

Sample Lesson Created by the Colorado Content Collaborative for Drama & Theatre Arts

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Content Area: Drama and Theatre Arts

Grade Level: High School

Colorado Teacher-Authored Instructional Unit Sample: Scripted Works

Learning Experience #2: The teacher may use sense memory activities (e.g., Good News/Bad News phone call) so that students can begin using their personal background/history to inform the emotional spectrum of a character.

Alignment to Colorado Academic Standards:

Fundamental Pathway

- DTA09-HSFP-S.1-GLE.1
- DTA09-HSFP-S.1-GLE.3
- DTA09-HSFP-S.1-GLE.4
- DTA09-HSFP-S.2-GLE.1
- DTA09-HSFP-S.2-GLE.3
- DTA09-HSFP-S.3-GLE.1
- DTA09-HSFP-S.3-GLE.2
- DTA09-HSFP-S.3-GLE.3

Introduction (preferred, information to the educator): In this unit, students will develop the **Fundamental** strand of the scripted work overview. The **Fundamental** strand focuses on the students' exploring personal emotional connections to a scripted work through the creation of a play. Students will be asked to analyze and refine performances through the lens of social, political, historical, and/or environmental factors. The unit will culminate in a scene performance in which students portray a character with a range of emotions while considering the context of social, political, historical, and/or environmental factors that faces the character.

Background Knowledge: The students should have some prior experience in using a process to adapt a scripted work. The students should have exposure and experience in reading a variety of contemporary scripts. Students should feel comfortable with basic improvisational games and be able to make decisions for one scene based upon the content of the full theatrical work. Knowledge of basic stage directions and theatre vocabulary is encouraged but not mandatory.

Essential Question for a Sample Lesson (optional)

- How can Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process?

Learning Goal(s) for a Sample Lesson

- Apply personal emotional experiences to a character's emotional spectrum
- Understand the process for creating a character's emotional subtext

Success Criteria for a Sample Lesson

SC1. I can make connections between me and my character's emotional life experiences.

SC2. I can use the rehearsal process to investigate the connections between self and character in a performance scenario.

Sample Lesson Material: Scripted Phone Call Scene

Good News/Bad News phone call scene

Person #1 picks up phone and dials. Phone Rings

Person #2: (Answering phone) Hello.

Person #1: I have some news for you.

Person #2: Okay. Go ahead.

Option A Person #1: I just saw your dog on the side of the road. I think it was dead.

or

Option B Person #1: There was a mistake made in your bank account. Your account has been credited \$100,000 to correct the error.

or

Option C Person #1: My doctor just told me I have cancer.

or

Option D Person #1: I am getting married.

Person 2 reacts to the news

Person 2: Wow. (Hangs up phone)

End scene

Sample Lesson: Lesson Sequence, Gathering Evidence, Analyzing Evidence, and Taking Pedagogical Action

Lesson Sequence	Evidence Gathering	Analyzing Evidence	Taking Pedagogical Action
<p>1. Introduce short scripted phone call scene. Students will read the scenes to themselves and the class will discuss them</p>	<p>Questions to be asked of the class after reading the script: (SC1)</p> <ol style="list-style-type: none"> 1. What happened in option A? B? C? D? 2. Which option did you think was the most believable? 	<p>Emerging - These students would be factual about the script events</p> <p>Maturing - These students would be discussing events and a reaction to the event</p> <p>Consolidated - These students would be able to discuss multiple reactions for each option</p> <p>Possible Misconceptions - Be careful of unintended humor.</p>	<p>Emerging – Probe further based on student responses. Inquire about the reactions (What do you think a reaction could be?)</p> <p>Maturing – Inquire about other possible reactions to the phone call.</p> <p>Consolidated – Move on to the next sequence</p> <p>Include responses to misconceptions Redirect students attempting to create humor by focusing on believability of character.</p>
<p>2. Analyze subtext of the phone call scene as a class</p>	<p>As a “Think, Pair, Share” event (SC1)</p> <ol style="list-style-type: none"> 1. What are the possible thoughts of the characters as the scene is happening? 2. What is the subtext of “Wow” in option A? B? C? D? 	<p>Emerging – Focused on an emotion vs subtext</p> <p>Maturing – Can find a single subtext for the options</p> <p>Consolidated – Can find multiple subtexts for the options</p> <p>Possible Misconceptions – Students creating more than what is needed in the script</p>	<p>Emerging – Focus student’s thought process towards the concept of subtext as thoughts and not emotions Maturing – Probe students for further possibilities</p> <p>Consolidated – Move on to the next sequence</p> <p>Include responses to misconceptions. Introduce the “Less is More” Phrase of acting</p>
<p>3. Activate personal memories connected to phone call script</p>	<p>Student will write a summary of a real life event similar to an option in the scene on a sticky note or note card and secure it to themselves. (SC2)</p>	<p>Emerging – Selects a personal memory that does not bring out an emotion</p> <p>Maturing – Writes too much detail</p> <p>Consolidated – Clear concise summary to allow for quick recall of the event</p> <p>Possible Misconceptions - Making up events and/or lack of finding a similar event to one of the options</p>	<p>Emerging – Guide them to a memory by asking direct questions from their lives (When did you feel surprised?)</p> <p>Maturing – Encourage brevity for quick recall to aid in the acting process</p> <p>Consolidated – Move on the next sequence</p> <p>Include responses to misconceptions. Remind students that sense memory activities require real experiences to be drawn upon.</p>

<p>4. Transfer memory connection into physical characterization</p>	<p>Students will participate in a grid walk exercise with a character walk from before the phone call. The teacher will signal the news is heard and students will adjust their walk accordingly. (SC2)</p>	<p>Emerging – Will not show distinctive changes in their character walk or expressions</p> <p>Maturing – Their change is only shown in facial expressions</p> <p>Consolidated – Shows a change with then entire body including facial expression, posture, demeanor, tempo, etc.</p> <p>Possible Misconceptions – Student may not have quick reaction or they may try to anticipate/plan their reaction.</p>	<p>Emerging – Have them isolate and activate different body parts.</p> <p>Maturing – Encourage use of the whole body as tool to react to the sense memory</p> <p>Consolidated –Move on to the next sequence</p> <p>Include responses to misconceptions. Start again from a natural position. Have students do it standing still without the grid work.</p>
<p>5. Demonstration of learning goals through performance of phone call scene for the class</p>	<p>Show an understanding of connecting their own sense memory to a character through a scripted scene. (SC 1 and 2)</p>	<p>Emerging – An unbelievable attempt at connection between sense memory and character</p> <p>Maturing – A believable attempt at connection between sense memory and character</p> <p>Consolidated – Genuine connection to create a moment of suspension of disbelief</p>	<p>Emerging – Start again with a script with a more direct use of subtext</p> <p>Maturing – Have them redo the scene with a different sense memory to explore the scene.</p> <p>Consolidated – Have them aid and direct other students to guide them toward this level.</p>