



From Script to Actor  
Directing Unit - Drama 30  
April 1-15, 2013  
Somewhere High School  
Calgary  
Lawrence Bolokoski

---

---

## Table of Contents

<b>Rationale</b> .....	<b>2</b>
<b>Unit objective and Skills</b> .....	<b>3</b>
<b>Skills for Scene Selection</b> .....	<b>3</b>
<b>Skills for Working with Actors</b> .....	<b>3</b>
<b>Unit Overview</b> .....	<b>4</b>
<b>Tableau</b> .....	<b>4</b>
<b>Select a Scene</b> .....	<b>4</b>
<b>Directors Concept</b> .....	<b>4</b>
<b>Composition Basics</b> .....	<b>4</b>
<b>Rehearsal and Talking to Actors</b> .....	<b>4</b>
<b>Lesson Plans</b> .....	<b>5</b>
<b>Tableau</b> .....	<b>5</b>
<b>Reflection:</b> .....	<b>6</b>
<b>Select a Scene</b> .....	<b>7</b>
<b>Assessment</b> .....	<b>9</b>
<b>Formative</b> .....	<b>9</b>
Tableau Checklist.....	9
Select a Scene Checklist.....	9
<b>Summative</b> .....	<b>10</b>
Rubric.....	10
<b>Bibliography</b> .....	<b>11</b>

## Rationale

Directing teaches leadership, initiative, and creativity. The skills learned from directing can be applied to business, service, and education. As stated in the teacher resource manual for senior high, “The director must initiate, must organize, must arbitrate and should be able, as well, to command, induce and inspire” (Teacher Resource Manual, 134). These attributes can be applied to any endeavor in life. The skills will service the student well into the career path of their choice.

## Unit objective and Skills

The Student will select, plan, and direct a scene. The scene will be 90 seconds. The scene must have two actors and only two actors. The focus of this unit will be on scene selection, and on working with actors. They will perform their scene and write a one-page reflection on the process.

### Skills for Scene Selection

- How to choose an appropriate scene
- How to research and create a directorial concept
- Be able to understand the overall purpose of the script
- Be able to Identify Plot elements
- Be able to Identify mood elements

Specific Objectives from the Teacher Resource Manual (Alberta Education, 1989)  
# 2, 3, 4, 11, 12, 13, 14, 15, 21,

### Skills for Working with Actors

- Understand the concept of Artistic Unity
- Understand the purpose of a directors book
- Understand Key terms related to directing
- Understand variety, composition and emphasis
- Understand rehearsal terms and stages
- Communicate with actors the directorial concept

Specific Objectives from the Teacher Resource Manual (Alberta Education, 1989)  
# 1 – 10, 17 – 20, 23, 25, 26, 27, 28, 29

## Unit Overview

### Tableau

TSW – Guide Actors through an effective tableau.

Walk, Stand-Sit-Lie, walk with Archetypes, Statues – With characters, Tableau

*Directing* – 1, 2, 6, 7,

### Select a Scene

TSW- Select a simple two person Scene.

Story Structure, Style and mood, Factors in play selection checklist, select a play

*Directing* – 1, 2, 4, 11, 13, 21

### Directors Concept

TSW- Create a directors concept and create a plan for artistic unity.

Film analysis, creating a concept, communicating my concept

*Directing* – 1, 2, 3, 4, 29, 30

### Composition Basics

TSW- Create a blocking plan.

Pirate Ship, triangles, high/low status, Create a Plan

*Directing* – 6, 7, 8, 10, 17, 19

### Rehearsal and Talking to Actors

TSW- Select Actors and create a rehearsal schedule.

Monologues, Chat – Respectful Language, Character Checklist, Select Actors

*Directing* – 25, 26, 27, 28, 29, 30

# Lesson Plans

## Tableau

Grade/Subject: Drama 30 Unit: Directing Lesson Duration: 40 min

SPECIFIC OUTCOMES FROM ALBERTA PROGRAM OF STUDIES	LEARNING OBJECTIVES (2-3, clear, and measurable)  Students will:	ASSESSMENTS (Observations, Key Questions, Products/Performances)
Directing – 1, 2, 6, 7	Guide actors through an effective tableau	<b>Checklist</b>
<b>LEARNING RESOURCES CONSULTED</b>		
Resource #1: Teacher Resource Manual Drama – Alberta Education		
<b>MATERIALS/ EQUIPMENT/ SET UP</b>		
• <b>No Materials needed</b>		
<b>PROCEDURE</b>		
<b>Introduction (5 min.):</b>		
<p><i>Assessment of Prior Knowledge:</i> Have a quick discussion about what students know about directing. What is the role of directing? How can directors communicate with actors? What is artistic unity?</p>		
<p><i>Expectations for Learning and Behaviour:</i> Each student will get a chance to direct and to act for a director. The students will be respectful and kind when speaking to actors. Students will respect the leadership of the director and implement all directions to the best of their ability.</p>		
<p><i>Advance Organizer/Agenda:</i> Tell the students that today they will learn about creating a story and communicating that to actors.</p>		
<p><i>Transition to Body: walk around the room</i></p>		
<b>Body (30 min.):</b>		
<p><b>Learning Activity #1: Stand- Sit- Lie (5 min)</b></p>		
<ol style="list-style-type: none"> <li>1) <b>Three students begin with a basic scene</b></li> <li>2) <b>One must sit, one must stand, and one must lie</b></li> <li>3) <b>As the scene progresses they can change their position, but their scene partners must compensate for the change</b></li> <li>4) <b>Students will have a chance to play a scene for about 30 seconds each</b></li> <li>5) <b>Each student should have a chance</b></li> </ol>		
<p><i>Assessments/Differentiation:</i> Observe whether students are able correlate the levels with the characters of their improv. If students are struggling suggest, characters, settings, or situations. If needed give side coaching of when to stand, sit, or lie.</p>		
<p><i>Motivation: This exercise will help students to understand levels in staging and how it affects character.</i></p>		
<p><b>Learning Activity #2: Archetypical Walk (5 min)</b></p>		
<ol style="list-style-type: none"> <li>1) <b>Have students walk around the room</b></li> <li>2) <b>Suggest various archetypes for them to characterize</b></li> <li>3) <b>Start with generic; villain, hero</b></li> <li>4) <b>Then build; prince, mailman, etc.</b></li> </ol>		

*Assessments/Differentiation:*

*Watch to make sure students are committing fully to their archetypes. If need either be an exemplar of the archetype or select a student to demonstrate. Emphasize that students need to be creative and committed.*

*Motivation:*

*This will help the students to embody characters. This will help directors to understand different physicality to emphasize mood and character.*

**Learning Activity #3: Character Statues (5 min)**

- 1) Put students into pairs**
- 2) Have the students label themselves A and B**
- 3) A will choose a character and put B into a statue that represents that character**
- 4) Then all the As will walk around the room and guess**
- 5) Then Bs will get a chance to do the same**

*Assessments/Differentiation: Watch for students using physicality in full and complete ways. Emphasize the use of space and gesture. If students seem to be stammering, give them simple suggestions to guide them along. It is better to give them characters and let them figure out what that looks like. Try to avoid directing the students yourself.*

*Motivation: This will be the first chance that students will guide other students in a characterization exercise. This will build the foundations for communication later on.*

**Learning Activity #4: Tableau (15 min)**

- 1) Chat – What is Tableau**
- 2) Break students into groups of 4**
- 3) Students will create a 4 tableau sequence**
- 4) Each member of the group will get to direct one tableau of the sequence**
- 5) Give them the prompt of a relevant subject; it should be simple.**
- 6) Students will perform their sequences for one another**

*Assessments/Differentiation: Students were given the necessary skills for this activity in the previous three. If it seems that students are struggling, then perhaps it will benefit to chat about what the previous activities were about and how that can apply to this exercise.*

*Motivation: Students will communicate Ideas and share in a directorial vision.*

**Closure (5 min.):**

*Consolidation/Assessment of Learning:*

*Review introduction questions:*

*Have a quick discussion about what students know about directing. What is the role of directing? How can directors communicate with actors? What is artistic unity? How do these activities apply to these questions?*

*Transition To Next Lesson: Next time we will look at play structure and select plays for our final projects.*

**Reflection:**

## Select a Scene

Grade/Subject: Drama 30 Unit: Directing Lesson Duration: 40 min

SPECIFIC OUTCOMES FROM ALBERTA PROGRAM OF STUDIES	LEARNING OBJECTIVES (2-3, clear, and measurable)  Students will:	ASSESSMENTS (Observations, Key Questions, Products/Performances)
<i>Directing – 1, 2, 4, 11, 13, 21</i>	Select a simple, 90 second, two person scene	<b>Checklist</b>
<b>LEARNING RESOURCES CONSULTED</b>		
<b>Resource #1: Teacher Resource Manual Drama – Alberta Education</b> <b>Resource #2: Play Directors Survival kit</b>		
<b>MATERIALS/ EQUIPMENT/ SET UP</b>		
<ul style="list-style-type: none"> <li>• <b>A selection of scenes for the students to select from</b></li> <li>• <b>Scene selection checklist printed for all students ( From play directors survival kit)</b></li> <li>• <b>A board to write notes on</b></li> </ul>		
<b>PROCEDURE</b>		
<b>Introduction (5 min.):</b>		
<p><i>Assessment of Prior Knowledge:</i> Review what we did last class. Ask students what they know about play structure / story structure. What do they understand about mood?</p> <p><i>Expectations for Learning and Behaviour:</i> Students will have the chance to begin thinking about their final directing projects. They will need to consider what they want to do, and who they might want to work with. It is expected that students will be respectful of their classmate desires and be flexible to change their plan when a conflict arises. Students will be expected to uphold the classroom standards of respect and equality.</p> <p><i>Advance Organizer/Agenda:</i> Today you will select a play for your final project First we will discuss structure and mood. We will also look at all the elements necessary for selecting a good scene</p> <p><i>Transition to Body: Grab your notebooks and get a comfortable spot</i></p>		
<b>Body (30 min.):</b>		
<p><b>Learning Activity #1: Story Structure (5 min)</b></p> <ol style="list-style-type: none"> <li>1) <b>Chat about Exposition</b></li> <li>2) <b>Inciting incident</b></li> <li>3) <b>Rising action</b></li> <li>4) <b>Climax</b></li> <li>5) <b>Denouement</b></li> <li>6) <b>Draw the structure mountain on the board</b></li> <li>7) <b>Have students place events from the three little pigs in their appropriate place</b></li> </ol> <p><i>Assessments/Differentiation:</i> In grade twelve this should be mostly review. If students are struggling then examine some more simple stories. If further understanding is needed as a class create a story using the mountain structure</p> <p><i>Motivation: This is a review to help students differentiate between a good story and a weak one.</i></p>		



**Learning Activity #2: Style and Mood (5 min)**

- 1) **Walk**
- 2) **Walk in a sad mood; slowly and dragging**
- 3) **Walk in a happy mood: quickly and upbeat**
- 4) **Chat in partners about how to communicate mood through movement**
- 5) **Discuss as a class using voice to communicate mood**

*Assessments/Differentiation:*

*Students will need to know that all aspects of performance and staging affect interpretation of mood. Be an exemplar if needed. If more work is needed do character foils improv. Have them stick with basic moods.*

*Motivation: To show students different approaches to moods in script.*

**Learning Activity #3: Factors Checklist (10 min)**

- 1) **Hand out Checklist from "Play Directors Survival Kit"**
- 2) **Talk about each item**
- 3) **Decide what is relevant for class and what applies to the real world**
- 4) **Create a checklist as a class for selecting the scenes for the final project**
- 5) **Chat about what makes an item important**

*Assessments/Differentiation: As much as possible make this process student guided. Giving guidance where needed, but allow students decide what is important.*

*Motivation: To get students thinking about what is important in choosing a play to direct.*

**Learning Activity #4: Select a Scene (10 min)**

- 1) **Students will have free time to go through supplied scenes**
- 2) **Students should work together and read from the scenes**
- 3) **Students should use the class created checklist as they are selecting scenes**
- 4) **Once they have found a scene they like they can bring it up for approval**

*Assessments/Differentiation: Be available to the students to offer guidance.*

*Motivation: To allow students time to work on final assignment and to apply what we have learned so far.*

**Closure (5 min.):**

*Consolidation/Assessment of Learning:*

*Have students share the basic story structure of their scene with a partner.*

*Transition To Next Lesson: Next class we will discuss creating a directors concept/vision from the play you selected*

**Reflection:**

## Assessment

### Formative

#### Tableau Checklist

Student uses physicality to communicate character	
Student demonstrates understand of archetype	
Student Communicates ideas clearly	
Student accepts direction and implements with out complaint	
Student works collaboratively with partners and groups	

#### Select a Scene Checklist

Student effectively communicates story structure	
Student communicates mood and style with different strategies. I.e. Movement, voice	
Students understands and implements key strategies for selecting a scene	
Student has selected a scene appropriate for themselves	

## Summative

### Rubric

Level Criteria	<b>5</b> <b>Excellent</b>	<b>4</b> <b>Proficient</b>	<b>3</b> <b>Adequate</b>	<b>2</b> <b>Limited *</b>	<b>Insufficient / Blank *</b>
<b>Performance</b>	Displays <b><u>Skillful</u></b> use of mood, blocking and communication	Displays <b><u>effective</u></b> use of mood, blocking and communication	Displays <b><u>appropriate</u></b> use of mood, blocking and communication	Displays <b><u>inappropriate</u></b> use of mood, blocking and communication.	No score is awarded because there is insufficient evidence of student performance based on the requirements of the assessment task.
<b>Reflection</b>	Reflection is <b><u>Significant</u></b> to Performance. Insights are <b><u>Thoughtful and Concise</u></b>	Reflection is <b><u>Relevant</u></b> to Performance. Insights are <b><u>Effective.</u></b>	Reflection is <b><u>Cursory</u></b> to Performance. Insights are <b><u>Appropriate.</u></b>	Reflection is <b><u>Unrelated</u></b> to Performance. Insights are <b><u>Inappropriate.</u></b>	
<b>Creativity</b>	Ideas are <b><u>Insightful.</u></b> Performance is <b><u>Engaging.</u></b>	Ideas are <b><u>Logical.</u></b> Performance is <b><u>Interesting.</u></b>	Ideas are <b><u>Simplistic.</u></b> Performance is <b><u>Predictable.</u></b>	Ideas <b><u>Lack Appeal.</u></b> Performance is <b><u>Ineffective.</u></b>	
<b>Completion</b>	Is <b><u>precise</u></b> in meeting expectations of the Assignment.	Is <b><u>Relevant</u></b> in meeting expectations of the Assignment	Is <b><u>Basic</u></b> in meeting expectations of the Assignment	Is <b><u>Irrelevant</u></b> in meeting expectations of the Assignment	

## Bibliography

Teacher Resource Manual, High School Drama, Barrhead, Alberta: Learning Resources Distribution Centre, 1989. Print.

Rodgers, J. W., and W. C. Rodgers. *Play director's survival kit*. San Francisco: Jossey-Bass, 1995. Print.

Hodge, Francis, and Michael McClain. *Play Directing: Analysis, Communication, and Style*. 7th. Boston: Allyn & Bacon, 2010. Print.

Dean, Alexander. *Fundamentals of Play Directing*. New York: Rinehart and Company, 1941. Print.