

Unit Title: *Stanislavski*

Focus of the Unit: How can we employ our knowledge of acting theory to understand Stanislavski's system and its application to our own scenes?

| Overarching Unit Objective(s) | Summative Assessment Strategy(ies) |
|---|---|
| Content Objective: Students will be able to perform contemporary scenes using Stanislavski's System. | Performance Tasks: Final Scene Performances Criteria: Effective use of objectives, tactics, beats, given circumstances, the magic-if, concepts of character, circles of attention, and truthfulness/"being" in the scene. Documentation: Rubric with teacher comments |
| Language-based Objective: Students will be able to analyze text and performance using Stanislavski's System. | Performance Tasks: Score script, Script Analysis Worksheet, Technique Feedback Form for their peers' scenes. Criteria: Accurate and completed script scoring, completed Final Stan-the-Man Scenes ³ , demonstrated understanding of the definition of Stanislavski's terms (in other people's work as well as their own). Documentation: Final Stan-the-Man Scenes ³ , Scored Script, Feedback Form |

A. Relevant Learning Standards:

Relevant New York State Standards for the Arts:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
 - a. HSIb. Shape character choices by using given circumstances in a drama or theater work.

TH Cn. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

2. Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.
 - a. HSIa. Research how theater artists apply creative processes to tell stories.

Relevant Common Core ELA Learning Standards:

NYS Common Core ELA 11th/12th Grade Reading / Responding to Literature

11. Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

NYS Common Core ELA 11th/12th Grade Speaking and Listening / Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - b. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives

B. Context for Learning:

Audience:

11th-12th grade, Drama 1 A or Drama 1 B – depending on the semester, and urban demographic with a number of ELLs and students with special needs, so lessons must be appropriately modified based on student need.

Modifications:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach keywords and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught keywords and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Previous Knowledge:

Students must be able to memorize, interpret, read, and perform dramatic text, participate in group discussion, present group research to the class, and physically and vocally participate in theatrical exercises. Students should have had at least some experience acting before this.

Lesson #1 of 7: Stanislavski, his Predecessors, and his Successors

Focus Question: Who is Stanislavski, what is the Moscow Art Theater, the Group Theater, and what were the circumstances that led to naturalism in acting?

| Lesson Objectives | Assessment Strategy(ies) |
|--|---|
| Content Objective: Students will research how theatre artists of the 20th century apply creative processes to tell stories. | Performance Tasks: Students will present a different part of Stanislavski's history in groups. Criteria: Accurate description of either Presentationalism to Naturalism (1), Stanislavski's career (2), Meyerhold and Grotowski (3), Vakhtangov and Strasberg (4), The Moscow Art Theatre and the Chekhovs (5), The Group Theatre (6), Meisner, and Adler (7). Documentation: Brief Notes; Powerpoint or Prezi Presentation. |
| Language-Based Objective: Students will discuss their first impressions of Stanislavski and what "good acting" is. | Performance Tasks: Group discussion, The Chair Game, Class Family Acting Tree/Timeline Criteria: Relevant discussion participation, evaluating Stanislavski and acting in their own opinions, participation in Family Tree Documentation: Stanislavski's History Worksheet¹, Class Family Acting Tree² |

Related Standards:

TH Cn. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

3. Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.
 - a. HSLa. Research how theater artists apply creative processes to tell stories.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson

- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: The room will initially be set up with chairs to the walls of the room, later the students will sit on the floor and we will utilize one chair. Transition into students using either chairs or the floor (whichever they prefer) for group research, transition into chairs facing projector for presentations and remain that way till the end of class.

Materials Needed: Projector, chair.

Procedures

Before Bell: Music playlist, find circle.

1. **Warm Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- "Begin to unglue your feet," "Bigger and faster." Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
 - a. *What made this game easier? Harder? Why? How does this apply to connecting to a partner in a scene? To sending action? (5 mins)*
2. **Chair Game:** Ask one volunteer to sit in a chair while the rest of the class makes an audience. Whisper in their ear or bring them to the side with the direction to "do nothing." Have the students watch the "performance" and give feedback on what they think they saw. Ask another volunteer to sit in the chair, secretly ask them to "show us what it looks like to just sit." Ask for a third volunteer, secretly give them the direction to count the dots on the wall behind them (relative to the classroom). Repeat the discussion process, reveal the direction for each student, then ask the larger questions:
 - a. *Which version was more interesting? More believable? Most effective? Why? Why do we think doing something is interesting, and why do we see so many different interpretations of that?*
 - b. Transition to why Stanislavski is important, what he began to theorize about acting (Mini Lecture) **(15 mins)**
3. **Group Research:** Have students count off by 7, assigning them to corresponding groups: Presentationalism to Naturalism (1), Stanislavski's career (2), Meyerhold and Grotowski (3), Vakhtangov and Strasberg (4), The Moscow Art Theatre and the Chekhv's (5), The Group Theatre (6), Meisner, and Adler (7) in different areas of the room. Hand out **Stanislavski's History Worksheet¹** and classroom iPads, or personal laptop computers, Make rounds around the room encouraging discussion/research, asking guiding questions, or answering any questions students might have. **(20 mins)**
4. **Group Presentations:** Bring students back to the whole class, making sure the projector is already set up. Have students present in the number order of their group, limiting them to 3-5 mins per group. Check if corresponding questions were answered. **(35 mins)**
5. **Group Acting Family Tree:** Establish a blank **Class Family Acting Tree²** poster on the board, ask students to elect a scribe from their group to fill in the blanks (have two copies in case anything is wrong). Ask other students to come up to the board if they feel they have any additions or corrections. Debrief on the final tree.

- a. Transitional debrief: *Why do we think acting theory looks so different across time? How does art change from person to person?* **(5 mins)**
 6. **Group Discussion:** *Why do we think Stanislavski was so influential? Do we like realistic forms of acting? Why? Why not? What is "good" acting? What is "bad" acting? What is so important about this dead white guy? Why is Western acting theory considered so original and innovative? Is there a right way to do acting? Are any of these techniques harmful? Who got it the most right? Which technique speaks the most to you? Are these forms really that different? How are they the same? What is the unifying theme of Stanislavski to the rest of these forms?* **(8 mins)**
 7. **Wrap Up:** Explain how we will apply Stanislavski to our own scenes, explain homework, and handout **Final Stan-the-Man Scenes³** and rubric for final scene presentations. Post assigned partners that afternoon if students would rather me choose. Final breath and gesture. **(2 mins)**
- Homework:** Select partner and choose a scene off of the **Final Stan-the-Man Scenes³**, email choices (scenes are pre-cut students will decide who they would like to play and from which play). Begin reading the play from the scene you choose.
- Extension:** Write a short paragraph on an actor you admire and what acting technique(s) you think they employ. Contrast or compare it to Stanislavski's main theories about acting technique.

Lesson #2 of 7: Objectives, Action (Tactics), and Beats

Focus Question: What are Objectives, Actions, Beats, and Obstacles, and how do we apply them to our acting choices?

| Lesson Objectives | Assessment Strategy(ies) |
|---|---|
| Content Objective: Students will be able to apply playing an objective and tactics to an informal, pre-textual state. | Performance Tasks: Hunter-Hunted, You Know? Criteria: Active participation and employment fo in Hunter-hunted Documentation: Brief Notes |
| Language-Based Objective: Students will be able to employ script scoring using Stanislavski's basic templates of Objective, Action, and Beats. | Performance Tasks: Mini-Lecture, Group Scoring, Scene Rehearsal (Partner scoring). Criteria: Begin scoring Objective, Action, Beats, and identifying obstacles. Documentation: Brief Notes |

Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

2. The essence of theater is storytelling.
 - b. HSIb. Shape character choices by using given circumstances in a drama or theater work.

TH Cn. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

4. Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.
 - a. HSIa. Research how theater artists apply creative processes to tell stories.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: Circle without chairs for first half of class, transition to desks for the Mini-Lecture and group scoring, expand around the room for scene rehearsal, Form an audience for Group Share.

Materials Needed: Two blindfolds, two pool noodles, three chairs, projector, **Objective Presentation**⁴

Procedures

Before Bell: Music playlist, find seats.

1. **Pair Share Review:** Students will turn to partner next to them and share what we did last class, after some discussion, a few students will share with the class what they discussed. **(5 mins)**
2. **Vocal/Physical Warm-Up: The Drop Down**
 - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
 - b. Once at the bottom rag doll to the right and left, shake head yes and no
 - c. Roll up one vertebra at a time, repeating with sticky spots
 - d. Once at the top check-in with center, play with balance in toes or heels, R/L
 - e. Repeat drop-down with exhales on “HUH” (Or full breaths)
 - f. Tongue stretch, massage jaw, buccinators
 - g. Inhale/Hold/Exhale on 4, 6, 8 count
 - h. Inhale/Hold/Hum on 4, 6, 8 count
 - i. Student volunteer stretch
 - j. Student volunteer tongue twister
 - k. Physical shakeout (8, 6, 4, 2 1) **(10 mins)**
3. **Hunter-Hunted:** Students will stay in a circle, the teacher will ask for two volunteers. Both will be blindfolded. The surrounding students will act as gentle guides in the circle and will stomp/make noise as they place two pool noodles and a chair somewhere in the circle, their job is to protect the two center volunteers from running into anything or leaving the circle. Once the noodles are placed the teacher will say, “The Weapon has been placed,” and the first part of the game will commence. The volunteers must “play to win,” using all the tactics they can to find a noodle in the circle. Once someone finds the noodle, the teacher will say, “The Weapon has been found,” and their objectives change— whoever has found it becomes the Hunter, whose primary goal is to (gently) hit the Hunter with the pool noodle. The Hunted’s goal is to find safety, by sitting in the chair placed somewhere in the circle. Whoever completes either of these jobs first is the winner. A few rounds will be played, with intermittent debriefing and questions like:
 - a. *What are their primary goals? What are they doing to achieve those goals? Which tactics are most effective? How do you guys feel— did you decide to show us those emotions or did you just feel them as a result of the game? What made you invested in the circumstances of the game? Did the volunteers have to produce any emotions to make you invested in the game?*
 - b. Transition: Wanting, or having an objective, is a way Stanislavski found we could not only be more truthful under imaginary circumstances, but actually identity, or “become” a character. He found that if actors actively pursued something onstage, it was far more effective and believable than them showing or telling us what they were doing/feeling. **(20 mins)**
4. **Mini-Lecture/Discussion:** Short PowerPoint, **Objective Presentation**⁴ (Super and Immediate), Tactics, Beats, and Obstacles. Using quotes from *An Actor Prepares* as well as other resources. Connecting back to the Hunter-Hunted game intermittently, as well as the discoveries from last class.

Bring in community-based real-life situations— what do you want and *can* you want in different physical spaces of your life? **(15 mins)**

5. **Group Scoring:** The whole class will work through scoring an example scene from *Proof* by David Auburn. We will score through the projector. **(10 mins)**
6. **Scene Rehearsal, First read-through:** Students will pair off in their scene groups, doing a read-through of their scenes and drafting an Objective, a list of actions, marking their beats, and identifying their obstacles. Tell them to do at least one read-through sitting, at least one sitting and one standing.
 - a. *What do you think your Objective, tactics, obstacle, and beats are— the same as your partner?* **(17 mins)**
7. **Group Share/You Know?:** Some groups will share what they thought their Objectives, etc. might be. Bring one group on their feet with the first four-lines of their scene, sitting in chairs across from each other. Say line with “You know?” Side-coaching:
 - a. *Breathe in the other person. What do you want from them? How will you get it? Go. Try something else, that isn’t working.* **(10 mins)**
8. **Wrap Up:** Assign homework, give memorization tips, ask students for any final thoughts or questions regarding their scenes, final class breathe/gesture. **(3 mins)**

Homework: Begin memorizing scenes, revise objective analysis, read the other half of your play.

Extension: Read all of your play and start thinking about what “Given Circumstances” might mean in regards to your play.

Lesson #3 of 7: Given Circumstances, The “Magic If,” and Emotional Memory

Focus Question: What are Given Circumstances, The “Magic If,” and Emotional Memory, and how do we apply these concepts to our acting choices?

| Lesson Objectives | Assessment Strategy(ies) |
|--|---|
| Content Objective: Students will be able to apply the concept of Given Circumstances and the Magic-If to acting choices in their scene. | <p>Performance Tasks: Physical Walk-Around, Group Rehearsals, Mini-Lecture, You Know?</p> <p>Criteria: Analysis of their text for Given Circumstances, active imaginative participation in exercise and discussion</p> <p>Documentation: Brief Notes, Part of Final Stan-the-Man Scenes³ worksheet</p> |
| Language-Based Objective: Students will be able to describe Given Circumstances, Stakes, The Magic If, and Emotional Memory. | <p>Performance Tasks: Mini-Lecture and Discussion, Emotional Memory Exercise</p> <p>Criteria: Accurate discussion of scene analysis, active participation in the discussion.</p> <p>Documentation: Brief Notes</p> |
| Affective Objective (optional): Students will be able to connect concepts of the Magic-if and Emotional Memory to the social-emotional circumstances within their own life. | <p>Performance Tasks: Emotional Memory Exercise</p> <p>Criteria: Participation in exercise and post-discussion, making active connections to their own scene-work.</p> <p>Documentation: Brief Notes</p> |

Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

3. The essence of theater is storytelling.
 - b. HSIb. Shape character choices by using given circumstances in a drama or theater work.

TH Cn. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

5. Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.
 - a. HSIa. Research how theater artists apply creative processes to tell stories.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: Circle up with open space, chair circle for Mini-Lecture, open space for group rehearsals, a final audience with desks for group share and wrap up.

Materials Needed: Chairs, PowerPoint, **The Magic 'If,' and Emotional Memory Quotes**⁵

Procedures

Before Bell: Music, journal about yesterday's class with question: "What do we feel is useful about Objectives and tactics? Where do we see these in real life?"

1. **Warm Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- "Begin to unglue your feet," "Bigger and faster." Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
 - a. *What made this game easier? Harder? Why? How does this apply to connecting to a partner in a scene? To sending action and objective? (3 mins)*
2. **Physical Walk-Around:** Have students walk around the space, encouraging them to fill in the negative space. Give them the following circumstances, with the language *it's as if*, and see how they affect their walking:
 - a. You're late for your next class, you have 10 minutes to find the room
 - b. The same as above, but you have two minutes
 - c. It's a beautiful day, you're strolling through a green corner of the street
 - d. You're walking with your best friends
 - e. You're walking through molasses/peanut butter
 - f. You're walking through your neighborhood and block
 - g. It's pitch black outside
 - h. You're walking through ice
 - i. It's 1000 B.C.E
 - j. Your favorite song is blasting
 - k. Student volunteered phrases (15 mins)
3. **Group Discussion: Given Circumstances:** In small groups to peers nearby discuss: *How do these different physical and environmental circumstances affect your walk? Time constraints? What was given to you and what was imagined/interpreted? How would the environment in your own scenes shape how the beginning, middle, and end of your scene play out? (3 mins)*
4. **Emotional Memory Exercise:** Students circle up, close their eyes. Take them through what they feel is the strongest emotional time of their life, ask them where they feel the emotion physically in

their body. Start from 1-10 in intensity, then back down in intensity. Then ask if they can recall that emotion through what it physically felt like, again counting from 1-10 and down. After the exercise, have a short discussion:

- a. *Stella Adler says recalling emotional experiences onstage is like digging into the same wound. Some students might find certain social expectations that demand them to hide their emotions to not appear threatening or emotional. Stanislavski's technique requires emotional recall— some debate how to develop or involve that substitution. How can we feel the emotions of our scene that we might not feel in the moment or identify with? How can we laugh at something every night when we know what the joke might be? "Cry on cue?" Feel scared when you know it's coming? What is an emotion in your scene that you have a hard time expressing at the moment? In your own life? Do you think the world around you ever tells you how to feel? (13 mins)*
5. **Mini-Lecture: Given Circumstances (Including Stakes), The Magic 'If,' and Emotional Memory:** Using the board, will explain and define the Magic If, Given Circumstances, as well as Emotional Memory. We will then endow it in Stanislavski's words, using **Given Circumstances The Magic 'If,' and Emotional Memory Quotes**⁵ from *An Actor Prepares* and other successors.
 - a. Give direction for rehearsals, asking students to create a preliminary physical space (set) and apply both the objective work and given circumstances to their scene. (7 mins)
6. **Group Rehearsals:** Students will rehearse with their scene partner, taking into account the given circumstances of their scene and filling out a draft of the first three questions and the Magic-If on the **Final Stan-the-Man**. Will walk around and check in with groups during time. (40 mins)
7. **Group Share/You Know?:** Debrief on how the rehearsals went, some students sharing what adding given circumstances did to their scene. Bring another group up to practice the first few lines of their scene with the 'You Know?' game, this time allowing them to bring the scene up on their feet. (7 mins)
 - a. *Breathe in the other person. What do you want from them? How will you get it? Go. Try something else, that isn't working.*
8. **Wrap Up:** Assign homework, answer any remaining questions, group gesture/breath to close. (3 mins)

Homework: Continue memorizing scenes, finish reading the play if you haven't. Draw a rough sketch of your scene's environment in real life, then as a set (or discuss/communicate your ideas with your partner).

Extension: Research the time and place of your scene more extensively. Draw the set for another significant moment of your play.

Lesson #4 of 7: The Inner and Outer Life of the Character

Focus Question: How do we approach a character according to Stanislavski?

| Lesson Objectives | Assessment Strategy(ies) |
|--|--|
| Content Objective: Students will be able to physically explore the inner and outer life of their characters. | Performance Tasks: Character Dance, Scene Rehearsal Criteria: Creative and active participation, active discussion about character with scene partner Documentation: Brief Notes. |
| Language-Based Objective: Students will be able to analyze text for clues about their character using Stanislavski's technique. | Performance Tasks: Scene Rehearsal, Inner/Outer Example Criteria: Active discussion and analysis with scene partner, active participation in class discussion Documentation: Brief Notes, Final Stan-the-Man Scenes ³ |

Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

4. The essence of theater is storytelling.
 - b. HSIb. Shape character choices by using given circumstances in a drama or theater work.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: Chairs/desks for group discussion and wrap up

Materials Needed: Speaker, chairs, projector, **Character PowerPoint**⁶

Procedures

Before Bell: Music, meet me in a circle

1. **Pair Share Review:** Students will turn to partner next to them and share what we did last class, after some discussion, a few students will share with the class what they discussed. **(3 mins)**
2. **Vocal/Physical Warm-Up: The Drop Down**
 - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
 - b. Once at the bottom rag doll to the right and left, shake head yes and no
 - c. Roll up one vertebra at a time, repeating with sticky spots
 - d. Once at the top check-in with center, play with balance in toes or heels, R/L
 - e. Repeat drop-down with exhales on “HUH” (Or full breaths)
 - f. Tongue stretch, massage jaw, buccinators
 - g. Inhale/Hold/Exhale on 4, 6, 8 count
 - h. Inhale/Hold/Hum on 4, 6, 8 count
 - i. Student volunteer stretch
 - j. Student volunteer tongue twister
 - k. Physical shakeout (8, 6, 4, 2 1) **(5 mins)**
3. **Character Dance:** Have students find their own space in the room, on their backs. Have them imagine their character, hovering above them: *What do they look like? How are they looking at you? What are they going through right now? Most importantly: What do they want, and how will they get it?* Allow their character to float down into them, and then stand up as their character. Allow them to walk around the space, alone at first. Later, allow them to interact with other characters. Then, have them find stillness. Turn off the lights, play a few songs, imagining that their character is in their bedroom and can dance like no one is watching. **(15 mins)**
4. **Group Discussion and Outside/Inside Examples:** Have a short discussion about the previous exercise: *What made you feel the most like your character? Was it easier to access your character from recalling familiar emotions, like last class, or physically inhabiting their walk/dance, like this class? What if we could balance both? How can this help influence your blocking choices?*
 - a. Give the example of Kostya in Stanislavski’s *Building a Character* (using a **Character PowerPoint**⁶ for a short presentation) and his struggle with character. Then contrast Daniel Day Lewis in *Lincoln* with — ask about how they approach character differently. Give short instruction for scene rehearsals, focusing on character and physical movement to motivate blocking. **(7 mins)**
5. **Scene Rehearsal (43 mins):** Work on running the scene, focusing on character. Allow for time to blocking choices to fully cement and scripts to start leaving hands almost completely.
6. **Group Share:** Have students share what they discovered, one scene coming up to share the work they’ve done so far on their feet so far (the first half of their scene; if they would rather go back to the ‘You Know?’ exercise if more useful, allow that option as well.) **(15 mins)**
7. **Wrap Up:** Assign homework, answer any remaining questions, group gesture/breath to close. **(2 mins)**

Homework: Be off-book for your scene by the next class. Continue thinking about character.

Lesson #5 of 7: The Through-Line and Circles of Attention

Focus Question: What are Circles of Attention and the Through-Line and how do we apply them to our acting choices?

| Lesson Objectives | Assessment Strategy(ies) |
|---|---|
| Content Objective: Students will be able to apply the concepts of Circles of Attention and the Throughline to acting choices in their scene. | Performance Tasks: Circle of Attention Imagery, Throughline Demo, Scene Rehearsal Criteria: Thoughtful and active participation in the above tasks Documentation: Brief Notes |
| Language-Based Objective: Students will be able to analyze their scene and the larger play using the Through-Line and Circles of Attention. | Performance Tasks: Scene Rehearsal Criteria: Thoughtful analysis and discussion of the throughline of their characters, active attempts at circles of attention in their scene rehearsal Documentation: Brief Notes, Final Stan-the-Man Scenes ³ |

Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

5. The essence of theater is storytelling.
 - c. HSIb. Shape character choices by using given circumstances in a drama or theater work.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: Open space for the first half of class (imagery exercise, warm up, vocal jam, and scene rehearsal), and chairs/desks in an audience for group discussion, demo, and wrap up

Materials Needed: Chairs/desks, **Through-line Passage**⁷

Procedures

Before Bell: Music, chat with a partner about the question: “What are the essential five adjectives you would use to describe your character?”

1. **Warm Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- “Begin to unglue your feet,” “Bigger and faster.” Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
 - a. *What made this game easier? Harder? Why? How does this apply to connecting to a partner in a scene? To sending action and objective?* (3 mins)
2. **Vocal Jam:** Students are arranged in a circle. The first round, the teacher begins by introducing a vocal or percussive choice. The rest of the students join in, one by one. Once everyone is participating, the teacher encourages students to speed up, slow down, get louder, quieter, and then end. Play as many rounds as time allows, different students beginning the exercise in later rounds. (5 mins)
3. **Circles of Attention Imagery:** Allow students to find their own space on the floor, laying down. After a series of deep breaths, lead them through the following exercise: *Imagine the space just between your pointer finger and your middle finger, imagine a ball of light in that space. Now imagine it expanding to induce your whole hand, so the circle is focused there. Now imagine the light expanding to include your whole arm, your whole upper body, your whole body, half of the room, the hallway, the floor, the school, the parking lot. Till all these spaces are filled with the ball of light. See if you can focus on the first circle of attention, between your fingers, and a middle one, like this whole floor at the same time. See if you can also focus on a third circle of attention.*
 - a. Debrief: *How did this exercise feel? Was it hard to focus on three circles at once? What was easiest to focus on? How does this apply to our scene work?*
 - b. Readout passage from Stanislavski on Circles of Attention. (10 mins)
4. **Through-line and Circle of Attention discussion/Demo:** Talk a bit about how Circle of Attention might be useful in our scene work. Readout **Through-line Passage**⁷, connecting it to the idea of focus throughout the entire play. Ask one student pairing to volunteer to demo a portion of their scene. Ask them to do it focusing just on their space, then on themselves, then on the other— then side-coach to create a balance between all the circles of attention. Bring them back and discuss what their super-objectives might be if they did the full play, asking the other students to think about the same things in their own scene.
 - a. End with directions to focus on these ideas in their following scene rehearsal (15 mins)
5. **Scene Rehearsal:** Students rehearse their scenes, keeping in mind their Through-line and Circle of Attention (45 mins)
6. **Group Share:** Have students share what they discovered, one scene coming up to share the work they’ve done so far on their feet so far (the first half of their scene; if they would rather go back to the ‘You Know?’ exercise if more useful, allow that option as well.) (15 mins)
7. **Wrap Up:** Assign homework, answer any remaining questions, group gesture/breath to close. (2 mins)

Homework: Find time to contact your partner via Facetime or after-school to run your scene focusing on one of the main terms from Stanislavski that we’ve reviewed and thinking of what you might wear for final scene presentations (optional). Finish a final set drawing.

Lesson #6 of 7: Mind, Will, and Feeling: Acting is Being

Focus Question:

| Lesson Objectives | Assessment Strategy(ies) |
|---|---|
| Drama-based Objective: Students will interpret the concept of truthfulness/being according to Stanislavski's System. | Performance Tasks: Mini-Debate, Scene Rehearsal Criteria: Participation in mini-debate, thoughtful discussion and respect/listening for peer ideas Documentation: Brief Notes. |
| Language-Based Objective: Students will combine all of Stanislavski's tools of analysis to complete a final analysis of their scene. | Performance Tasks: Scene Rehearsal, Group Share Criteria: Students thoughtfully collaborating to finish their final scene analysis, applying language from their analysis to their scene rehearsal Documentation: Final Stan-the-Man Scenes |

Related Standards:

TH Cn. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

6. Theater artists critically inquire into the ways others have thought about and created theatrical processes and productions to inform their own work.
 - a. HSLa. Research how theater artists apply creative processes to tell stories.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: Open space for the first half of class (imagery exercise, warm-up, vocal jam, and scene rehearsal), and chairs/desks in an audience for group discussion, demo, and wrap up

Materials Needed: Chairs/Tables for sets, **Stanislavski's ideas on "acting as being."**⁸

Procedures

Before Bell: Music, find a circle

1. **Pair Share Review:** Students will turn to partner next to them and share what we did last class, after some discussion, a few students will share with the class what they discussed. **(5 mins)**
2. **Vocal/Physical Warm-Up: The Drop Down**
 - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
 - b. Once at the bottom rag doll to the right and left, shake head yes and no
 - c. Roll up one vertebra at a time, repeating with sticky spots
 - d. Once at the top check-in with center, play with balance in toes or heels, R/L
 - e. Repeat drop-down with exhales on "HUH" (Or full breaths)
 - f. Tongue stretch, massage jaw, buccinators
 - g. Inhale/Hold/Exhale on 4, 6, 8 count
 - h. Inhale/Hold/Hum on 4, 6, 8 count
 - i. Student volunteer stretch
 - j. Student volunteer tongue twister
 - k. Physical shakeout (8, 6, 4, 2 1) **(5 mins)**
3. **Mini-Debate: Stanislavski:** Read a passage regarding **Stanislavski's ideas on "acting as being."**⁸ Ask students to stand on different sides of the room to agree, in the middle, or disagree with the following, ask a few students to share why after each round.
 - a. *The most important thing for an actor is to be good at showing emotion.*
 - b. *Stanislavski was essential to the revolution of acting.*
 - c. *Realistic acting is the best type of acting.*
 - d. *Acting is 'being'*
 - e. *Acting is 'doing'*
 - f. *Acting is living truthfully under imaginary circumstances.*
 - g. *Acting is entertainment.*
 - h. *Stanislavski's technique was meant to be different for everyone.*
 - i. *No one got Stanislavski's technique right.*
 - j. *Generality is the enemy of art.*
 - k. *Western Acting Theory is the most important type of theory.* **(13 mins)**
4. **Scene Rehearsal:** Send students into scene rehearsal, focusing on the idea of bringing all the concepts of the technique together, along with focusing on **(55 mins)**
5. **Group Share:** Have students share what they discovered, one scene coming up to share the work they've done so far on their feet so far (the first half of their scene; if they would rather go back to the 'You Know?' exercise if more useful, allow that option as well.) **(10 mins)**
6. **Wrap Up:** Assign any last changes for analysis and scoring for tomorrow. Go over how performance order and "on-deck" system will work. **(2 mins)**

Lesson #7 of 7: Final Scene Presentations

Focus Question:

| Lesson Objectives | Assessment Strategy(ies) |
|---|--|
| Content Objective: Students will be able to perform final contemporary scene selections using Stanislavski's System. | <p>Performance Tasks: Final Scene Performances</p> <p>Criteria: Effective use of objectives, tactics, beats, given circumstances, the magic-if, concepts of character, circles of attention, and truthfulness/"being" in the scene.</p> <p>Documentation: Rubric with teacher comments</p> |
| Language-Based Objective: Students will be able to analyze text and performance using Stanislavski's System. | <p>Performance Tasks: Score script, Script Analysis Worksheet, Technique Feedback Form for their peers' scenes.</p> <p>Criteria: Accurate and completed script scoring, completed Final Stan-the-Man Scenes³, demonstrated understanding of the definition of Stanislavski's terms (and in other people's work as well as their own).</p> <p>Documentation: Final Stan-the-Man Scenes³, Scored Script, Feedback Form⁷</p> |
| Affective Objective (optional): Students will be able to support the work of their peers in the context of the ensemble. | <p>Performance Tasks: Final Scene Performance, Ending Reflection</p> <p>Criteria: Thoughtful and completed responses to peers' scene work, attentive respect to other scenes as good audience members (the golden rule)</p> <p>Documentation: Feedback Form⁹</p> |

Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

6. The essence of theater is storytelling.

b. HSIb. Shape character choices by using given circumstances in a drama or theater work.

Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Spatial Organization: Rows of chairs for audience, area of the room for presentations with “on deck” area on the side of the classroom.

Materials Needed: Chairs for an audience/sets, **Final Stan-the-Man Scenes³**, **Feedback Form⁹**

Procedures

1. **Warm Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- “Begin to unglue your feet,” “Bigger and faster.” Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
 - a. *What made this game easier? Harder? Why? How does this apply to connecting to a partner in a scene? To sending action and objective? (3 mins)*
2. **Vocal/Physical Warm-Up: The Drop Down**
 - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
 - b. Once at the bottom rag doll to the right and left, shake head yes and no
 - c. Roll up one vertebra at a time, repeating with sticky spots
 - d. Once at the top check-in with center, play with balance in toes or heels, R/L
 - e. Repeat drop-down with exhales on “HUH” (Or full breaths)
 - f. Tongue stretch, massage jaw, buccinators
 - g. Inhale/Hold/Exhale on 4, 6, 8 count
 - h. Inhale/Hold/Hum on 4, 6, 8 count
 - i. Student volunteer stretch
 - j. Student volunteer tongue twister
 - k. Physical shakeout (8, 6, 4, 2 1) (5 mins)
3. **Dance Party:** Students suggest music choices for a short dance party. (5 mins)
4. **Final Scene Presentations:** Hand out **Feedback Forms⁹**, give short directions. Setup Students will perform their final scene presentations. (60 mins)
5. **Final Group Reflection:** Have a group reflection considering what people learned, what people appreciated in other scenes, what they felt in their own scene. (15 mins)
6. **Wrap Up:** Little tidbit into next Unit/transitional moment, congratulations again. (2 mins)

Appendix

Stanislavski's History Guiding Questions

1

Name _____ Class Period _____ Date _____

1. Who or what is my assigned term (in a few bullets: provide either occupation, basic life/founding, purpose, or general description, as well as full name/title)?

2. Around what period of time was your assigned term alive (or significant)? Where?

3. What were they most famous for producing or discovering?

4. What did they theorize or champion about acting?

5. Who *influenced* your assigned term? Who did *they* influence?

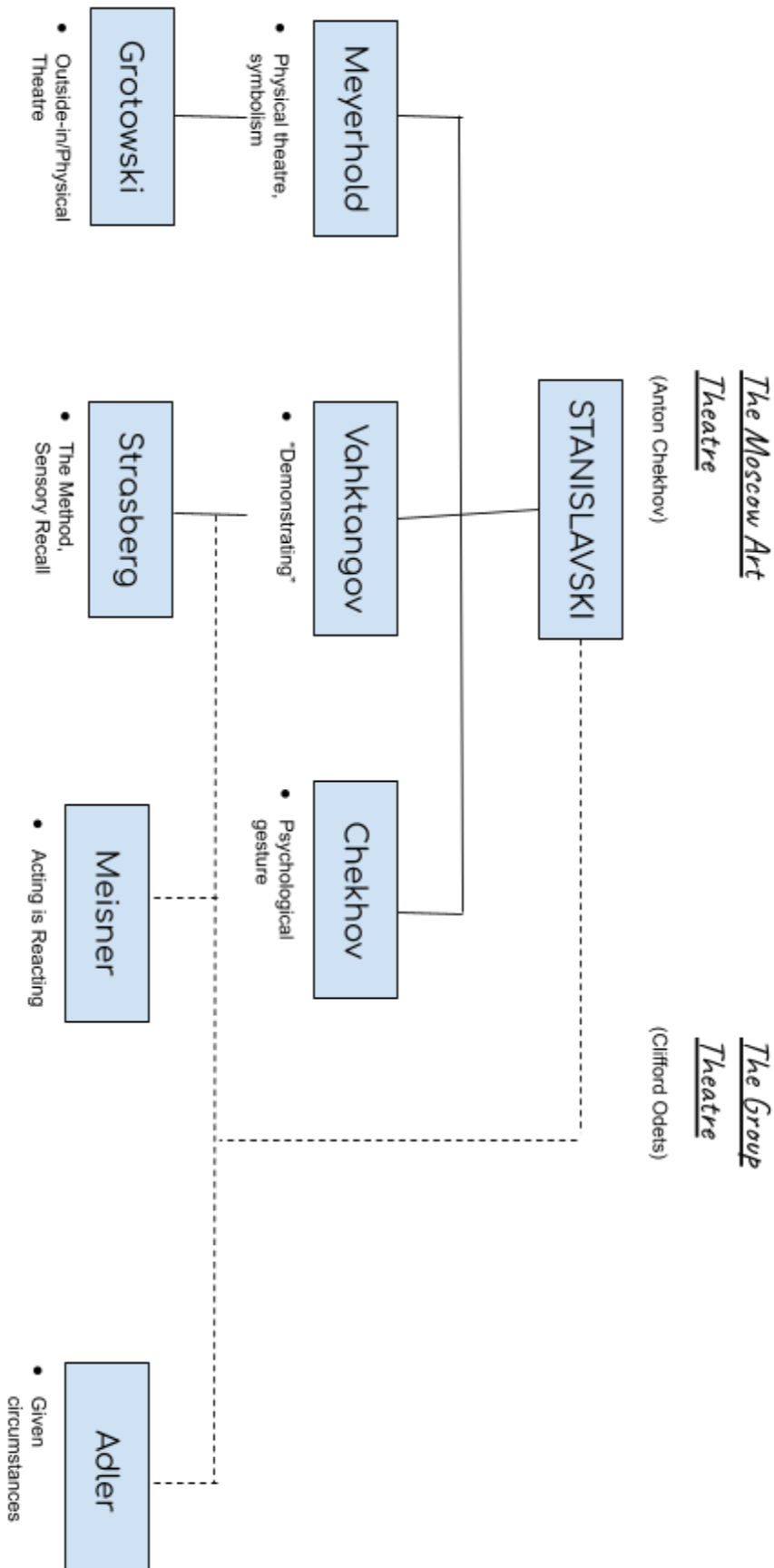
6. Which significant actors trained or worked with your assigned term?

7. How does your assigned term relate to Stanislavski?

8. Any other fun facts about your term?

Class Acting Family Tree

(Notes below
names can differ
according to class)



Final Stan-the-Man Scenes

3

Name _____ Class Period _____ Date _____

Students will be able to perform 1-3 minute contemporary scenes using Stanislavski's System at the end of our seven days (Insert Date): Objectives, tactics, beats, given circumstances, the magic-if, concepts of character, circles of attention, and truthfulness/"being."

Fill out the following analysis sheet for Final Performances, additionally scoring your script as we did in class. Email alicez8311@gmail.com with choices by (Insert date) at 11:59 pm. Cuts for scenes are available in the Drive.

Memorize by (insert date, Lesson #4/7). Blocking choices are motivated by the work we do in class, but feel free to include them in the scoring of your script.

Answer the following questions with as much detail as feels useful to you. There is no right answer, only stronger choices to motivate your work in your scene.

CHOOSE FROM (circle):

Seven Guitars by August Wilson
Vietgone by Qui Nguyen
Gidion's Knot by Johnna Adams
The Flick by Annie Baker
Belleville by Amy Herzog
Skeleton Crew by Dominique Morisseau
August: Osage County by Tracy Letts
Bad Jews by Joshua Harmon
Streetcar Named Desire by Tennessee Williams
Water by the Spoonful by Quiara Alegría Hudes

SCENE ANALYSIS

Given Circumstances:

1. Who am I (Can include biographical information, back-story, age, gender, beliefs, etc.)?

2. Where am I? (Go in detail about the room/environment)?

3. When is it (Year, season)/What time is it?

Script Scoring:

SUPER OBJECTIVE

1. Super Objective: What do I want in the whole play?
2. What are the stakes (What happens if I don't or do get what I want)?
3. Do I succeed or fail?
4. Why do I want what I want in the whole of the play?
5. Obstacles: What is in the way of what I want in the whole of the play?

IMMEDIATE OBJECTIVES

1. Immediate Objectives: What do I want in each beat? Across the scene?

2. What are the stakes (What happens if I don't or do get what I want)?
3. Do I succeed or fail?
4. Motivation for Main Objectives: Why do I want what I want in each beat? In the scene?
5. Obstacles: What is in the way of what I want in this scene?
6. Actions: How do I get what I want in this scene? (The score; to _____)

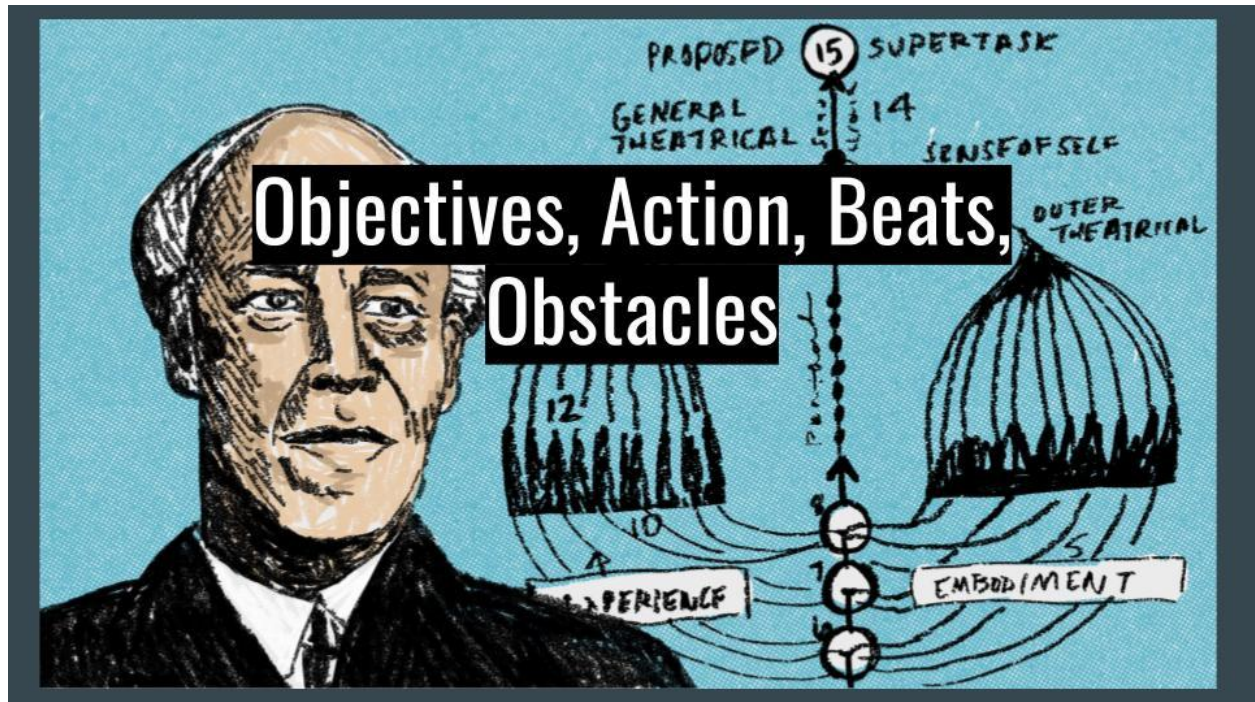
The Magic If (Guiding questions to ask yourself)

- What would I do **if** I were in that situation?
- How would I feel **if** that happened to me?
- What would I do **if** someone said that to me?
- What **if** I walked/talked/looked like that?
- How would I behave **if** I wanted that?
- What **if** that was me?

SEE RUBRIC ON NEXT PAGE

| | 4 | 3 | 2 | 1 |
|--|--|--|--|---|
| Character Physicality (Outer) | Character physicality is connected to textual information from the scene. | Character physicality is closely tied to textual information from the scene. | Character physicality is loosely tied to textual information from the scene. | Character physicality is disconnected from textual information from the scene. |
| Movement and Blocking | Character movement and blocking detailed and nuanced supporting the characterization. | Blocking and character movement supports characterization. | General movements inconsistently supported by characterization. | Physical movement not connected to the characterization. |
| Objective and Tactics | The actors consistently and effectively incorporated tactics into the performance as they worked to achieve their objective. | The actors frequently incorporated tactics into the performance as they worked to achieve their objective. | The actors incorporated few tactics into the performance as they worked to achieve their objective. | The actors failed to incorporate tactics into the performance as they worked to achieve their objective. |
| Given Circumstances and the Magic 'If' | The actors consistently and effectively incorporated given circumstances into the scene performance. | The actors frequently incorporated given circumstances into the scene performance. | The actors incorporated some given circumstances into the scene performance. | The actors failed to incorporate given circumstances into the scene performance (or did so minimally). |
| Pacing/Beats | The actors consistently and effectively incorporated beats to create truthful pacing. | The actors frequently incorporated beats to create truthful pacing. | The actors incorporated limited beats to create truthful pacing. | The actors failed to incorporate truthful pacing. |
| Focus/Circles of Attention | The actors consistently and effectively remained focused on the person/object that would help them reach their objective. | The actors frequently remained focused on the person/object that would help them reach their objective. | The actors sometimes remained focused on the person/object that would help them reach their objective. | The actors failed to remain focused on the person/object that would help them reach their objective. (or did so minimally). |
| Memorization | Line memorization is complete. | Line memorization is mostly complete. No more than 3 lines are missed. | Line memorization is partially complete. 4- 10 lines are missed. | Line memorization is either not attempted, or minimal. |

Comments:



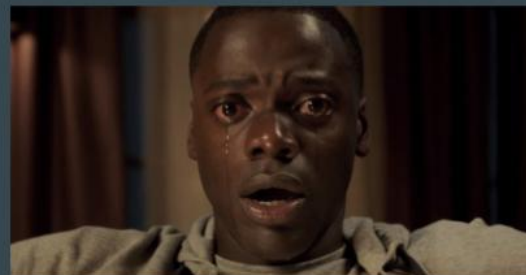
OBJECTIVE

What your character wants/needs

Immediate: What your character wants (usually from the other character) in each beat.

Super-Objective: What your character wants in the whole play

- **Stakes:** What happens if I don't get what I want?
- **Obstacles:** What is in the way of what I want?



"When an actor is completely absorbed by some profoundly moving objective so that he throws his whole being passionately into its execution, he reaches a state we call inspiration."

"On the stage do not run for the sake of running, or suffer for the sake of suffering. Don't act "in general", for the sake of action; always act with a purpose."

- An Actor Prepares (1936)

ACTION/TACTICS



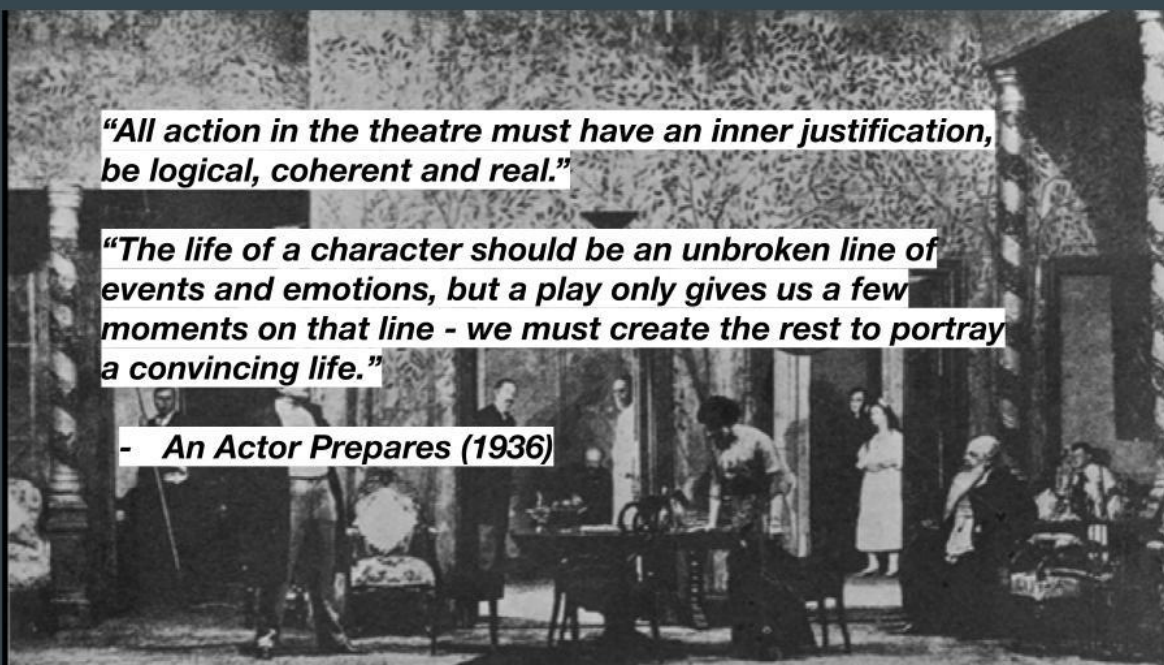
How your character gets what they want
(in our case, a verb).

Ex. To calm, to threaten, to flirt, to beg, to
guilt, to celebrate

BEATS

A unit of action, or the time in the scene where one objective is being played. A beat shifts when a character either *succeeds* or *fails* at achieving their objective.

French Scene: When someone enter, exits, or something that demands that the action must immediately shift occurs.



"All action in the theatre must have an inner justification, be logical, coherent and real."

"The life of a character should be an unbroken line of events and emotions, but a play only gives us a few moments on that line - we must create the rest to portray a convincing life."

- An Actor Prepares (1936)

SCENE II

The next morning, Claire, stylish, attractive, drinks coffee from a mug. She has brought bagels and fruit on a tray out to the porch. She arranges them on two plates. She notices the champagne bottle lying on the floor. She picks it up and sets it on a table. Catherine enters. Her hair is wet from a shower.

Claire: Better. Much.

Catherine: Thanks.

Claire: Feel better?

Catherine: Yeah.

Claire: You look a million times better. Have some coffee.

Catherine: Okay.

Claire: How do you take it?

Catherine: Black.

Claire: Have a little milk. *(She pours.)* Want a banana? It's a good thing I brought food: there was nothing in the house.

Catherine: I've been meaning to go shopping.

Claire: Have a bagel.

Catherine: No. I hate breakfast. *(Beat.)*

Claire: You didn't put on the dress.

Catherine: Didn't really feel like it.

Claire: Don't you want to try it on? See if it fits?

Catherine: I'll put it on later.

(Beat.)

Claire: If you want to dry your hair I have a hair dryer.

Catherine: Nah.

Claire: Did you use that conditioner I brought you?

Catherine: No, shit, I forgot.

Claire: It's my favorite. You'll love it, Katie. I want you to try it.

Catherine: I'll use it next time.

Claire: You'll like it. It has jojoba.

Catherine: What is "jojoba"?

Claire: It's something they put in for healthy hair.

Catherine: Hair is dead.

Claire: What?

Catherine: It's dead tissue. You can't make it "healthy."

Claire: Whatever, it's something that is good for your hair.

Catherine: What, a chemical?

Claire: No, it's organic.

Catherine: Well it can be organic and still be a chemical.

Claire: I don't know what it is.

Catherine: Haven't you ever heard of organic chemistry?

Claire: It makes my hair feel, look, and smell good. That's the extent of my information about it. You might like it if you decide to use it.

Catherine: Thanks, I'll try it.

Claire: Good. *(Beat.)* If the dress doesn't fit we can go downtown and exchange it.

Catherine: Okay.

Claire: I'll take you to lunch.

Catherine: Great.

Claire: Maybe Sunday before I go back. Do you need anything?

Catherine: Like clothes?

Claire: Or anything. While I'm here.

Catherine: Nah, I'm cool.

(Beat.)

Claire: I thought we'd have some people over tonight. If you're feeling okay.

Catherine: I'm feeling okay, Claire, stop saying that.

Claire: You don't have any plans?

Catherine: No.

Claire: I ordered some food. Wine, beer.

Catherine: We are burying Dad this afternoon.

Claire: I think it will be all right. Anyone who's been to the funeral and wants to come over for something to eat can. And it's the only time I can see any old Chicago friends. It'll be nice. It's a funeral but we don't have to be completely grim about it. If it's okay with you.

Catherine: Yes, sure.

Claire: It's been a stressful time. It would be good to relax in a low-key way.

Mitch says Hi.

Catherine: Hi Mitch.

Claire: He's really sorry he couldn't come.

Catherine: Yeah, he's gonna miss all the fun.

Claire: He wanted to see you. He sends his love. I told him you'd see him soon enough. *(Beat.)* We're getting married.

Catherine: No shit.

Claire: Yes! We just decided.

Catherine: Yikes.

Claire: Yes!

Catherine: When?

Claire: January

Catherine: Huh.

Claire: We're not going to do a huge thing. His folks are gone too. Just City Hall, then a big dinner at our favorite restaurant for all our friends. And you, of course. I hope you'll be in the wedding.

Catherine: Yeah. Of course. Congratulations, Claire, I'm really happy for you.

Claire: Thanks. Me too. We just decided it was time. His job is great. I just got promoted...

Catherine: Huh.

Claire: You will come?

Catherine: Yes, sure. January? I mean, I don't have to check my calendar or anything. Sure.

Claire: That makes me very happy. *(Beat. From here on Claire treads gingerly.)*

Claire: How are you?

Catherine: Okay.

Claire: How are you feeling about everything?

Catherine: About "everything"?

Claire: About Dad.

Catherine: What about him?

Claire: How are you feeling about his death? Are you all right?

Catherine: Yes, I am.

Claire: Honestly?

Catherine: Yes.

Claire: I think in some ways it was the "right time." If there is ever a right time. Do you know what you want to do now?

Catherine: No.

Claire: Do you want to stay here?

Catherine: I don't know.

Claire: Do you want to go back to school?

Catherine: I haven't thought about it.

Claire: Well there's a lot to think about.

How do you feel?

Catherine: Physically? Great. Except my hair seems kind of unhealthy, I wish there were something I could do about that.

Claire: Come on, Catherine.

Catherine: What is the point of all these questions?

(Beat.)

Claire: Katie, some policemen came by while you were in the shower.

Catherine: Yeah?

Claire: They said they were "checking up" on things here. Seeing how everything was this morning.

Catherine: *(Neutral)* That was nice.

Claire: They told me they responded to a call last night and came to the house.

Catherine: Yeah?

Claire: Did you call the police last night?

Catherine: Yeah.

Claire: Why?

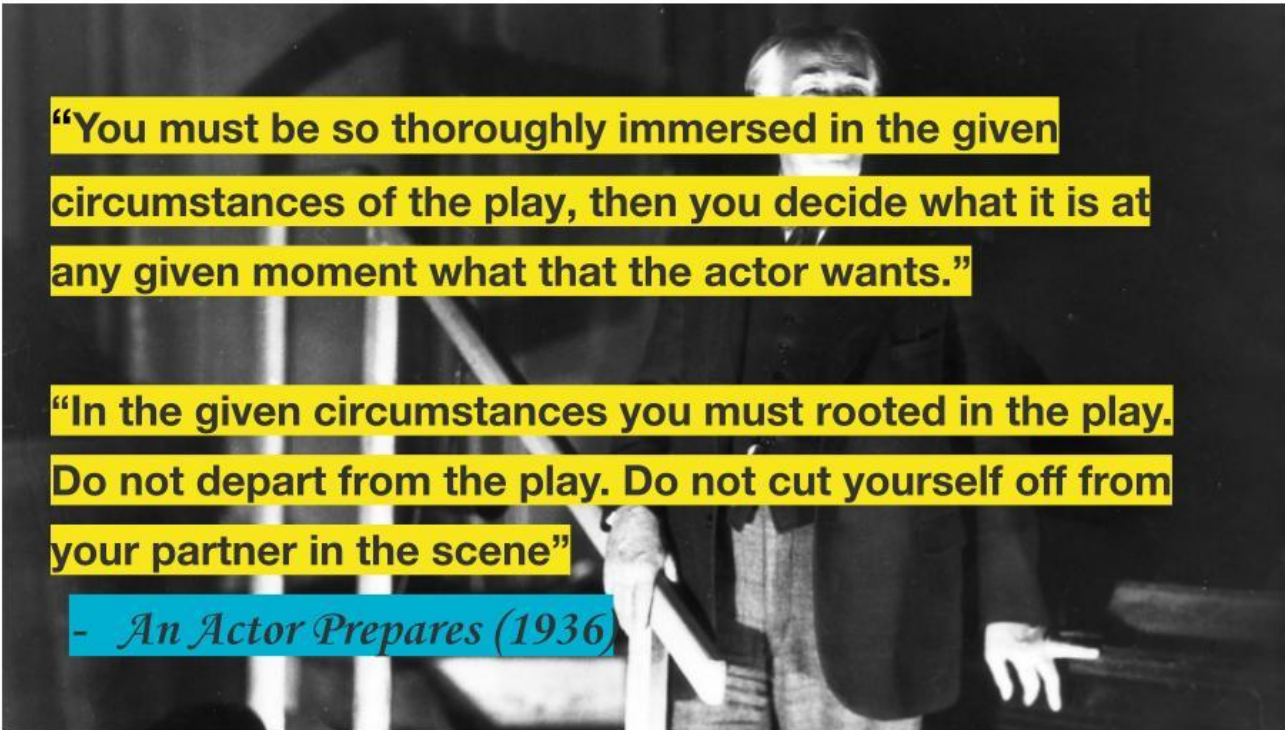
Catherine: I thought the house was being robbed.

Claire: But it wasn't.

Catherine: No. I changed my mind.

(Beat.)

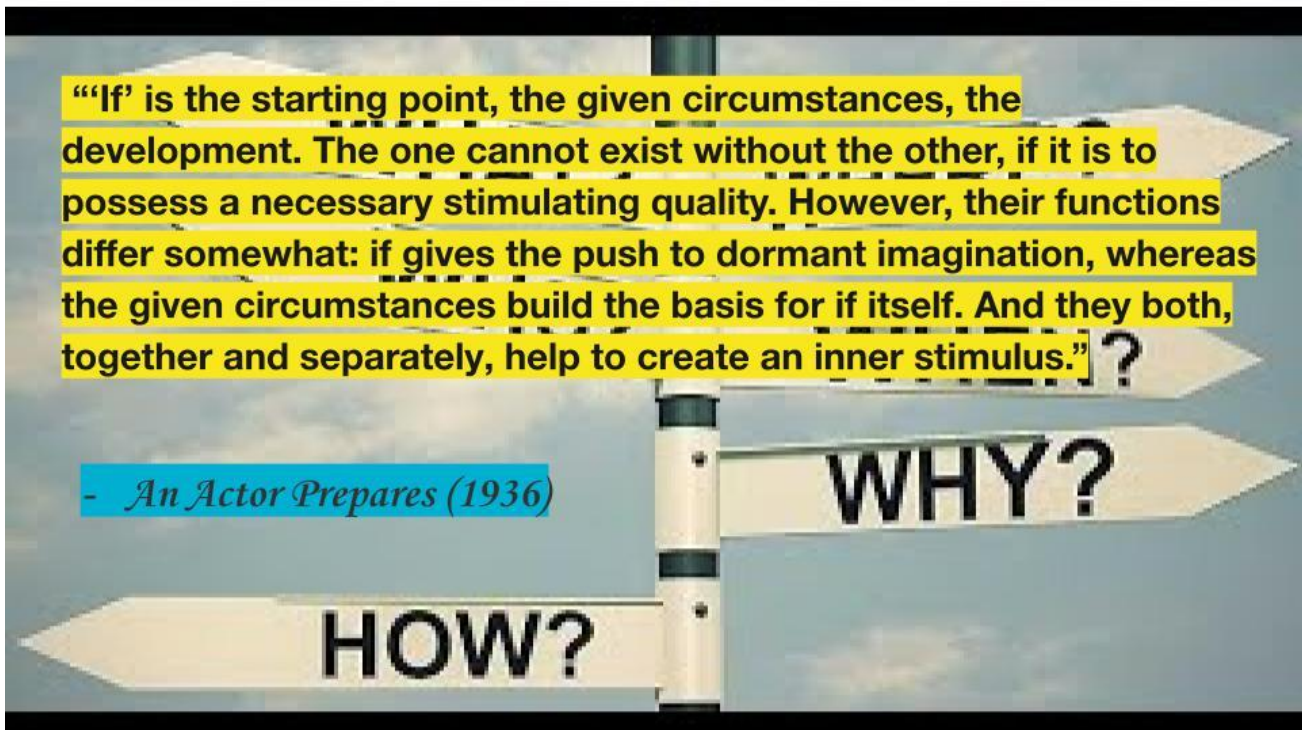
Given Circumstances The Magic 'If,' and Emotional Memory Quotes 5



"You must be so thoroughly immersed in the given circumstances of the play, then you decide what it is at any given moment what that the actor wants."

"In the given circumstances you must rooted in the play. Do not depart from the play. Do not cut yourself off from your partner in the scene"

- *An Actor Prepares* (1936)

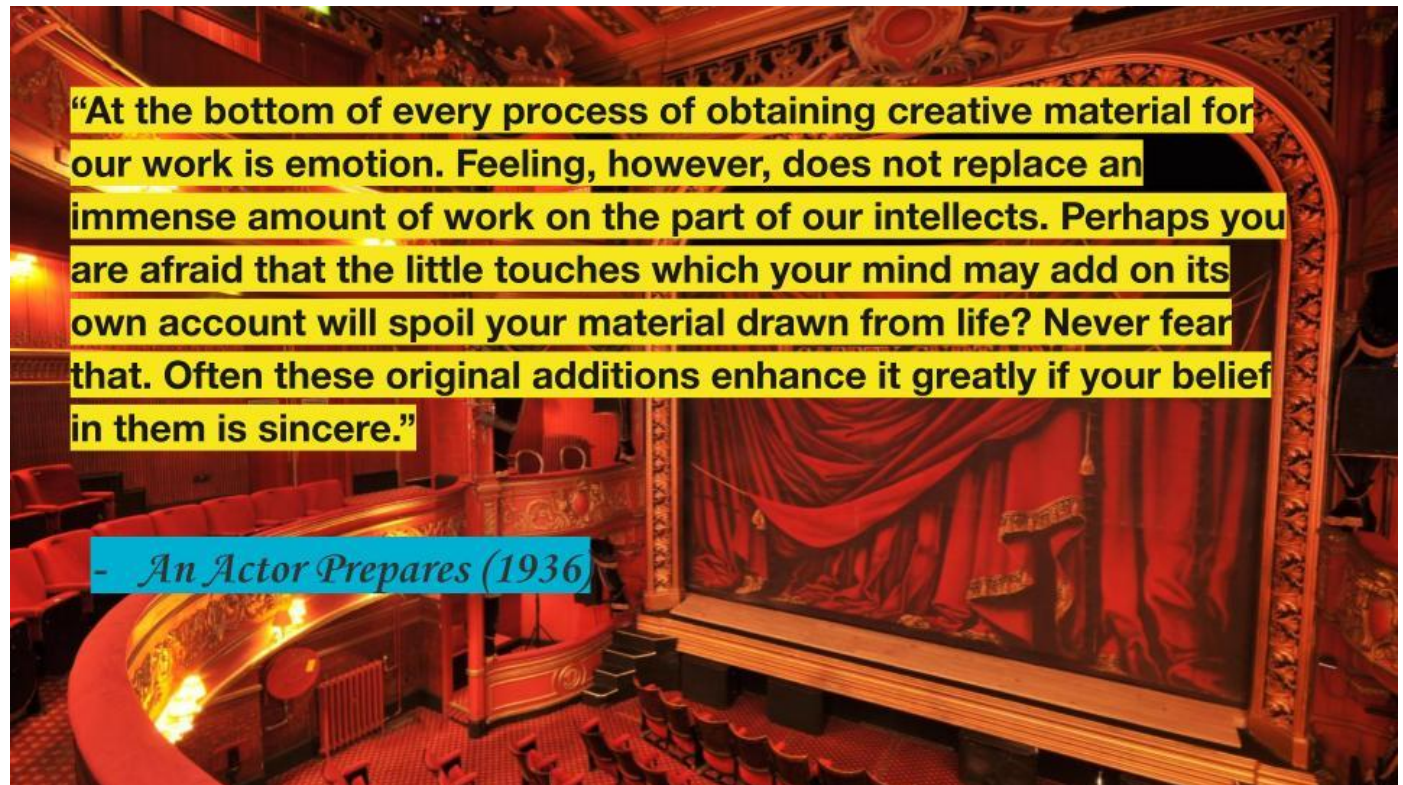


"If" is the starting point, the given circumstances, the development. The one cannot exist without the other, if it is to possess a necessary stimulating quality. However, their functions differ somewhat: if gives the push to dormant imagination, whereas the given circumstances build the basis for if itself. And they both, together and separately, help to create an inner stimulus."?

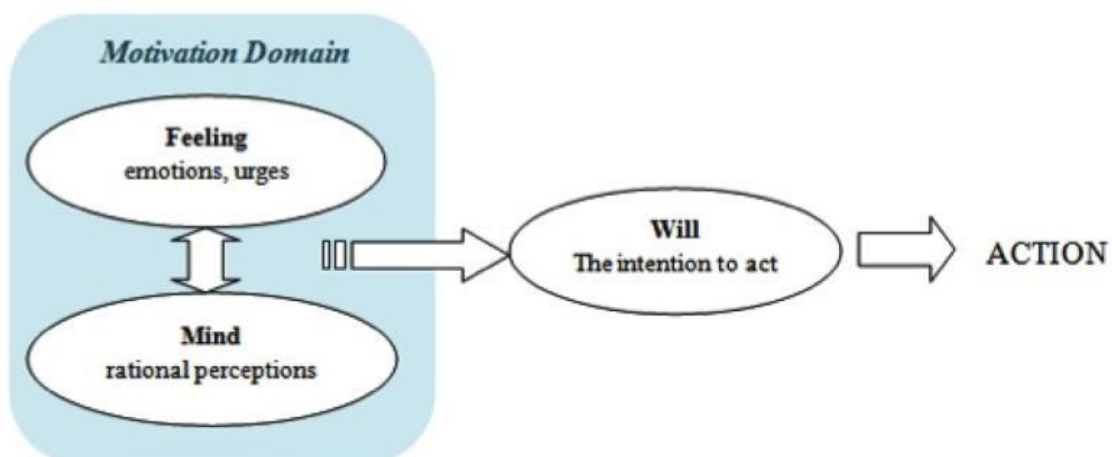
- *An Actor Prepares* (1936)

WHY?

HOW?



Mind, Will, and Feeling

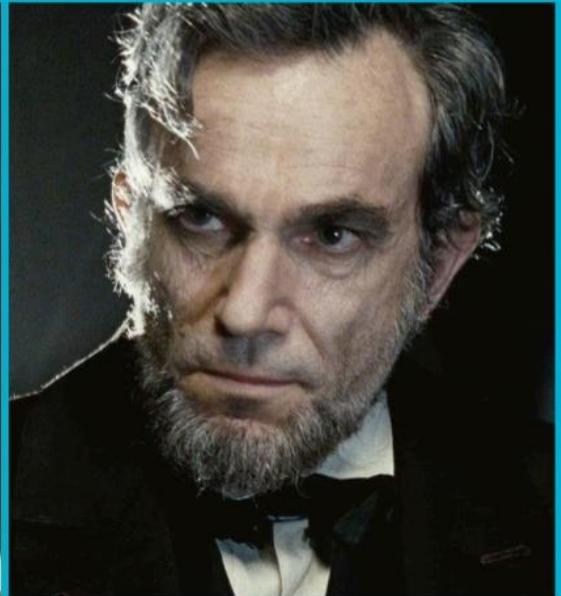
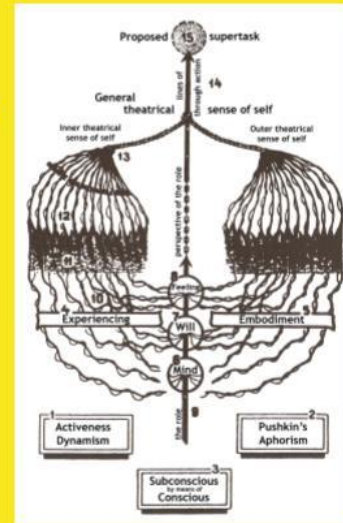


Character Presentation

6

"The life of a character should be an unbroken line of events and emotions, but a play only gives us a few moments on that line - we must create the rest to portray a convincing life."

- *Building a Character* (1938)



Through-line Passage

7

“The direct effect on our mind is achieved by the words, the text, the thought, which arouse consideration. Our will is directly affected by the super-objective, by other objectives, by a through line of action. Our feelings are directly worked upon by tempo-rhythm.”

(Building A Character, 1938)

“In the circle of light on the state in the midst of darkness, you have the sensation of being entirely alone... This is called solitude in public... During a performance, before an audience of thousands, you can always enclose yourself in this circle, like a snail in its shell... You can carry it wherever you go.”

(An Actor Prepares, 1936)

Stanislavski’s ideas on “acting as being.”

8

“As an actor you have to put life into all the imagined circumstances and action until your sense of truth is satisfied and create faith in what you are doing.”

“What is important to me is not the truth outside myself, but the truth within myself.”

“It is not enough to discover the secret of a play, its thought and feelings – the actor must be able to convert them into living terms.”

(An Actor Prepares, 1936)

Feedback Form

9

Name _____ Class Period _____ Date _____

Play _____ Partners _____

1. What do you think their **objectives** were?
2. What tactics did they use?
3. What were the main **obstacles**?
4. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

5. What do you think their **objectives** were?
6. What tactics did they use?
7. What were the main **obstacles**?
8. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

9. What do you think their **objectives** were?
10. What tactics did they use?
11. What were the main **obstacles**?
12. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

13. What do you think their **objectives** were?

14. What tactics did they use?

15. What were the main **obstacles**?

16. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

17. What do you think their **objectives** were?

18. What tactics did they use?

19. What were the main **obstacles**?

20. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

21. What do you think their **objectives** were?

22. What tactics did they use?

23. What were the main **obstacles**?

24. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

25. What do you think their **objectives** were?

26. What tactics did they use?

27. What were the main **obstacles**?

28. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

29. What do you think their **objectives** were?

30. What tactics did they use?

31. What were the main **obstacles**?

32. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

33. What do you think their **objectives** were?

34. What tactics did they use?

35. What were the main **obstacles**?

36. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

37. What do you think their **objectives** were?

38. What tactics did they use?

39. What were the main **obstacles**?

40. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

41. What do you think their **objectives** were?

42. What tactics did they use?

43. What were the main **obstacles**?

44. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

45. What do you think their **objectives** were?

46. What tactics did they use?

47. What were the main **obstacles**?

48. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

49. What do you think their **objectives** were?

50. What tactics did they use?

51. What were the main **obstacles**?

52. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

53. What do you think their **objectives** were?

54. What tactics did they use?

55. What were the main **obstacles**?

56. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

57. What do you think their **objectives** were?

58. What tactics did they use?

59. What were the main **obstacles**?

60. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

61. What do you think their **objectives** were?

62. What tactics did they use?

63. What were the main **obstacles**?

64. Any other feedback (utilizing Stan's terms):

Play _____ Partners _____

65. What do you think their **objectives** were?

66. What tactics did they use?

67. What were the main **obstacles**?

68. Any other feedback (utilizing Stan's terms):

TASK 1: CONTEXT FOR LEARNING INFORMATION

Respond to the prompts below (no more than 4 single-spaced pages, including prompts) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts. Pages exceeding the maximum will not be scored.

About the School Where You Are Teaching

1. In what type of school do you teach? (Type an "X" next to the appropriate description; if "other" applies, provide a brief description.)

Elementary school: _____

Middle school: _____

High school: x

Other (please describe): _____

2. Where is the school where you are teaching located? (Type an "X" next to the appropriate description.)¹

City: x

Suburb: _____

Town: _____

Rural: _____

3. List any special features of your school or classroom setting (e.g., charter, co-teaching, themed magnet, classroom aide, bilingual, team taught with a special education teacher) that will affect your teaching in this learning segment.

[I am teaching in a public High School. My general education classroom combines a mixture of 9th through 12th graders, with varying levels of exposure to drama.]

4. Describe any facilities considerations that might impact your instruction (e.g., equipment needs, room layout/design, access to performance/practice space, instruments, accompanist, storage).

[My classroom space is set up as an open rehearsal room with a large open space at the middle and individual chairs in a large circle. Lap desks are available for writing – though they are stored in cubbies at the side of the room. The classroom is equipped with an overhead projector which is connected to a PC in the room. Students have access to shared wi-fi-enabled iPads. There is a storage closet with basic props, costumes, and set dressings. Additional cubbies are available at the side for students to store their materials in the classroom – though they often keep their belongings under their chair.]

5. Describe any district, school, or cooperating teacher requirements or expectations that might affect your planning or delivery of instruction, such as required curricula, pacing plan, use of specific instructional strategies, performance schedules, or standardized tests.

[The course is called as Drama 1 A or Drama 1 B – depending on the semester. Curriculum for the semester is flexible and determined wholly by the classroom teacher. Topics covered in the course range from beginning acting and scene study, introductory Shakespeare, pantomime, improvisation, commedia dell'arte, and introductory playwriting. The class includes a number of

¹ If you need guidance when making a selection, reference the NCES locale category definitions (<https://nces.ed.gov/surveys/ruraled/definitions.asp>) or consult with your placement school administrator.



ELLs and students with special needs, so lessons must be appropriately modified based on student need.]

About the Class Featured in this Learning Segment

1. How much time is devoted each day to performing arts instruction in your classroom?

[Classes meet for 90 minutes per day, five days per week.]

2. Identify any textbook or instructional program you primarily use for instruction. If a textbook, please provide the title, publisher, and date of publication.

[No textbook is used.]

3. List other resources (e.g., electronic whiteboard, recordings, videos, multimedia, online resources) you use for instruction in this class.

[The classroom is equipped with an overhead projector used to project video and slide presentations. Sound equipment for amplification is available and used for video and music when needed. The daily agenda is posted on a whiteboard at the front of the room.]

About the Students in the Class Featured in this Learning Segment

1. Grade-level composition (e.g., all seventh grade; 2 sophomores and 30 juniors):

[The class is comprised of a mixture of 11th through 12th graders: sixteen 11th graders, and eighteen 12th graders.]

2. Number of

- students in the class: 34
- males: 13 females: 21

3. Complete the charts below to summarize required or needed supports, accommodations, or modifications for your students that will affect your instruction in this learning segment. As needed, consult with your cooperating teacher to complete the charts. Some rows have been completed in italics as examples. Use as many rows as you need.

Consider the variety of learners in your class who may require different strategies/supports or accommodations/modifications to instruction or assessment (e.g., students with Individualized Education Programs [IEPs] or 504 plans, students with specific language needs, students needing greater challenge or support, students who struggle with reading, students who are underperforming or those with gaps in academic knowledge).

For Assessment Task 3, you will choose work samples from 3 focus students. At least one of these students must have a specified learning need. Note: California candidates must include one focus student who is an English language learner.²

| Students with IEPs/504 Plans | | |
|--|-----------------------|---|
| IEPs/504 Plans: Classifications/Needs | Number of Students | Supports, Accommodations, Modifications, Pertinent IEP Goals |

² California candidates—If you do not have any English language learners, select a student who is challenged by academic English.



K-12 Performing Arts
Task 1: Context for Learning Information

| | | |
|---|---|--|
| Learning Disability | 1 | Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions |
| Speech and Language and Learning Disability | 1 | Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson |
| | | |
| | | |

Students with Specific Language Needs

| Language Needs | Number of Students | Supports, Accommodations, Modifications |
|---|--------------------|---|
| Students who read or write in English below grade level | 2 | Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals) Have students use pre-taught key words and graphic organizers to complete sentence starters |
| | | |
| | | |
| | | |

Students with Other Learning Needs

| Other Learning Needs | Number of Students | Supports, Accommodations, Modifications |
|------------------------------|--------------------|---|
| Gifted and Talented Students | 2 | Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping |
| | | |
| | | |
| | | |

□