue.

Teacher will ask students to think of their favorite actress/actor and why this person is “better” than others.

Teacher will introduce students to stage movement techniques created by theatre scholars like Meyerhold, Stanislavsky, Chekhov, and Adler, etc.

Teacher will engage students in a compare/contrast discussion about the various styles of stage movement.

1. **Teacher Input / Direct Instruction / Modeling:** (C6)
2. **Student Activities / Guided Practice:** (C6)
3. **Independent Practice:** (C6)

**Modifications / Accommodations**: (E6)

**Comprehensible Input Techniques:** (R6)

Students will write a bilingual monologue to perform.

Students will identify plays and authors via a word-picture match worksheet.

Students will list and describe the type of scenes presented by peers and on video.

Students will use graphic organizers to dissect a play.

QUANTITY:

Students will read monologue instead of memorize and perform.

Students will view additional clips and listen to additional audio of performances and verbally share their perspectives with me.

Students will complete worksheets about characterization and stage movement.

Notes:

Remember to accommodate as class progresses.

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**DELIVERY PLAN (C8)**

Students will read and analyze text to decipher stage directions.

Students will learn how to develop and analyze a character’s movements, motivations, and intentions.

Students will work with a scene partner to perform a character with intentional movements.

OBJECTIVE:

*Rigor*

OPENING:

Students will be given one minute to think of a word that describes her/him and then create a movement based on the word they chose.

*Retrieval*

TEACHER INPUT:

Students will be introduced to stage movement terms and their relevance to acting. Next, students will read scenes from a play, and then watch a clip of those scenes performed.

*Relevance*

MODEL:

Students will vote on which character from the text they would like me to perform. After my character portrayal, students will critique my performance for believability and my ability to follow the character’s stage directions.

*Routing*

GUIDED PRACTICE:

*Retaining / Rehearsing*

After selecting a scene and a character to portray, students will pair with a partner(s) to review the stage directions of their selected scene. Students will then perform their scene for the class.

INDEPENDENT PRACTICE:

Students will create a scene of their own complete with stage directions and blocking.

CHECK FOR UNDERSTANDING:

*Recognizing*

With their scene partner(s), students must be able to explain the why their characters moved to certain stage areas during the scene.

ASSESSMENT:

Students will be presented with a vignette that must be analyzed for stage directions. Students will then block the vignette on paper.

RESOURCES / MATERIALS:

Video player, Scripts, highlighters

CLOSURE:

*Re-exposure*

Students will stand in a circle, six-feet apart, and act out the verbs that I will speak aloud. During the final moments of class, students will use their faces to describe how they feel about what they learned; for example: happy face, sad face, confused face, etc.