Graham MacBean

Medicine Hat High School

200 7 St SW, Medicine Hat, AB T1A 4K2

ONE ACT PLAY UNIT

**Dramatic Arts 9/10**

**March 7th – April 22nd**

****

*Pilot Lights Festival*

Teacher Associate: Richard Grafton

University Consultant: Dr. John Poulsen

Acting Principal: Sue Withers

|  |  |
| --- | --- |
| **Table of Contents** | |
| Rationale | Page 3 |
| Unit Objective and Skills Required | Page 4 |
| Unit Overview | Page 5 |
| Sample Lessons | Page 8 |
| Assessments | Page 11 |
| Materials | Page 14 |
| Bibliography | Page 14 |
| Appendix | Page 15 |

Rationale:

At the heart of drama is performance; while drama may exist in a vacuum, it is by offering performances that students’ work in the drama class is shared with the community in which it grows. Moreover, the community is able to give back with support to the program and student achievement. As well, since plays are by necessity collaborative ventures, as students learn to rely on one another, they increase attention and listening skills, and become more trusting citizens.

While the one act festival is competitive in nature, the reliance on one’s team fosters cooperation and support in a joyful yet challenging manner, while the pressure to perform well may motivate students to give their all. The roles assigned allow students to act, and thereby explore life in a safe and natural manner, while challenging students cognitively. Finally, putting on plays not just simply a reading of the text, but is a creative art form. As such, it encourages students to see the world not as it is, but as it could be, and then build that world.

Unit Objective and Skills Required:

At the end of this unit, the students will have created and preformed a one act play for the Pilot Lights Theatre Festival. In order to achieve this goal, there are four skills which must be taught to ensure success. They include:

1. Knowledge of the play as a whole and their role in it.
2. Trust amongst students and comfort working with peers.
3. Acting ability for those onstage.
4. Tech ability for those working in support roles.

Success in this is built first by fostering trust and comfort amongst students. This will be taught in the early lessons which focus on teamwork. Next, lessons 5 through 9 focus on the audition process, through a process of scene creation with peers built on tropes. Lessons 10 to 19 focus on rehearsal and technical elements. Finally, lessons 20 through 23 serve as tech and dress rehearsals, with the final performance scheduled for the 19th, 20th, or 21st of April. The final day, being the 22nd, will serve as a debrief and wrap up.

Theatre Sports Unit Overview:

Lesson 1:

**TSW Create and perform scenes with a beginning, middle and end showing an objective, obstacle, and tactic.**

Name plus movement, objective and scene, obstacle and scene, tactic and scene, plot, then group rehearsal.

CHECKLIST, OBSERVATION.

Lesson 2:

**TSW Create and Preform scene with no dialogue conveying character.**

Look and die, whoosh, Title Tableau, Move like a \_\_\_\_\_. Scene with no words.

CHECKLIST, QUIZ ON PREVIOUS CLASS, OBESERVATION.

Lesson 3:

**TSW Create and Preform scenes with an altered voice to convey characterization.**

One word at a time, Woosh, Unison Jumping, questions only game.

CHECKLIST, QUIZ ON PREVIOUS CLASS

Lesson 4:

**TSW Create and Preform scenes linking tableaux to convey a story.**

Freeze and Justify, Join the scene, Plot tableaux, scenes incorporating tableaux.

CHECKLIST, QUIZ ON PREVIOUS CLASS, OBSERVATION.

Lesson 5:

**TSW Create and Preform 5 tableau dystopian scenes.**

Flamingo Motorcycle, Snapshot, Dystopian Snapshot.

CHECKLIST, QUIZ ON PREVIOUS CLASS, OBSERVATION.

Lesson 6:

**TSW read at least five lines of script dramatically.**

Grab my attention, Inflection, read through.

CHECKLIST, OBSERVATION

Lesson 7:

**TSW Create and Perform auditions based on tropes.**

Adverbs Game, Scatagories, scenes.

CHECKLIST, QUIZ ON PREVIOUS CLASS

Lesson 8:

**TSW Perform selections from the script. (callback 1)**

Assassin game, Ninja Pose, Scenes, Call back with volunteers and specific people.

CHECKLIST, OBSERVATION

Lesson 9:

**TSW Perform selections from the script. (callback 2)**

Zucchinis, Circle lean, circle sit, performances.

CHECKLIST, OBSERVATION

Lesson 10:

**TSW Perform selections from the script and create sketches or descriptions of the set.**

The machine, drawing assignment, performance.

CHECKLIST, OBSERVATION

Lesson 11:

**TSW Perform selections from the script in groups.**

QOTD, human knot, scene work.

CHECKLIST, OBSERVATION

Lesson 12:

**TSW Perform selections from the script in groups for teacher.**

QOTD, scene work.

CHECKLIST, OBSERVATION

Lesson 13:

**TSW Perform selections from the script and increase projection ability.**

QOTD, scene work. Over break: Props list from Sienna with Dana. Sound + lights teams.

CHECKLIST, OBSERVATION

Lesson 14:

**TSW Perform selections from the script and work on set.**

QOTD, scene work, tech set. ASM for line calls (begin lights, sound, and makeup, individually.) Kaleb needs to book tech time this week. Props list confirmed.

CHECKLIST, OBSERVATION

Lesson 15:

**TSW run second half of script tech will find props and paint.**

QOTD, scene work.

CHECKLIST, OBSERVATION

Lesson 16:

**TSW Begin to block play with set and props.**

QOTD, scene work.

CHECKLIST, OBSERVATION

Lesson 17:

**TSW finish blocking play with set and props.**

QOTD, scene work.

CHECKLIST, OBSERVATION

Lesson 18:

**TSW complete a full run through with set, and props.**

QOTD, scene work.

CHECKLIST, OBSERVATION

Lesson 19:

**TSW complete a full run through with set, props and practice makeup.**

QOTD, scene work. (lights and sound due date.)

CHECKLIST, OBSERVATION

Lesson 20:

**TSW run scenes, finish set, acquire all props and costumes.**

Run play, incorporate lights and sound.

CHECKLIST, OBSERVATION

Lesson 21:

**TSW full run through with props.**

Run play (tech with lights and sounds)

CHECKLIST, OBSERVATION

Lesson 22:

**TSW full run with props and costumes.**

Run play. Tech lights and sounds.

CHECKLIST, OBSERVATION

Lesson 23:

**TSW full run without stopping.**

Run play.

CHECKLIST, OBSERVATION

Lesson 24:

**TSW run a full dress rehearsal with costumes and makeup.**

Run play.

CHECKLIST, OBSERVATION, RUBRIC

Lesson 25:

**TSW Perform play!**

Run play

CHECKLIST, OBSERVATION, RUBRIC

Lesson 26:

**TSW watch pilot lights shows.**

QOTD, scene work.

CHECKLIST, OBSERVATION, RUBRIC

Lesson 27:

**TSW reconvene and debrief, party and games. If show finishes earlier, then return to shadow puppets.**

CHECKLIST, OBSERVATION

Sample Lesson Plans:

**Lesson 11:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Lesson Title/Focus** | **Scene work** | **Date** | March 22th, 2016 |
| **Subject/Grade Level** | Dramatic Arts 9/10 | **Time Duration** | 75 minutes |
| **Unit** | One Act Play | **Teacher** | Mr. MacBean |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | | |
| **General Learning Outcomes:** | 2. To develop competency in communication skills through participation in and exploration of various dramatic disciplines. | | | | | |
| **Specific Learning Outcomes:** | Acting – 7. Demonstrate the ability to play a character from the character’s point of view.  Improvisation – 22. Distinguish between performer and character.  Improvisation – 32. Sustain a character throughout a scene or exercise. | | | | | |
| **LEARNING OBJECTIVES PEAK AND SKILLS TO ACHIEVE** | | | | | | |
| **Students will:**   1. **Perform selected scenes from the script.** | | | | **Students will: Perform selections from the script. Skills:**   1. Comfort performing in front of peers. 2. Understanding of how to build character. 3. Fun and time to work. | | |
| **ASSESSMENTS** | | | | | | |
| **Observations:** | | | * Are students engaged and on task? | | | |
| **Key Questions**: | | | * Consider X in this scene. (individualized feedback in small groups.) | | | |
| **Products/Performances:** | | | * Participation in scenes. | | | |
| **LEARNING RESOURCES CONSULTED** | | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Program of studies * Drama teacher resource Manual * Improvisation: Learning through drama | | | | | * **Clear space** * **Checklist** * **Scripts** | |
| **PROCEDURE** | | | | | | |
| ***Prior to lesson*** | | Greet students, use names. Remind them to grab scripts. | | | | |
| **Introduction** | | | | | | **Time** |
| ***Attention Grabber*** | | Circle sit. QOTD: what hand operated weapon you would want for a dystopian future? | | | | 2 |
| ***Advance Organizer/Agenda*** | | Most people were sitting out last class, my fault. Also Nick – Abby. This time we are splitting into groups to work on scenes so everyone can work. | | | | 3 |
| ***Transition to Body*** | | Before that we will play a game to get us warmed up. | | | | 4 |
| **Body** | | | | | | **Time** |
| ***Learning Activity #1*** | | | Human knot: small groups to bigger. Ask groups, come back to them. What is it about? | | | 20 |
| *Teacher Notes: Assessments/ Differentiation* | | | Engagement, joy, trust. | | |  |
| ***Learning Activity #3*** | | | Scene work. Have fun. If they have small part, off book in shot amount of time. Non speaking roles can still work. | | | 70 |
| *Teacher Notes: Assessments/ Differentiation* | | | Expression, fun, meets requirements. | | |  |
| **Closure** | | | | | | **Time** |
| ***Feedback From Students:*** | | | What was your favourite part of the lesson? Did we do better? | | | 71 |
| ***Feedback To Students*** | | | Specific compliments. | | | 72 |
| ***Transition To Next Lesson*** | | | Next class we will do the same thing. | | | 75 |

|  |  |
| --- | --- |
| **Sponge Activity/Activities** | More time to work on play. |

NOTES:

**Lesson 12:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Lesson Title/Focus** | **Scene work 2** | **Date** | March 23th, 2016 |
| **Subject/Grade Level** | Dramatic Arts 9/10 | **Time Duration** | 75 minutes |
| **Unit** | One Act Play | **Teacher** | Mr. MacBean |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 2. To develop competency in communication skills through participation in and exploration of various dramatic disciplines. | | | | |
| **Specific Learning Outcomes:** | Acting – 7. Demonstrate the ability to play a character from the character’s point of view.  Improvisation – 22. Distinguish between performer and character.  Improvisation – 32. Sustain a character throughout a scene or exercise. | | | | |
| **LEARNING OBJECTIVES PEAK AND SKILLS TO ACHIEVE** | | | | | |
| **Students will:**   1. **Preform selected scenes from the script for their teacher in small groups.** | | | **Students will: Preform selected scenes from the script for their teacher in small groups.**  **Skills:**   1. Comfort performing in front of peers. 2. Understanding of how to build character. 3. Fun and time to work. | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | * Are students engaged and on task? | | | |
| **Key Questions**: | | * Consider \_\_\_\_\_ in this scene. (individualized feedback in small groups.) | | | |
| **Products/Performances:** | | * Participation in scenes. | | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Program of studies * Drama teacher resource Manual * Improvisation: Learning through drama | | | | * **Clear space** * **Checklist** * **Scripts** | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | Greet students, use names. Remind them to grab scripts. | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | Circle sit. QOTD: Is there something you would not do to survive? | | | 9:00 |
| ***Advance Organizer/Agenda*** | | More work on scenes. Start with three main groups and then smaller scenes once I have seen them. Ask for a student to reiterate. | | | 9:10 |
| ***Transition to Body*** | | Go! (signal for me) Then help confused people. | | | 9:15 |
| **Body** | | | | | **Time** |
| ***Learning Activity #1*** | | Scene work. Have fun. If they have small part, off book in short amount of time. Non-speaking roles can still work on other things. Circulate to help students. | | | 9:17 |
| *Teacher Notes: Assessments/ Differentiation* | | Expression, fun, meets requirements. | | |  |
| **Closure** | | | | | **Time** |
| ***Feedback From Students:*** | | Ask students how they feel their part is coming individually. | | | 10:00 |
| ***Feedback To Students*** | | Specific compliments. | | | 10:00 |
| ***Transition To Next Lesson*** | | Next class we will do the same thing, Try to be off book if you have few lines tomorrow. Free when bell goes. | | | 10:13 |

|  |  |
| --- | --- |
| **Sponge Activity/Activities** | More time to work on play. |

NOTES:

Assessments:

Assessments for this unit include:

1. Quizzes, to be administered on material from the preceding day.
2. A rubric for the creation and final performance of the one act play.
3. A daily participation checklist, modified for each objective.
4. Attendance.

Entrance Quiz Example From Lesson Two:

MCj02389650000[1]

Entrance Quiz

**Topic**: Movement and Character NAME:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Total ( /6). Date: March 9th, 2016

*5 Minutes* *to complete* Teacher: Mr. MacBean

1. What is a “Tableau” (tab-low)? What does it look like? ( /2)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. What is an “Archetype”? Give an example of one. ( /2) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3. Why is it important to use movement to convey character? ( /2)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Entrance Quiz

**Topic**: Full Name:

Total ( /6). Date: March 9th, 2016

*5 Minutes* *to complete* Teacher: Mr. MacBean

1. What is a “Tableau” (tab-low)? What does it look like? ( /2)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. What is an “Archetype”? Give an example of one. ( /2) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3. Why is it important to use movement to convey character? ( /2)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Final Project Rubric**:**

**Student Name** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Task** Final Play Production \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Level**  **Criteria** | **Excellent** | **Proficient** | **Adequate** | **Limited\*** | **Insufficient/**  **Blank\*** |
| Contribution to play development. | Clearly contributes to play development. | Effectively contributes to play development. | Cursory contributions to play development are made. | Substandard contributions to play development shown. | No score is awarded because there is insufficient evidence of student performance based on the requirements of the assessment task. |
| Ability to work with others, onstage and behind the scenes. | Overwhelmingly demonstration of the ability to work well with others. | Strong ability to work with others is evident. | Acceptable levels of peer engagement abilities are evident. | Inadequate levels of peer connection are demonstrated. |
| Ability to convey and sustain an engaging character. (Onstage only) | Unquestionably conveys and sustains an engaging character. | Meaningfully conveys and sustains an engaging character. | Intermittently conveys and sustains an engaging character. | Occasionally convey and sustains an engaging character. |
| Employ technical elements to heighten play quality. (Tech only) | Adeptly employs technical elements to heighten play quality. | Astutely employs technical elements to heighten play quality. | Generally employs technical elements which heighten play quality. | Rarely employs technical elements that heighten play quality. |

* When work is judged to be limited or insufficient, the teacher makes decisions about appropriate intervention to help the student improve.

**Universal Checklist**:

Outcome:

Did the students perform selections from the script?

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Abigail  Mark: | | Adrianna  Mark: | Austin  Mark: | Brianna  Mark: | Carter  Mark: | | Chelsea  Mark: |
| Dana  Mark: | | **Eidan**  **Mark:** | **Emily**  **Mark:** | **Haseeb**  **Mark:** | **Jack**  **Mark:** | **Jayden**  **Mark:** | **Jennifer**  **Mark:** |
| John  Mark: | **Josh**  **Mark:** | **Kaleb**  **Mark:** | **Kavin**  **Mark:** | **Kennedy**  **Mark:** | **Kiara**  **Mark:** | | **Kyle**  **Mark:** |
| Lacey  Mark: | | **Lailla**  **Mark:** | **Leticia**  **Mark:** | **Maegan**  **Mark:** | **Naserdeen**  **Mark:** | | **Nicholas**  **Mark:** |
| Roan  Mark: | | **Rhys**  **Mark:** | **Samuel**  **Mark:** | **Sienna**  **Mark:** | **Stefan**  **Mark:** | | **Tenille**  **Mark:** |

Y = meeting outcome N = not meeting / = Absent # = Mark on test

Materials:

* Clear Space
* Assessments
* Scripts
* Costumes, Set, Props and other play material

Bibliography:

Alberta Education. (1989) *Alberta Program of studies*. Edmonton, AB:

Alberta Education. (1989) *Drama Teacher Resource Manual*. Edmonton, AB: Learning

Resources Distributing Centre.

Booth, D. W., & Lundy C. J. (1985). *Improvisation: Learning through drama.* Don Mills,ON:

Harcourt Brace Jovanovich Canada Inc.

Zolidis, Dan. (2015) *The Hungry Maze Game of Divergent Death.* New York, NY: Playscripts

Incorporated.

Appendix of Games:

**Zucchinis:**

Get students to wander around room and find a partners. With their partner they will get close enough for toes to touch facing each other, grab hands, and lean back as far as can keeping balance (Front Zucchini). Finding a new partner facing opposite ways put sides of feet together, again join hands and lean to side as far as can while keeping balance (Side Zucchini). Find a new partners and lean against each other’s back with arms linked. Try to sit down and come back up again without loosing balance (Back Zucchini). Get students to repeat all Zucchinis with small groups of 3 to 4.

**Walks:**

Walk about the room;

* + Regular
  + With Hi – Fives
  + With Double Hi-Fives
  + Making eye contact
  + Greet people you make eye contact with
  + Handshakes
  + Postured walks: Good posture, sloppy posture, like a Queen, like the Grinch, like you stubbed your toe
  + Stomps: one foot, both feet, counter point with one foot
  + Do-Se-Do: As you pass somebody, do-se-do with them

**Zombie Name Game:**

One student is a zombie, when he/she hears a name he/she walks slowly to that person, who must make eye contact with someone in the circle. The person who has made eye contact saves them by naming another name. Increase difficulty by increasing zombie speed or number. When someone ‘dies’ they become the zombie.

**Blind Lead:**

Students walk around the room, take turns leading. Then lead with arm on shoulder. Add closing of eyes, then directing with just the blind person’s outstretched hand. Add obstacles, and try with just voice guidance.

**Whoosh:**

All participants stand in a circle. One person starts by miming handing a ball to his neighbour, while saying “whoosh!”. This motion continues around the circle at a fast pace, in the same direction. The action is modified by two categories: movement modifiers and movement pauses.

**Space Jump:**

One member of the group begins a 1-person scene. After a short time, another member of the group yells “freeze!” and joins the original person in a new, unrelated 2-person scene. After a few minutes, a third person yells “freeze” and joins. This continues with new scenes after each freeze, until the final member of the group joins. After a few moments of play, the last person on finds a reason to leave, and the scene reverts back to the previous scene, only moved forward in time. The person who entered in that scene then finds a reason to leave, and the scene reverts again. This continues until only the original person is left, who then ends the scene and the game.

**Movement Machine:**

Students are in small groups (3-5) and choose a machine to create with their bodies.  Groups present and audience has to guess what it is.  Extension: Groups have to create a machine that would be found in a factory, whose finished product is a cardboard box.  Extension: Whole class comes together to make a complex machine (ie car).

**Party Quirks:**

Each student receives a slip of paper with a noun and one with an adjective, this is the character they have to create.  The instructor announces that they are all invited to a party.  One by one, students enter the party and interact with their host in their character.  The host has to try and guess which character each student is.