

# Theatre Lesson Plan Template

<b>Title</b>	The Sacred and the Profane (2 of 3)														
<b>Author (s)</b>	Christopher Rushing														
<b>Duration</b>	90 minutes														
<b>Course</b> (highlight one)	<table border="1"> <tr> <td data-bbox="772 638 1146 841"> <b>Theatre Arts Appreciation MS</b> </td> <td data-bbox="1146 638 1524 841"> <b>Theatre 1</b> </td> <td data-bbox="1524 638 1900 841"> <b>Technical Theatre 1</b> </td> </tr> <tr> <td data-bbox="772 841 1146 943"> <b>Theatre Arts Advanced MS</b> </td> <td data-bbox="1146 841 1524 943"> <b>Theatre 2</b> </td> <td data-bbox="1524 841 1900 943"> <b>Technical Theatre 2</b> </td> </tr> <tr> <td data-bbox="772 943 1146 1008"> <b>Technical Theatre MS</b> </td> <td data-bbox="1146 943 1524 1008"> <b>Theatre 3</b> </td> <td data-bbox="1524 943 1900 1008"> <b>Technical Theatre 3</b> </td> </tr> <tr> <td data-bbox="772 1008 1146 1073"> <b>Musical Theatre</b> </td> <td data-bbox="1146 1008 1524 1073"> <b>Theatre 4</b> </td> <td data-bbox="1524 1008 1900 1073"> <b>Technical Theatre 4</b> </td> </tr> </table>			<b>Theatre Arts Appreciation MS</b>	<b>Theatre 1</b>	<b>Technical Theatre 1</b>	<b>Theatre Arts Advanced MS</b>	<b>Theatre 2</b>	<b>Technical Theatre 2</b>	<b>Technical Theatre MS</b>	<b>Theatre 3</b>	<b>Technical Theatre 3</b>	<b>Musical Theatre</b>	<b>Theatre 4</b>	<b>Technical Theatre 4</b>
<b>Theatre Arts Appreciation MS</b>	<b>Theatre 1</b>	<b>Technical Theatre 1</b>													
<b>Theatre Arts Advanced MS</b>	<b>Theatre 2</b>	<b>Technical Theatre 2</b>													
<b>Technical Theatre MS</b>	<b>Theatre 3</b>	<b>Technical Theatre 3</b>													
<b>Musical Theatre</b>	<b>Theatre 4</b>	<b>Technical Theatre 4</b>													
<b>Standards of Learning Addressed</b>	1.A.1 - Identify attributes of a character and explore the effect on action and communication. 1.A.2 - Identify and explore character objective. 1.B.1 - Identify and use setting, characters, and conflict in a story or dramatic text														

	2.A.1 - Explain and explore the use of an imagined reality during performance
<b>General Description</b>	Students will gain basic knowledge about William Shakespeare and his life, some of his plays, and strategies to tackle acting verse language.
<b>Objective</b>	Students will gain strategies for interpreting Shakespeare’s text, a better understanding of the verse, and a few tools for acting heightened language and Shakespeare.
<b>Key Words</b>	Iambic pentameter, verse, end-line, operative word, geography of thought
<p data-bbox="289 618 659 662"><b>Learning Activities</b></p> <p data-bbox="401 712 548 748"><i>Warm Up</i> (essential questions, concepts, real life connections, prior knowledge, enduring understandings)</p> <p data-bbox="338 899 611 935"><i>Theatre Activities</i> (ensemble activities, physical &amp; vocal warm ups, performance activities that relate to learning objectives)</p> <p data-bbox="331 1086 617 1122"><i>Learning Activities</i> (ensemble, scene, or solo activities, self directed learning, teacher directed learning, modeling, lecture)</p> <p data-bbox="317 1273 632 1308"><i>Culminating Activity</i> (assessment of learning objective, performance based assessment, includes a</p>	<p data-bbox="768 613 884 643"><b>Warm-up</b></p> <ul data-bbox="816 651 1887 964" style="list-style-type: none"> <li>- Essential Question – “How does Shakespeare give clues to his actors for how monologues can be performed? And what are some strategies contemporary actors can use for classic verse plays.”</li> <li>- Warm – up: Remind students the four acting tools (Body, voice, imagination, focus).</li> <li>- Lead them through a walk-about activity. Have them transition into tableaux. Start with basics (jungle, class cafeteria, etc) – get more complex as the activity goes on and start pulling lines of verse from the text (two house holds both alike in dignity, they have made worm’s meat of me, etc).</li> <li>- Review key facts from the Shakespeare Slide show.</li> </ul> <p data-bbox="768 972 995 1002"><b>Learning Activities</b></p> <ul data-bbox="816 1010 1887 1390" style="list-style-type: none"> <li>- Project sonnet unto the board. What is Shakespeare’s verse? Discuss the qualities of a Shakespearean sonnet <ul style="list-style-type: none"> <li>o 14 lines</li> <li>o ABAB CDCD EFEF GG rhyme scheme</li> <li>o Iambic Pentameter</li> <li>o About love in some way/fashion</li> </ul> </li> <li>- Walk students through <a href="#">Sonnet 18</a> <ul style="list-style-type: none"> <li>o Discuss its regular verse and Iambic Pentameter.</li> <li>o Lead them through the heartbeat exercise</li> <li>o Show them how odd it sounds to stress the <i>wrong</i> syllable in verse</li> <li>o Discuss the concept of “operative word”</li> </ul> </li> </ul>

critique/ response component)

### ***Reflection***

(students articulate what was learned and what other knowledge is needed to reach learning goal)

- Give students a handout of Sonnet 18. Have them select the no more than two operative words per line. Ask for volunteers to show the class and discuss why they selected the words they did?
- Shakespeare gives us clues in his verse and in his text all the time on how we can perform his work – he stressed words/syllables for us, we can pick operative words, and he uses our expectations to help us make decisions on how to perform a scene.
- Pull up the meeting between Romeo and Juliet ([1.5 – line 90](#)). Ask students what they think when they hear “Romeo and Juliet.” Discuss how there are many interpretations and how they are valid. But as actors and directors, we should always go back to the text we are working with.
  - Talk through lines 91-108 – blow their minds with the reveal that these two characters are creating a Shakespearean sonnet together. They are literally finishing each other’s poetry. What is Shakespeare trying to tell us about these characters? How they should be played and performed?
- Shakespeare didn’t just write love stories and romance though – he found a balance between the sacred and the profane!

### **Theatre Activity**

- Discuss how Shakespeare regularly made words up. Some examples include:
  - Bandit
  - Critic
  - Dauntless
  - Dwindle
  - Elbow
  - Lackluster
  - Lonely
  - Eyeball
  - Assassin
  - And even the prefix “un” is used the first time in print by Shakespeare (like undead)
- Shakespeare made up words and some of the best were his insults.
- Give out the Shakespeare insult sheet. Explain that we will be creating our own Shakespearean insults as groups today. Groups will pick out one word from each column, and create a new three part insult.
- Each group must also *perform* this insult. They must use all their acting tools to embody, physicalize, and imbue the insult with meaning.

- Break students into groups of 4-7 students. They have 10 total minutes to pick their three insults. They should practice them as a group.
- After 10 minutes, students will practice their insults by insulting the teacher. Go around, one insult at a time, and let them try out all three. Let them know the three groups who perform their insult the most creatively will be invited to pick their “best” insult for the final round.
- Give students two minutes to pick and practice. Have the final three insult the teacher
- Select a winner (either the teacher can do this or the audience by applause).

#### **Culminating Activity**

- Shakespeare...in our words
  - Teacher then projects a monologue on the board (I go with Caliban “This Island’s Mine” from The Tempest). The teacher then talks through their process of “translating” the monologue into their own words and writes out the monologue in an “authentic voice” (as taught in a previous lesson).
  - Now students will be given two options for monologues – the Sacred or the Profane.
    - The teacher will have prepared two piles of cut Shakespearean verse monologues that range from 5-10 lines of verse.
    - Teacher can repeat monologues. The sacred pile is full of genuine and “heroic” monologues (think Romeo, Hamlet, Cordelia, etc). The profane pile is villains and clowns (Edmund, Mercutio, Benedick, etc)
  - Students then begin the process of looking up words they don’t know and writing out what the character is saying in their own words.
  - Students are instructed to start with the first two lines. After about 10 minutes – students are invited to perform what they have so far.
    - They read the two Shakespeare lines first.
    - They read/perform their version of the text
    - They then read/perform the Shakespeare version again *trying as hard as they can to perform it vocally and physically the exact same way as they did their translation.*
  - Afterwards, students are instructed that they will finish this translation process for the rest of the text as homework, they can practice at home, and be ready to perform when they attend the next class.

#### **Reflection**

- Students are asked the following questions, writing down the answers in their journal, and at least three are asked to share their answers:

	<ul style="list-style-type: none"> <li>○ “something they learned today or something they want to make sure they remember”</li> <li>○ “An acting choice or something they did themselves that stood out to them and why”</li> <li>○ “What is something <i>someone</i> else did that stood out to them and why”</li> </ul>
<b>Ensemble Activity (ies)</b>	Walk-about
<b>Performance Activity (ies)</b>	Shakespeare Insults, Shakespeare translation
<b>Student Accommodations</b> (All learners, English Language Learners (ELL), students with disabilities, and advanced learners)	<ul style="list-style-type: none"> <li>- For ESL learners or hard-of hearing – written or projected stage directions will be provided (students can submit digital versions of their selections and a program can randomly select the responses)</li> <li>- Make sure that students understand when they perform the insults, they can use their acting tool (body) in the most effective way <i>for them</i>.</li> <li>- For those with students who have mobility issues: <ul style="list-style-type: none"> <li>○ Provide alternate movement options and ensure they do not feel singled out.</li> </ul> </li> <li>- Advanced learners or those who struggle with performance can help “direct” some of the student work.</li> </ul>