

**Semester Lesson Plans**

**Class Name & Course #: FUNdamentals of Acting**

**Class Day/Time: Saturdays/ 2:30-4:00pm**

**Grade: 4-5**

**Teacher: Abigail Dillard**

**Semester: Fall 2018**

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| **Class #4** | **Objectives*** Begin to develop an awareness of BVMI as the starting point for character creation
* Develop a basic understanding of CROW:
	+ Characters are created physically & vocally by analyzing clues from the text
	+ Relationships are created between people, places, and objects
	+ Objectives are what the character needs or want.
	+ Whereabouts include environment, time (period and time of day) and are based on the characters’ relationships to those elements
* Begin to understand the collaborative nature of theatre (ensemble)
* Respond appropriately to side-coaching in theatre warm-ups, games and scene-work

**Check In/Attendance****Warm Up*** **Shape Quality Warm Up**
	+ Shape Qualities
		- Ball
		- Pin
		- Wall
	+ Reach up
	+ Fold over
	+ Bend knees
	+ Find a ball shape on the ground
	+ Roll back onto back
	+ Stretch out flat along the floor
	+ Hands at side
	+ Point toes
	+ Find pin shape
	+ Streamline onto stomach
	+ Shake it out and flip back to back
	+ Spread out on floor
	+ Find wall shape
	+ Flatten out and wide
	+ Curl to one side
	+ Find a side ball
	+ Stretch to pin shape
	+ Roll back to back
	+ Ball up to the other side
	+ Stretch to wall shape
	+ Curl up to a ball
	+ Roll up into a squat ball
	+ Roll up to standing
	+ Reach up tall
	+ Slight back bend
	+ Prayer hands down
	+ Find neutral body
* **Samurai**
	+ Pass the energy, toss it around the circle like a Katana, as one catches it there arms go up in the air, the two people on their side cut in, then they throw the energy to someone else in the circle with focus and eye contact, if they throw it to the person next to them they need to be ready to cut in as the guard to the side.
* **Zip/Zap/Zop**
	+ Throw energy around the circle with clap and eye contact and pointing of hands
	+ Zip zap zop on repeat
	+ Then add a “Chain”
		- Must pause and sing chain, chain, chain, chain of fools and dance
	+ Super Change – everyone moves to a new spot and goes to the tune of “Can’t Touch This”
	+ Keep going around the circle with the last zip zap or zop you ended with

**Procedure/Activities*** **What Happened Next?**
	+ One student (maybe 2) is on stage and the others sit aside
	+ Any person can give a suggestion
	+ The person in the middle starts doing the task and builds a story
	+ One the people in the middle perform the task they then should say ‘what happened next?” and look for a new suggestion
	+ The people on the side should be trying to build a coherent story and the person on stage can only be doing the tasks given
* **Gibberish Interpreter**
	+ Introduce gibberish
	+ pair off students and let them start a conversation in gibberish to each other, let them switch partners
	+ Ask two students to take the stage. They will be the actors in the scene.
	+ Ask two more students to stand on either side of them.  They will be the interpreters.
	+ Give the actors a topic.  (Or ask for a suggestion from the class.)
	+ The first actor speaks a line in gibberish, then his interpreter will translate it into english for the audience.
	+ The second actor then responds in gibberish, while her interpreter translates.
		- For example:
		- **Topic:**Laundry
		- **Actor 1:**Gil frelic neber seber trolli?
		- **Interpreter 1:**Is that pleasant smell coming from you?
		- **Actor 2:**Poy yoy, beek ploter woter magory.
		- **Interpreter 2:**Why yes, last night I washed my clothes in my dad’s cologne.
* **X in X out**
	+ All group stand on the back wall
	+ One person jumps in with a solitary character scene
	+ Then person 2 jumps in and interrupts the scene and they start a completely different scene
	+ Then 3 and so on
	+ When everyone has entered the last person to jump in must find a way to end or leave the scene
	+ Once they’ve left it immediately picks up where the scene before that left off
	+ They must continue to end or leave the scenes until we are back to player 1
	+ Player 1 should then complete their task and exit the stage

**If You Still Have Time:*** **The Bean Scene (Recap)**
	+ Set up the audience and three actor volunteers
	+ Have each actor be one taster, one cook, and one doctor
	+ Set the cook in the middle of the set and have them start cooking beans
	+ Set the taster on stage right and have them enter the scene from there
	+ Set the doctor on stage left and have them enter the scene
	+ “3, 2, 1, SCENE!” the audience yells
	+ Taster: What are you doing?
	+ Cook: I’m cooking beans?
	+ Taster: Beans? May I try one?
	+ Cook: Sure, here you go.
	+ Taster: These beans are terrible.
	+ Taster: Dramatically faints to the ground
	+ Cook: Oh no! Is there a doctor in the house?
	+ Doctor: Here I am!
	+ Doctor: Oh no! They seem to have fainted.
	+ Audience: OH NO!!
	+ Taster: No I haven’t!
	+ Audience: Hooray!!
		- Challenges: Add a style, add emotions, add character traits
* **Pass the Beat Around the Room (rest)**
	+ Rest is hands on shoulders
	+ Each person says one beat as it goes around the circle
	+ Soon, then add beat as just a stomp
	+ Then add pass as just a zap motion with your hands
	+ Then create outs in the game, if you mess up, you sit out
* **Sheeps and Shepherds**
	+ Half the group sits in chairs, the other half stands behind them. Those in chairs are sheep, those standing are shepherds.  Shepherds are very protective of their sheep! Sheep…could care less which Shepherd they are with. One shepherd has an empty chair.  She looks around the circle and winks at a sheep to get that person over to her chair. Upon seeing a wink at them, a sheep tries to run to the empty chair.  If that sheep’s shepherd tags them on the shoulder, they must stay where they are. If the sheep gets away without being tagged, then he/she can safely go to empty chair.  Repeats with the newly sheep-less shepherd. Acting metaphors: eye contact, paying attention, being ready and present to the game the whole time.

**Materials*** 4 Actor Blocks or Chairs

**Outcomes & Reflections*** **after trying samurai with my 6th-8th graders I decided to drop that from today’s plan, my 4th-5th graders are wonderful but have so much energy that it does move their focus around, we swapped out zip zap zop for Whoosh Whoa which was a game I introduced on day one, I added more rules and they had a blast with that and the energy was up and the appropriate group focus was presented**
* **also after working with the 6th-8th graders my warm up with shape qualities was too challenging, or experienced I guess, instead I began the conversation with what movements an actor might be asked to do, I got the suggestion of standing and sitting and I added laying, in a more active way we explored different movements that might get us to those positions like skipping, running, jumping, rolling on the ground, resting, and getting back up again going off their suggestions, they seemed to love the randomness of the activity and I knew that we were getting in a great physical warm up**
* **as I was thinking of my goal to have them develop their own mini scenes I knew this group wouldn’t like to just do it alone or in a presentation style, that’s why I morphed from Hey, what are you doing into the exercise what happened next, instead it felt like an added layer rather than a completely new activity, this then morphed into an easier version of X in X out which I felt honestly worked better with their concept of improv and scene work at this time, it was a great illustration of the creativity within locations and also that the upcoming Halloween Holiday heavily influences their thoughts, which was totally fine**
* **This then opened us to the gibberish scenes and starting smaller conversations in scenes, we lost some of our physicalization when we added in the more prominent vocal choice of holding a gibberish conversation but it was a jumping off point and the kids enjoyed it without them thinking this was a means to an end**
* **We ended the class by adding in Sheeps and Shepherds because they do well to end in a game that they can all be involved in and no one gets out so they all leave feeling a part of the whole**
* **Student Reflections**
	+ **323962 – great energy, so focused on group collaboration, he is willing to jump in with anyone and try new things, he is great at steering a scene in aright direction which then effectively saves his partners**
	+ **325431 – has so many ideas and always wants to jump in first, this is great but I don’t want to lose the concept of ensemble in my group, today she stayed mostly within one character trait, that of being a cat, there is nothing wrong in exploring that but I will make sure to be create situations where she is helped in creating a variant amount of characters**
	+ **326489– always wants to jump in first, this is good because she is also the first to tell me when she’s disinterested or bored, to have scene work exercises and her be fully involved every round is a move in the right direction**
	+ **319515 – strong vocally today and a great interpreter for gibberish interpreter, really threw out conversation topics for her partner and it would have been a great scene but you do deal with incorporating other actors, she is always so involved and easily jumps in without fear, she can always re-explain the instructions to others in better terms if I’m not getting through to others and she is so patient**
	+ **319504 – Just a note that I would love to see her do partner work with Chloe, they actually have very similar temperaments and personalities, today within the larger group work she blended in more than stood out, I mention it because she usually picks opposites in character choices and therefore drives the scene but today she deferred to others, that could go either way for future scene development**
	+ **326600 – overall a great ensemble member, so willing to jump in whenever and brings in strong choices for location and characters, starts the scene leading but will instinctively adapt to being a yes and partner in a scene and following the crowd to further the scene**
	+ **304668 – better focus today, I made him aware that there was an observer coming before Claire came in, and I made it clear she was their to review me to see if I was doing a good job, that actually seemed to ease him into the activities better, also the exercises today were almost all as active as you wanted so with his attention and energy he was able to be creative and physically moving to help the scenes rather than detract from them, he was shown in a good light and I may need to do something like this for our parent observation day**
	+ **319555 – obviously feels way more confident speaking in Spanish in my class, I feel like that is a way to showcase her talent, she was way more expressive speaking and creating a character with Farrah when speaking Spanish in the gibberish game, they had a real conversation though so it did defeat the point of speaking in gibberish but this might be something to revisit, I don’t suspect a language barrier so how do I bring out the full confidence in her Spanish speaking characters to her English speaking ones**
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