

STEP IT UP 2019/2020

OSA's Step It Up Theatre Lesson Plan - Emily Cooper

Focus: Monologue and Audition Prep for Prospective OSA students

Grades: 4th and 5th Grade

Class Layout: 14 two-hour classes once a week, 5pm-7pm

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Lesson 1 of 14: Welcome and Introduction

Focus: Build an ensemble through theatre games and establish a base line for skill level and energy

Key Vocabulary:

- Ensemble: a group of actors who perform together and are viewed as a whole rather than individuals
- Monologue: A speech spoken by one character

Materials: Folders, White papers, Yarn/string, Coloring supplies

5:00-5:30 Introductions and Agreements

- Make name tags and decorate the front of their folder.
- Go around circle and have kids share their name, pronouns, why they like theatre/acting, any previous theatre experience, and one cool fact.
- Discuss what the group knows about OSA. Go over that this is an audition prep class and they will leave with one monologue for auditioning.
- Make our ensemble agreements on the white board. Have kids sign and take a picture to preserve.

5:30-5:55 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:55-6:05 10 MINUTE BREAK

6:00-6:15 Human Knot

- The group holds hands in a random order, then has to untangle themselves without releasing each other's hands

6:15-6:35 Grandma's Keys

- TA is grandma and the students attempt to take the "key to the cookie jar" from grandma from one side of the room to the other. They can't talk and if grandma catches them moving, they have to go back to the start.

6:35-6:50 Bus Stop

- One normal person sits at a bus stop and a weird/awkward person comes up and tries to make them leave.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 2 of 14: Basics of Stage Work

Focus: learn stage directions and tableaus as a foundation for more intensive acting

Key Vocabulary:

- Stage directions: center stage, down stage, up stage, stage left, and stage right.
- Tableau: a group of models or motionless figures representing a scene from a story

Materials: Tableau cards, Folders

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:40 Director's Coming

5:40-5:55 Human Machine

- Have the class create a machine using their bodies. Everyone must have a sound and repeatable motion that connects to what another person is doing. Play with pace and different types of machines.

5:55-6:05 10 MINUTE BREAK

6:05-6:30 Tableaus

- Go over what a tableau is for the whole class. Split everyone into groups of 3-4 and pick who will be As, Bs, Cs, and Ds. One person will be the director and the others are actors. The directors will be given a phrase and will have one minute to create a tableau of that phrase using their actors. Directors can demonstrate, ask people to move into a certain position, or ask if they can move someone. The groups will show the rest of the class the tableau, then give the title. Other groups can say what they thought was exciting or clear. TA gives one note to make it clearer or more dynamic. Play 4 times total so everyone can be director.

6:30-6:45 Family Vacation

- Split class in half. The group makes a vacation tableau (the picture). One actor from the group explains what is happening in the picture and who they are. Each group goes at least twice.

6:45-6:50 Discussion/Reflection

- What choices did people make that led to clear tableaus? What poses do we remember? In family vacation, what kind of choices made us laugh or were exciting?

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 3 of 14: Physicality and Expressing Character with the Body

Focus: learn how we lead with the body and how it influences character

Key Vocabulary:

- Leading: the place in your body that goes forward first when walking

Materials: Blank Masquerade Masks, Coloring Supplies, Folders

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:55 Magic Safety Pin

- Students take a magic safety pin that can't hurt you out of a magic box. A string on safety pin leads to an imaginary friend in front them. Have the kids put the safety pin on the top of their heads and have their imaginary friend lead them around. Put the safety pin on different parts of their bodies: nose, chin, chest, belly, hips, knees, feet. Afterward, reflect on which types of characters would lead from these areas.

5:55-6:05 10 MINUTE BREAK

6:05-6:25 Mask Making

- Give everyone a blank mask and have them color it to their liking

6:25-6:50 Walks and poses

- Have the students find a spot in the room and put on the masks. Now we can't see their faces and they must be silent, so they can only use their bodies. First have a check in with their regular walk. How fast are they? Are they relaxed or tense? Are they light or strong in weight? Are they direct or indirect?
- Have them go through the major emotions: happy, sad, angry, fearful, surprised, disgusted, exhaustion, and pride. How does the physicality change? Have them pause in poses for each emotion. Point out one or two actors who are clearly expressing the emotion and ask the class to say what is clear from their physicality. Ask for one adjustment to make it clearer.
- Once they've gone through the emotions, try the same exercise with character types: teenagers, elderly, royalty, celebrities, thieves, wrestlers, etc.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 4 of 14: Physicality and Pantomime

Focus: learn pantomime and how to create pantomimed scenes

Key Vocabulary:

- Mime/Pantomime: acting out an activity without using props and instead pretending you have invisible props you react to and interact with.

Materials: Folders

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:35 What are you doing?

- Play game in warm up circle

5:35-5:55 Magic Clay

- Go over what pantomime is. Ask someone to demonstrate pantomiming baking a cake. Ask the group what the most important qualities are to consider: size, shape, and weight.
- Have students find their magic clay that can be molded into anything. Have them imagine and play with different size balls: ping pong, golf, tennis, baseball, football, basketball, bowling, balloon. Have them interact in different ways. What is different about their size, shape, weight, etc?
- Have one person start off by molding their clay into an object and silently interact with that object. Have the group guess what it is. When the answer is found, move to the next person in the circle. Discuss what helped clearly demonstrate the object

5:55-6:05 10 MINUTE BREAK

6:05-6:15 Pantomime Telephone

- All students line up with their backs towards the playing space. The student on one end is given an activity to pantomime (more than just one gesture). The student will show the next person in line and sit down facing away when done. The new student will show the next student in line. This goes down the line until we get to the last student. They show the whole group their activity and guess what they were supposed to be doing. The first student then shows the original activity and announces what it was supposed to be. Repeat with different orders.

6:15-6:40 Pantomimed fairytale scenes

- (2) Break students into three groups and have them take one minute to decide on a simple fairytale to act out.
- (3) The students will take the next five minutes as a group to decide on the five most important events in the story to act out.
- (10) the group will spend 10 minutes creating tableaus of the five moments.
- (10) Have the groups fill in the spaces between the tableaus with dialogue and movements. The performances shouldn't be longer than 2 minutes, must include all five tableaus, and everyone must have a speaking part. There must be pantomimed objects

6:40-6:50 Performances

- Each group will perform their scene to the other groups. The audience will say 3 things they thought was exciting, clear, or cool. One audience member will say what they were confused about.
- Groups will debrief afterward: what was clear and what was confusing? What do they need to work on?

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 5 of 14: Audition Monologue Basics

Focus: explore open scenes and making bold choices, reading through the monologues available

Key Vocabulary:

- Open scenes: short 2-character scenes that are purposefully ambiguous in context and content, allowing the actors to create that for themselves

Materials: Pencils, Open Scenes, Monologue Packets, Blank Paper, Folders, (Plays to be emailed out)

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:55 Open scenes

- Split actors into pairs of two and give them the open scene. Have them read through the scene once with no emotion, just reading the lines as is. Now have the pairs reread through three more times, each time with the actors picking a new emotion to express (partners don't have to choose the same emotion). Have them decide as a pair what they think is happening and who these people are. Once they have an idea, have them run through the scene 5 times
- Present the scenes to the audience. What was clear and what was confusing? TA gives a suggestion for clarity and has them try the open scene again.

5:55-6:05 10 MINUTE BREAK

6:05-6:15 Monologue Basics

- Ask the group why they think we audition with monologues and what monologues can tell us about an actor. What qualities do they want to highlight in their acting? Have everyone think about if they would want to spend a few months with this monologue and character?

6:15-6:50 Reading through the Monologues

- Give everyone a monologue packet and put their names on it. Read through the monologues, giving as many kids as possible a chance to read. After each monologue, ask what they think is happening, who this person is, and what the tone is.
- When done, go around the circle and ask actors which monologue(s) they're interested in. Mark that down and have them star that speech. Let the kids know you will be emailing out the plays tonight and they have a week to read through the play. There will be a quiz. Memorization day is in a month so they should get started on memorization. They need to finalize the monologue they choose one that same date.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 6 of 14: Creating Character

Focus: assure actors have read the plays, encourage them to imagine themselves as the character, and go through physicality work

Materials: Folders, monologue packets, costume outline, coloring supplies, character background worksheets, pencils, highlighters

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:40 Play Reading Quiz

- Ask group to close eyes and raise their hand if they honestly read the play. Explain you're not mad, but why it's important to read the play. What do we learn?
- Give each actor their script quiz and give them 3 minutes to fill it out. Go over the answers for all the plays with the group.

5:40-6:10 Drawing your character

- Give all students the costume outline and a pencil. On the blank side, have them write 10 words and/or phrases about their character: they're personality, what they like/don't like, what they do
- On the other side, have them draw themselves as the character. Think of this as your costume, so even if they are more fantastical, they must be an actor in a fantastical costume. Have everyone who is done share with the group.

6:10-6:20 10 MINUTE BREAK

6:20-6:35 Character walks

- Have the class find a place in the room to stand normally. Walk them through shifting into a pose for their character that embodies their physicality. Have them then move this around the room. Add in Laban work: light/strong, free/bound, fast/sustained, and direct/indirect. Where do they lead from? What kind of emotion do they display?

6:35-6:50 Character Background sheets

- Ask the class if we are doing a small monologue, why do we need to know a lot about the play and character? How can this information help us with our performances? Give everyone a character sheet background sheet. Answers to the questions need to come from the play. If the play doesn't answer it, make an educated guess you can commit to. Anything not filled out today will be homework.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 7 of 14: Goals, Obstacles, and Tactics

Focus: Understand GOT and why they are needed in acting

Key Vocabulary:

- Goal: what your character wants and is going after
- Obstacle: What is in your way from getting what you want
- Tactics: how you go about getting what you want – must be active verbs

Materials: Active Verb Sheets, Pencils, Folders, Monologue Packets

5:00-5:25 Warm Ups

- Check character background sheets
- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:40 Honey I Love You

- One person is in the center of the circle. Their job is to make someone smile and take their place in the circle. They can't touch the person and can only say "Honey, I love you. Will you please give me a smile?" The people on the outside should not smile can have to respond with "Honey, I love you, but I just can't smile."
- Discuss when everyone has had a chance in the center of the circle: what did you want? What was in your way? What did you do to get what you want?

5:40-5:55 Goals, Obstacles, and Tactics

- One the board go over what goals, obstacles, and tactics are, connecting back to Honey I Love You and the monologues. Have everyone actor write on their monologue their character's goal, their obstacle, and 2-3 tactics they use in the monologue. Hand out verb sheets for help.

5:55-6:05 10 MINUTE BREAK

6:05-6:50 Monologue Work

- Split actors in to groups of 4-5 and have TA and assistants take a group. Work 5-10 minutes with each actor one-on-one. Look for if they know what they want and are they going after it. Others are quietly memorizing, finishing GOT/character background worksheet/character design, or watching quietly.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 8 of 14: Freeing the Voice

Focus: Explore breath control, volume, clear sound, and how to emphasize words

Key Vocabulary:

- Beats: a change in thought
- Key Words: the most important word in a phrase, needed to be emphasized

Materials: Folders, Monologue Packets, Pencils

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:45 Exploring the Breath

- All actors lay with their back on the ground, legs and arms straight. Go through the body tensing and relaxing, breathing in through nose and out through mouth. Place one hand on the chest and one on upper part of stomach. Breathe. Where is the breath coming from? Have them try breathing without hand on chest moving, pushing the breath deeper down
- Add breath of life. Then add the touch of sound. What color is the sound? Paint the room. Paint the ceiling with 'Huh'. Try with different sounds: 'Woah,' 'Shaw,' 'Ma,' 'Hey,' 'Ng,' 'Key'. Take them out of it to sitting up right. Discuss with the group how it felt and if they felt the voice or breath change.

5:40-5:45 Beats and Key Words

- Go over Beats and Key Words. Have actors find the beat changes in their monologue, marking with a slash, and have them circle key words

5:55-6:05 10 MINUTE BREAK

6:05-6:50 Monologue Work

- Split actors in to their groups from last class and have each group work with a different TA or assistant. Work 5-10 minutes with each actor one-on-one. Put an emphasis on voice and being able to hear them. Others are quietly memorizing, finishing Beats and Key Words, or watching quietly.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 9 of 14: Imagination and the Moment Before

Focus: students will create story pieces about the moment before their monologue starts

Key Vocabulary:

- Context: the information surrounding the text that helps us understand what is happening
- The Moment Before: what just happened before the action of the play/character

Materials: Folders, Monologue Packets, Lined Paper

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:55 The Moment Before

- Go over what the moment before means. Ask for volunteers to describe in one sentence what happens right before their monologue. Give everyone 15 minutes to write what happens right before the monologue from their character's perspective. If that happens on stage or your character talks about that moment, take the text as inspiration. If there aren't many clues in the play as to what happens before, then have the actor use their imagination to create a moment before. Share out with the group.

5:55-6:05 10 MINUTE BREAK

6:05-6:50 Monologue Work

- Split actors in to their groups from last class and have each group work with a different TA or assistant. Work 5-10 minutes with each actor one-on-one. Put an emphasis on understanding the context and the moment before. Others are quietly memorizing, finishing their moment before stories, watching quietly, or quietly working with a partner on their monologue.

6:50-7:00 Check Out

- Check in with the group? How are people feeling about their monologues?
- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 10 of 14: Audition Etiquette and Slates

Focus: Prepare slates and apply audition etiquette to monologue prep

Key Vocabulary:

- Slate: the introduction to a monologue giving your name and which piece you're doing

Materials: Folders, Monologue Packets, Pencils

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:40 What is proper audition etiquette?

- Think-pair-share: what you do in an audition, what you look like, and what you sound like. Actors write answers on the board. Discuss as a group what you should where and how you want to present yourself. You should be professional, but still trying to be yourself.

5:40-5:50 Slates

- Explain slates are how we introduce yourself. Actors need to know the character's name, the playwright's name, and the play's title. Everyone will write their slate on the back of the monologue and everyone will get a chance to practice their slate.

5:50-6:00 10 MINUTE BREAK

6:00-6:40 Monologue Work

- Split actors into new groups of 4-5, with all actors attending the first audition with Emily. Work 5-10 minutes with each actor one-on-one. Put an emphasis on adding in the slate and confidence in the audition. This will be the last notes some get before their auditions. Others are quietly watching or working with a partner on their monologue.

6:40-6:50 Mini Mock Audition

- Anybody attending the first round of auditions will go and do their monologue in front of the whole class. This will follow the structure of auditions with asking questions and giving a note after the first performance for adjustments.

6:50-7:00 Check Out

- Give special encouragement to those going early.
- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 11 of 14: Being In the Moment

Focus: Prep the actors for improv and making acting choices in the moment

Materials: Folders, Monologue Packets

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:35 First Audition Debrief

- Chat with the whole group about the auditions last week. What was their experience? What did they think they succeeded at? What surprised them? If they had a second chance to audition, would they change anything? What advice do you have for your fellow actors?

5:35-5:55 Freeze

- Everyone needs to try and get up on the stage at least twice. TA may need to moderate if things get out of hand. Challenge kids to trying wildly different situations from the previous one. Get the kids used to being on their toes. After a few rounds, discuss how the panel might ask you to adjust your monologue in a way you hadn't thought of. You need to be ready to say yes and try.

5:55-6:05 10 MINUTE BREAK

6:05-6:50 Monologue Work

- Split actors into the groups from last week. Work 5-10 minutes with each actor one-on-one. Put an emphasis on asking the actor to try their monologue in a vastly different way or from a new perspective. Others are quietly watching or working with a partner on their monologue.

6:50-7:00 Check Out

- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 12 of 14: Making Bold Choices

Focus: Have students make fun and big choices

Materials: Folders, Monologue Packets, Hat/Bag/Bowl, Silly Suggestions

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-6:10 Monologue Work

- Split actors into the groups from last week. Work 5-10 minutes with each actor one-on-one. Put an emphasis on big movements, big energy, and big sound. This will be the last week of one-on-one work, so make sure to really give final important notes. Others are quietly watching or working with a partner on their monologue.

6:10-6:20 10 MINUTE BREAK

6:20-6:50 Silly Monologues

- Have some fun with silly runs! Have an actor come up, pick a suggestion out of the hat/bag and do the monologue in that character or situation. The emphasis is trying new things, saying yes, making bold choices, and be willing to do a bad job. Celebrate all choices! THIS IS FOR FUN!

6:50-7:00 Check Out

- Remind everyone that new week is our mock-auditions, so be prepared to go up in front of others a take notes.
- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 13 of 14: Mock-Audition

Focus: Prepare students to perform monologues in front of others and what it is like being in the audition room

Materials: Folders, Monologue Packets, Personal Audition Sheet, Student Audition Sheets, Pencils

5:00-5:25 Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:35 Pair-Share

- Have students break into pairs. Have them practice their monologue to their partner, including walking into the space, slating, thanking the auditioner, and exiting. This will help them get the jitters out.

5:35-5:45 10 MINUTE BREAK

5:45-6:50 Mock Audition

- Have each student go outside one at a time and come back in with an audience. Have them slate and do their monologue. The TA will ask some questions about why they are auditioning and what is happening in the monologue. The TA gives them one adjustment and has them do the monologue again.
- While others are performing, those in the audience are watching and taking notes on their student audition sheets, filling it out with each actor's name, at least one positive element of their audition, and one thing that was confusing or a question you have.
- Reflect afterwards. What did you do that was successful? What do you want to work on for yourself? What did you see others do that worked? The TA will give a positive and a note to everyone auditioning.

6:50-7:00 Check Out

- Lots of encouragement for the group.
- Go around and have everyone say one thing that stood out to you today. TA gives expectations for the whole class and next week. Closing gesture.
- Take kids downstairs

Lesson 14 of 14: Reflection and Celebration

Focus: Debrief the auditions over the weekend and

Materials: Folders, Monologue Packets, Awards

5:00-5:15 Condensed Warm Ups

- Stretches; body isolations; jaw warm ups; resonators; energy builders; tongue twisters; one hen, two ducks; breath exercises

5:25-5:40 Reflection

- Circle up the students and ask how they felt the auditions went? What did you do that was successful? What surprised you? If you got that chance to audition again, would you do anything different? Do you feel this class prepared you for auditions? What could be changed or added next year to make it better for the next group?

5:40-6:00 Awards

- Have “ribbons” (pieces of cut out construction paper) already prepare with different awards. Give them out Tonys/Oscars style hyping up each student’s award. Some ideas:
 - Most Improved
 - Silliest Actor
 - Kindest Friend
 - Most Creative
 - Boldest Choices
 - Always Ready to Work
 - Most Knowledgeable
 - Loudest Voice
 - Biggest Jokester
 - Biggest Personality
 - Most Fashionable
 - Show Stealer

6:00-7:00 Step It Up Party

- Bring the students downstairs for food and party with the other SIU classes.

Games

Bippity Bippity Bop

- The person in the middle calls out randomly “bippity bippity bop” and points to someone in the circle. The person pointed at must respond with “bop” before the person in the middle finishes the phrase. If they do not call out bop or call it too late they must sit down where they are. They are now out for the round
- If the person in the middle calls out “hippity hippity hop” and points to someone, they must silently hop before the phrase is finished
- If the person in the middle calls out “bop” and points to someone, they must remain silent and not respond.
- Continue playing until only one person is left
- Another add on is having the students create pictures which include:
 - Elephant (person pointed at is trunk, sides are the ears)
 - Bowl of jelly (person pointed at is jelly, people on sides are the bowl. “Wiggle, wiggle, wiggle)
 - Hawaii (person pointed at is surfer, sides are hula dancers.)
 - Movie Star (person pointed at is the celebrity, sides are paparazzi)

Bus Stop

- Students line up with one person sitting at the “bus stop” as the normal person
- The first person in line comes up acts weird in order to get the normal person to leave the bus stop (no touching. The normal person must react as a real person would)
- Once the normal person leaves, the weird person becomes the normal person and a new weird person enters the scene

Categories

- Have students sit in a circle. Pick a category that everyone is comfortable with (Examples: food, color, fruits, vegetables, books, etc.).
- Have the leader start a clapping rhythm. Moving around the circle, each student must say an item from the selected category within one beat of the rhythm (Example: If the category is fruit students could say – grapes, oranges, apples, etc. – on their turn).
- After a few practice rounds, play with outs. If you cannot think of an item in the chosen category fast enough, you must sit out and the group begins again (with a new category or continuing on the one in play) until you are down to one player.

Director’s Coming

- Explain the Simon Says type rules of the basics (ie just stage directions) and combined directions (ie Downstage Right, Upstage Center). Do a few rounds of just that.
- Add in more difficult ones:
 - Water Break: All students leave the playing space
 - Lunch Break: one student makes a table by going onto hands and knees and 3 others have kneel and “eat”
 - Photo Shoot: two students “photograph” the third student, who poses dramatically
 - Make Up: One student “puts make up” on the other

Family Vacation

- Split the group into 2, calling for one to be the actors and one to be audience
- Have one person come up and demonstrate with me. Explain how the audience will pick a location for vacation and the group will make silly poses in the count of 5. The narrator will then explain the different poses as family members/attractions and what is happening. Demonstrate with one student who will make a silly pose and I explain who they are and what is happening
- Have each group go at least twice with different narrators each time

Grandma's Keys:

- Have all students line up on one end of the room, grandma on the other
- Students must work together to get the "keys" from in front of grandma to the other
- Red light/green light rules with grandma turning around and calling out people who move
- When the keys are gone, grandma gets 1 guess (2 if over 8 kids come, 3 if over 10 kids come) where the keys are
- If grandma is correct, keys go in front of them and student goes back to start
- Game ends when the keys get to the student's side of the room

Honey I Love You

- One person is in the center of the circle. Their goal is to make someone on the outside smile/laugh. Those on the outside want to not smile/laugh.
- The person in the center can only say "Honey, I love you, can you please give me a smile?"
- The people on the outside can only say "Honey, I love you, but I just can't smile."
- No touching.
- Once someone smiles, the person in the center takes their place and they are the new person in the center of the circle.

Kitty Wants A Corner

- One person goes in the center of the circle and is the kitty
- They go up to someone and asks, "kitty wants a corner?" That other person responds, "go ask my neighbor."
- Others in the circle try to switch places without the kitty noticing. The kitty tries to get into someone's place in the circle

Night at the Museum

- 1 person is the night guard at a museum and the rest are statues
- As the night guard moves around the statues move
- If the night guard sees you, you are out and go into storage (on the side)
- Statues must move and can't stay frozen the entire game. The nightguard must turn their back to the statues occasionally
- Involuntary movement doesn't count. Voluntary movement does.

What Are You Doing?

- Everyone gets into a circle. The first player steps into the circle and starts miming an activity.
- As soon as the activity is clear, player 2 approaches player 1 and asks, "What are you doing?" The first player answers something that has nothing to do with what he's actually doing. E.g. if

player 1 is cutting someone's hair, when asked what he's doing he might say "I'm reading the newspaper".

- Then the first player moves away, and the second player starts miming the activity stated by the previous player.
- A third player comes up to player 2, asks what he is doing, and so on.
- Play until everyone has mimed something and has answered the question.

Zip Zap Zop

- Students in circle
- One person starts passing the energy to a new person with a Zip. They shoot the energy saying Zap. The following person shoots the energy with a Zop. Continue through the pattern "Zip Zap Zop"
- If someone doesn't say the correct following word, their gesture is unclear, they don't make eye contact, they make a move when it's not their turn, or they hesitate too long they are out and must sit down where they are in the circle
- Last person standing wins

Fun at the Beach	Running a Marathon
Winning Touchdown of the Football Game	Watching a Scary Movie
The Royal Court in the Castle	Road Trip
Unrequited Love	A Day at Disneyland
Showdown on the Battlefield	A Murder Mystery
On the Red Carpet	Alien Invasion!
The 4th of July	Tourists at the Eiffel Tower
Winning an Award	Rock Concert

OPEN SCENE 2

A: Shoot

B: Oh

A: Oh no

B: Can you uh

A: No here use this

B: Come on

A: I told you to be careful

B: I was it just happened

A: There let me see

B: Oh where are you going

A: For help

B: And leave me here you can't leave me here

A: You stay here I'm off to get help

B: No no please one more time try it again

A: Stay here I'll be right back

B: Ah

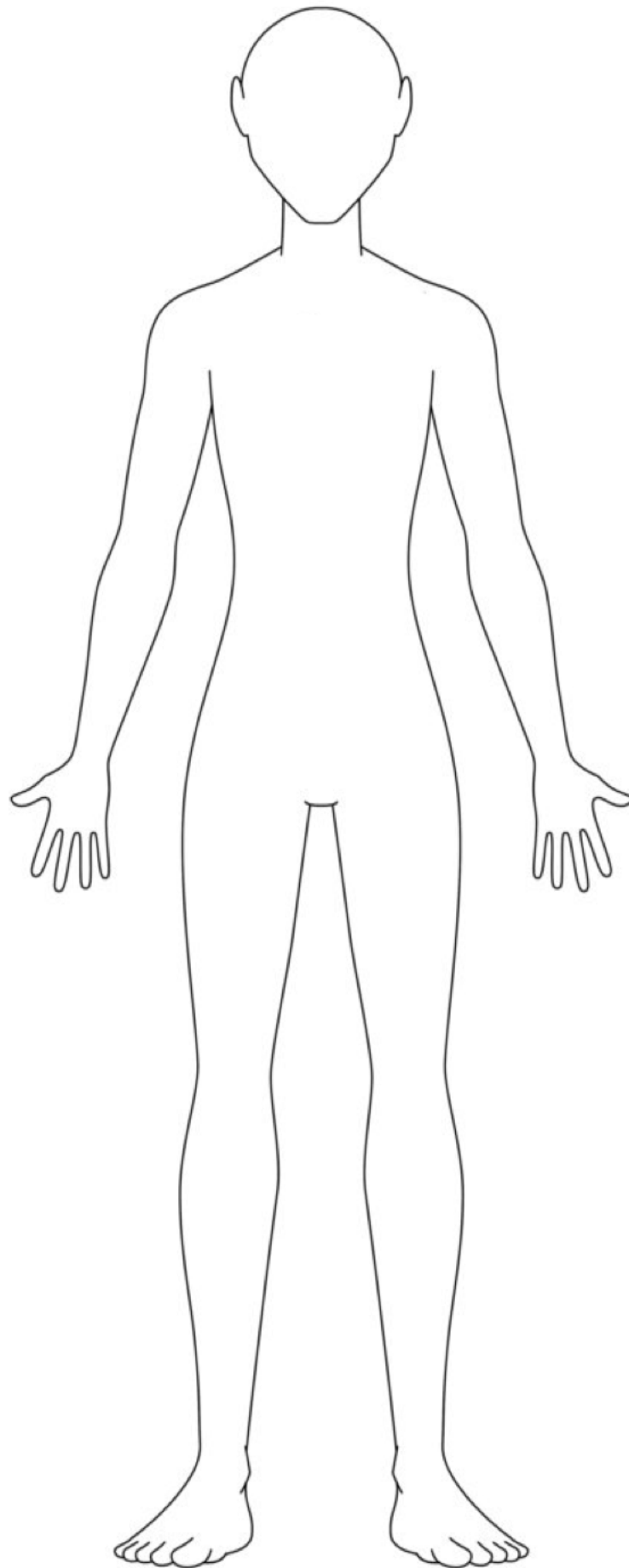
Play Reading Quiz

Name:

Character:

Play:

1. Where and when does this play take place?
2. What is the main conflict in the play? How is it resolved?
3. Who is your character talking to? Describe your character's relationship to them.
4. Describe what happened right before your monologue?



Character Background Worksheet

Actor's Name: _____

Character's Name: _____

How old are you?

Where do you live?

How would you describe yourself? (i.e. moody, temperamental, calm, passive, quiet, etc.)

How intelligent are you, and how much education do you have?

What is your social status? Are you wealthy, poor or middle-class?

How would you describe your family?

What do you do for a living?

What kind of clothing style do you prefer?

Are you an emotionally expressive person? In what ways do you express your emotions?

What is your sense of humor like?

What is your best trait? Your worst trait?

What is your relationship to other characters in the play? How do you treat them?

What do you love to do?

Who or what bugs you the most?

What about yourself are you most proud of?

How would like to be remembered?

What frightens you?

What do you want more than everything?

What are your character's goals?

What is your posture like?

Describe some of your typical movements and gestures.

What are some of your mannerisms?

What does your voice sound like?

The Ultimate List of Acting Verbs (Tactics)

abase	acquaint	afflict	allow	antagonize	assess
abet	acquit	affront	allure	anticipate	assist
abolish	addle	aid	amaze	ape appeal	astound
absolve	address	ail	amend	approach	attack
abuse	admonish	alarm	amuse	arouse	authenticate
accept	affirm	alert	anger	arrange	
baby	bear	beguile	bewitch	bluff	
badger	beckon	belittle	bid	boost	buck
baffle	befuddle	berate	blame	brainwash	bushwhack
bait	beg	beseech	bless	bribe	
cajole	charm	coax	concern	consider	
calculate	chastise	coddle	conciliate	consign	
call	cheat	coerce	condemn	contest	criticize
catch	check	collude	condescend	convince	crucify
caution	cheer	command	confide	correct	crush
censure	chide	commend	confirm	corroborate	curse
challenge	clarify	con	confound	court	
charge	cloak	conceal	confuse	cover	
damn	defraud	deny	disconcert	dishearten	divine
dare	defy	detect	discourage	dispirit	dodge
deceive	delight	deter	discredit	displease	dominate
declaim	delude	devastate	disencumber	dissuade	dramatize
deduce	demean	dictate	disgrace	distress	draw
defame	denigrate	direct	disgust	divert	duck
ease	embroil	engross	entangle	entrust	evaluate
educate	enchant	enkindle	entertain	eradicate	excuse
elevate	endear	enlighten	entice	eschew	execute
elicit	endure	enmesh	entrap	estimate	exploit
elucidate	enflame	ensnare	entreat	evade	
facilitate	force	free	frustrate		
feed	frame	frighten	fuddle		
gag	gauge	gladden	goad	graft	gull
hallow	help	humble	hurt		
harangue	henpeck	humiliate	hush		
hassle	hoodwink	humour	hypnotize		
imitate	indoctrinate	inspire	invite		
impair	induce	insult			judge
implicate	indulge	interview			
indict	insinuate	intrigue			
lambast	lead	libel	lure		
lampoon	lecture	liberate			

magnetize	manipulate	mend	misuse	motivate	mystify
malign	marshall	mimic	mobilize	muffle	
maneuver	mask	mislead	mortify	muster	

nag	nauseate	negotiate	notify	nullify
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obliterate	oppose	orient	overlook
offend	organize	orientate	

panic	peruse	pose	prod	propose	pursue
parrot	placate	pray	promise	propound	
patronize	plan	preoccupy	promote	prosecute	
perform	please	press	prompt	provoke	
perplex	pledge	prevail	propagandize	purge	
persecute	pontificate	prick	propel	purify	

quash	quench	query
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rack	read	reject	renege	repulse
rally	rebuke	rejoin	repel	resist
ratify	recreate	release	reprehend	retract
ravage	rectify	relegate	repress	revolt
rave	reiterate	remedy	reprimand	ridicule

sanctify	shake	smother	spurn	strip	support suppress surprise swindle
satisfy	shame	snare	squash	study	
scheme	shroud	sober	squelch	stymie	
scold	shun	somber	startle	substantiate	
scrutinize	sicken	soothe	still	suffer	
sedate	simplify	spellbind	stir	suggest	
seduce	slander	spoil	stretch	summon	
settle	slur	spur	strike	supplicate	

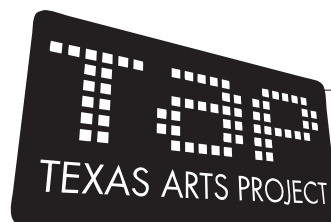
tantalize	tempt	tickle	torment	trick
tarnish	terrify	titillate	torture	trouble
tease	thwart	tolerate	trammel	tyrannize

unburden	understand	uproot	urge
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validate	verify	victimize	vilify	vindicate
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warn	wheedle	woo	worry	worship	wrangle
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Verb List is from "Playing: An Introduction to Acting" by Paul Kuritz, Prentice-Hall. 1982



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Sharing a Secret	Plotting World Domination
Running away from a bear	Chewing a giant wad of gum
Performing an Interpretive dance based on your lines	Paranoid that someone is following you
Performing at a stand-up show	As a three-year-old
Giving a class presentation you aren't prepared for	As an Opera singer
As a Pop Star in a concert	Operating heart surgery on a patient
The room keeps getting hotter and hotter	The room keeps getting colder and colder
In the middle of a tornado	As the stuck-up mean kid in class
As a detective looking over a crime scene	Smelling something awful but you don't know where it's coming from
As a small mouse	After just winning the lottery
The room keeps getting colder and colder	As a chicken

Actor Mock-Audition Notes

Actor Name	+ Positives	? Questions