

Date: Multicultural Theatre Unit 1 Week 5; Day 1; Class 13

Title of Lesson: Aesthetic Presentations Day 1

Subject matter: Advanced Theatre IV

Brief description of learners, the school, course and context of this lesson within the course curriculum: This is Part 2 of 3-part Multicultural Theatre Unit entitled Aesthetic. Students in grades 10-12 are in an advanced theatre course with access to iPads, a computer lab, and the school library for research during class time. The classroom is a black box theatre with moveable chairs in the space for an audience. This lesson is one of two classes spent on presenting the research of a theatre practice outside of the U.S. through the lens of Aesthetic.

Materials/Media/Guests:

- Aesthetic Rubric hard copy (for class)

Goal(s): I want the students to present their research of a theatre practice outside of the U. S. in a manner that reflects the expectations of the rubric given at the beginning of the assignment. I want the students to think critically about each other's presentations, reflecting specific feedback in their reflection papers and in class discussion.

Essential Questions:

- How does theatre function as a resource for understanding cultures different from our own?
- How do you use research to study performance practices of other cultures?
- How has theatre influenced culture and/or society and vice versa?
- How do various cultures define and execute the components that create a theatrical experience?

Objective(s):

- Create and perform a scene/ short or play, perform an excerpt from a published play, or create a presentational sharing that reflects the unique aesthetic from a theatre practice outside the U.S.
- Recognize stories from different cultures such as Greece, Japan, Philippines, Mexico, and Ghana that are influenced by one another or share similar qualities
- Critique the way other cultures portray or practice theatre

TEKS

- T4.1.C The student is expected to: develop effective use of voice and diction
- T4.1.E The student is expected to: evaluate theatrical conventions of various cultural and historical periods
- T4.3.F The student is expected to: conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving
- T4.4.A The student is expected to: evaluate historical and cultural influences on theatre
- T4.5.C The student is expected to: compare the nature, components, elements, and communication methods of theatre, music, art, and dance and compare more than one art form in a specific culture or historical period

Preset:

- Performance space with chairs set up in rows for the audience (chairs are moveable to accommodate needs of presentation)
- Hard copies of the Aesthetic Rubric for each student ready

Lesson Scaffold and Sequence and Time Frames: (Sequence may vary)

Engagement(s):

:10 **Pass the Pulse (Focus)**

TSW stand in a circle at the start of class. TTW instruct the students to hold hands. TTW squeeze the hand of one person next to them. TSW pass the pulse with their other hand. Continue this silently varying speed and number of pulses sent throughout the group.

Transition→ Break holding hands with the group. Everybody take 1 deep breath in...and out. All right everyone; maintain this sense of focus while I quickly review today's presentation procedures before we sit in our chairs.

Activities (Scaffolded instruction strategies, engagements, reflections) & Transitions

:10 **Presentation Procedures**

- Watching 3 (timed) 10-minute presentations
- After each presentation I will ask a series of questions directed at the class and presenters, presenters stay on stage until questionnaire over (asking them directly, no writing portion)
- The next group to present sets up **after** the questionnaire
- Take notes during presentation sparingly

- During the questionnaire and between each group setting up is the best time to jot down more notes
- Be sure to reference the rubric and determine a score for each presentation (this is part of reflection papers)
- To get through all presentations, we will be moving quickly. Presenters, be efficient in your set up. Audience, if you are not taking notes, assist presenter set up as needed.
- Questions?

Transition→ I am so excited to see your hard work over the past few weeks come together! Group 1 tell us how you would like the space set up and let's quickly set ourselves up for the first presentation.

:10 Presentation 1

:10 DAR Questions

:10 Presentation 2

:10 DAR Questions

:10 Presentation 3

:10 DAR Questions

Evaluation Strategies

DAR Questions After Each Group

- What images, phrases of dialogue, or movement stood out to you?
- Based on their presentation, would anyone be willing to describe a specific aspect of their culture's aesthetic in one breath? (Modeling this: For example, "A major component of U.S. theatre is the genre of Realism.")
- What did their presentation remind you of?
- Have you seen any aspects of this aesthetic reflected in U.S. culture?
- Would anyone like to ask the presenters a question or tell them an opinion that they can choose to answer or not?

:10 Closure:

Thank you for all of your fantastic presentations. They were ____ (give specific feedback) _____. I look forward to seeing the rest of the presentations next class.

It Made Me Think (1 word or short phrase summary from each person in class)

Contingencies:

→ If we don't get to the 3rd group presentation, move it to be the first presentation next class

→ If left over time, consider questions to ask presenters themselves such as:

- What were some challenging aspect of this presentation for you?
- Is there anything you would change about your presentation in hindsight?
- Were there any aspects of the research process that stood out to you? (Surprised, shocked, excited, angered, challenged, or intrigued by any of your findings?)
- Do you have any questions for the audience?

Teacher's reflections and ideas to re-teach or carry over to next lesson:

Multicultural Theatre Project Part 2 Aesthetic Rubric

Aesthetic Checklist

- ✚ 2 contrasting plays/ritual or folklore stories used to reference specific production choices that cover:
 - Sound
 - Lighting
 - Costume
 - Set/Props (choose 1)
- ✚ Part 2 Aesthetic of Research Booklet includes:
 - 2 page summary of research findings covering the above information, double spaced, Cambria or Times New Roman font
 - Works Cited page
 - Research images for each element of production (from online or pictures of group presentation)
 - URL links to sound examples
 - (Extra Credit worth 2 points for each) costume renderings, fabric pieces, ground plan
- ✚ 2 page Reflection Paper (per student)
 - Due the next class day **after** presenting
 - Double spaced, Cambria or Times New Roman font

Presentation Rubric

Each group will create 4 tableaux that 1) represent moments from the chosen plays (two tableaux per play) and 2) captures each element of production (1 element-sound, lighting, costume, and props/set- per tableau). For each frozen picture, one person from the group will narrate the moment of the play the tableau is capturing in addition to what element of production is being presented. All groups must come to a consensus as to who will play what 'role' for the presentation. Refer to the rubric below for detailed expectations. The representation of each element of production is not expected to meet performance quality. Rather, the use of the narrator(s) relaying the play's story, depth of research, and specific production element choices made with limited resources should communicate the overall aesthetic of each culture's use of theatrical production elements. All presentations are 10 minutes in length.

	3	2	1	0
Tableaux	Each tableau transitions smoothly from one to the next. Physicality of each person reflects the moment from the play being described. Clear physical choices made by presenters that communicate character/environment.	Most transitions are smooth but not all. Physicality of some group members unclear in presentation. Not all choices are clearly connected to plays. Not all choices clearly connected to production element.	Some transitions are smooth but not all. Most members of the group make weak physical choices that make character/environment difficult to decipher. Weak or missing connections to production element.	No transitions or extremely unrehearsed transitions. Members loose physicality within presenting each tableau. No connection to production element. Not all members being used either in tableau or as production element hands.
Sound	Sound is either a clip shared through speaker(s) or created live. Connects to story of tableau. Reflective of research of specific culture. Audible.	Sound audible but there is a disconnect between tableau and sound. Sound only somewhat specific to culture and/or the play.	Technical difficulties. Not rehearsed enough. Weak or missing connections to tableau and/or play. Weak connection to specific culture.	Difficult to hear or too loud. Not rehearsed. No connection to play, tableau, or specific culture.
Lighting	Lighting represented by black box lights, phone lights, or handheld lights (flashlight, clip lights, push lights). Connects to the story tableau. Reflective of research of specific culture. Visible-tableau members interacting with light.	Lighting choice visible on actors but somewhat disconnected from tableau and play. Mostly connected to research of specific culture.	Technical difficulties. Not rehearsed enough. Weak connection to specific culture.	Difficult to see lighting choice. Not rehearsed. No connection to play, tableau, or research of specific culture.
Costume	Costume represented by clothing, fabric from home, or costumes in	Specific costume choices present	Some but not all costume choices specific to tableau,	No connection between costume choices and

	storage (with written permission from Ms. Dinglasan). Connects to the story tableau. Reflective of research of specific culture. Illustrates specific color and texture choices.	but somewhat disconnected from tableau, play, and/or research of specific culture.	play, and/or research of specific culture. Wardrobe malfunctions during presentation-did not practice wearing costume choice enough, obviously on incorrectly in some way that is distracting.	tableau, play, or research of specific culture. Presented sloppy-members of group wearing pieces haphazardly, or costume seems incomplete.
Set	Created through classroom chairs or a ground plan taped to the black box floor. Connects to the story tableau. Reflective of research specific culture.	Use of chairs or tape, but sightlines unclear. Some pieces of set not specified. Some disconnect between set choices and tableau, play, and/or research of specific culture.	Unclear relation between ground plan, tableau, and play. Unclear representation of set pieces. Somewhat unorganized (tape not set up fully or some parts missing).	No connection between set, tableau, and play. Choices made have no relation to research of specific culture.
Props	Object(s) brought from home or from the prop shop (with written permission from Ms. Dinglasan). Connects to the story tableau. Reflective of research specific culture.	Mostly strong connection between object(s), tableau, and play. Used in a way that applies to both object and story. Reflective of research of specific culture.	Mostly unclear relation between prop, tableau, and play. Weak choice of prop in relation to research of specific culture. Member using prop in a way that somewhat makes sense to its function/purpose but questionable.	No connection between prop, tableau, and play. Choices made have no relation to research of specific culture. Member using prop making unclear choice to show its function/purpose.
Narrator	Speaks with clear diction and audible volume. Covers choices made by the group for each tableau based on research. Clearly communicates the moment of the play the tableau represents. Clearly illustrates the connection between the tableau and production element. Facilitates clear transitions. Is played by multiple cast members. All narrator parts written by entire cast.	Mostly audible and easy to understand. Covers most of the choices made by the group based on research but left with some questions. Facilitates some transitions weakly. Is played by multiple cast members. All narrator parts written by entire cast.	Either unclear diction or low volume. Somewhat communicates connection between tableau, play, and production element but left with many questions. Unclear research connections to each tableau. Mostly unclear facilitations of transitions. Is mostly played by one cast member and one other person. Most narrator parts written by entire cast.	Unable to understand majority of presentation. Unrehearsed. Sloppy transitions. Little to no connection communicated between play, tableau, production element, and research. Only played by one person from the group. Narrator parts only written by 1-2 people from cast.

Date: Multicultural Theatre Unit 1 Week 5 Day 3 Class 13

Title of Lesson: Ritual Exploration

Subject matter: Advanced Theatre IV

Brief description of learners, the school, course and context of this lesson within the course curriculum: This is Part 2 of 3-part Multicultural Theatre Unit entitled Aesthetic. Students in grades 10-12 are in an advanced theatre course with access to iPads, a computer lab, and the school library for research during class time. The classroom is a black box theatre with moveable chairs in the space for an audience. This lesson is one of two classes spent on presenting the research of a theatre practice outside of the U.S. through the lens of Aesthetic.

Materials/Media/Guests:

- Assorted objects- bubbles, scarves, bowl, ball, slinky, long stick, cups, jars, etc.
- Instruments (for the classroom, can't get too loud)- small drum, tambourine, tap tap, handle castanet, triangle, rhythm sticks, etc.
- Part 3 Performance expectations handout
- Group Ritual Hand Out

Goal(s): I want the students to recognize the connection between ritual and theatre as a whole. I want the students to create their own rituals through devised theatre practices. I want the students to recognize the aesthetic elements specific to the culture they've been researching that may be present in the ritual performances created. I want the students to relate their own experience of making ritualistic performances to the theatre they've been researching about cultures other than their own. I want students to recognize elements of ritual in their day-to-day lives.

Essential Questions:

- In what ways do we experience theatre in our day-to-day lives?
- How does theatre function as a resource for understanding cultures different from our own?
- How has theatre influenced culture and/or society and vice versa?

Objective(s):

- Discover ways in which they relate to other cultures through theatre
- Apply accurate research methodology to explore the history and culture of theatre outside of the U.S.
- Analyze the way other cultures portray or practice theatre

TEKS

- T4.1.C The student is expected to: develop effective use of voice and diction
- T4.1.E The student is expected to: evaluate theatrical conventions of various cultural and historical periods
- T4.2.D The student is expected to: outline and create imaginative scripts and scenarios that include motivated character, unique dialogue, conflict and resolution for theatre, film, or television
- T4.4.A The student is expected to: evaluate historical and cultural influences on theatre
- T4.5.C The student is expected to: compare the nature, components, elements, and communication methods of theatre, music, art, and dance and compare more than one art form in a specific culture or historical period

Preset:

- Plenty of performance space is available for groups to work simultaneously
- Chairs set up as audience for a proscenium-like stage
- 2 boxes containing objects and instruments set up across from the audience chairs on other side of the room
- Calming music playing on portable speaker easily controlled by phone
- Bell Work prompt posted on board

Lesson Scaffold and Sequence and Time Frames: (Sequence may vary)

Engagement(s):

:05 Bell Work (music playing)

Prompt for journal response: Think of daily or weekly routines/rituals that you participate in on a regular basis: Do you meditate every night? What are your daily grooming habits? Do your family and/or friends have a game night? List a few of these you are willing to share. How could these rituals become theatrical?

Transition→ Wrap up where you are in your Bell Work journals (turn music off). Who is willing to share a summary of what they wrote in your journal?

Continue to keep these ideas in mind as we move forward. Let's all stand up and begin to cover the space at a 3 (1 lowest, 5 fastest) maintaining a neutral posture.

:10 Individual Ritual

- Vary speed (1-5)
- Cover the space evenly as a group
- Add Stop and Go to instructions

- When clear that students are 'out of their heads': Find a private studio space in the room. Using only your body show something appropriate that you do often when you:
 - Get up in the morning
 - When you get home from school
 - On the weekends
 - Hang out with a sibling
- Sidecoaching: Be specific! Feel what you're holding! Show, don't tell! Stay with the activity! Use your whole body! Take risks!
- Stop. Stand in neutral. And shake it off.

Transition→ Let's circle up in 3..2..1. Feel free to popcorn out responses. What was challenging about that exercise? When did you know you were 'in it' versus not? What are some of the rules of your rituals? What are some rituals done with multiple people or large groups?

:30 Group Ritual

- In 3 groups- 2 groups of 8, 1 group of 9, divide groups based on circle set up
- You will have 10 minutes to create a ritual with your group with following the following parameters:
 - No more than 5 minutes long
 - Use 1 instrument
 - Use 1 object
 - Non verbal
 - A surprise OR transformation OR both

:30 Present Rituals/DAR

After each group shares:

- Describe images, movement, or sound that stood out to you.
- Audience, what do you think their ritual means?
- What about their performance reminds you of something you've experienced before?
- How can these rituals be transformed into scenes or a dance?
- Does anything you witnessed remind you of the cultures you've been researching?
- Possibly combine two rituals if time

Transition→ Let's give another round of applause for everyone's work (Provide specific positive feedback). You have 20 seconds to put away any instruments and objects still left out, grab your belongings, and form a circle with your desks. Go!

:15 Overview of Performance Expectations

- Before we review what we'll be doing for Part 3 of the Multicultural Theatre Project I'd like to ask a few questions:
 - Where do rituals come from?
 - How is theatre influenced by ritual?
 - How are rituals from different cultures unique or similar? And when do rituals transform into theatre?
- Part 3 Performance Expectations (go over handout)

Closure: It Made Me Think

Group Ritual Directions

You will have 10 minutes to create a ritual with your group with following the following parameters:

- No more than 5 minutes long
- Use 1 instrument
- Use 1 object
- Non verbal
- A surprise OR transformation OR both

Be sure to use all group members. Consider: What does your ritual mean? Who is your audience? What are the rules in order to participate or watch? Manage your time wisely.

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Multicultural Theatre Project Part 3 Performance

Each group will create a 10-minute performance that captures the theatrical practices of the culture you've been researching primarily using the work you have already completed in Parts 1 and 2 of the Multicultural Theatre Project. All performances as a whole should reflect specific theatrical production choices of the culture they have been researching for the past few weeks. Your plays should be performance quality i.e. lines memorized, rehearsed blocking, and clear and specific production elements incorporated into the performance. For your production elements, you can use the same resources from Part 2 of your presentations. You are not expected to purchase anything for this project. You will have 4 full class periods to rehearse your pieces. The last day will be a final dress.

This performance can be one of the following:

A Play Excerpt

Choose a 10-minute excerpt from one of your researched plays. If you have trouble finding a copy of the play itself, we can discuss how you might adapt the play for the purposes of this project.

A Folklore

Choose a folklore story from the culture you've been researching and create it into a 10-minute performance. This can be an excerpt from the folklore or the entire story. However, it should be clear enough for the audience to follow with ease.

An Original Work

Create a play written by your group that is related to one of the plays or folklore stories that reflects specific theatrical practices of your researched culture. This play can be a question related to the story. For example, from the Ghana folklore story *Fatima and the Snake*, what other tricks could the snake have played on its victims besides Fatima? Did Fatima's mother have an encounter with the snake (or different creature) when she was a child? If you have a completely new idea for a 10-minute play, be sure to consider how the story reflects the culture you have been researching and how this culture will be represented in your story. This choice may require time spent on the project outside of class. Requires approval beforehand by Ms. Dinglasan.