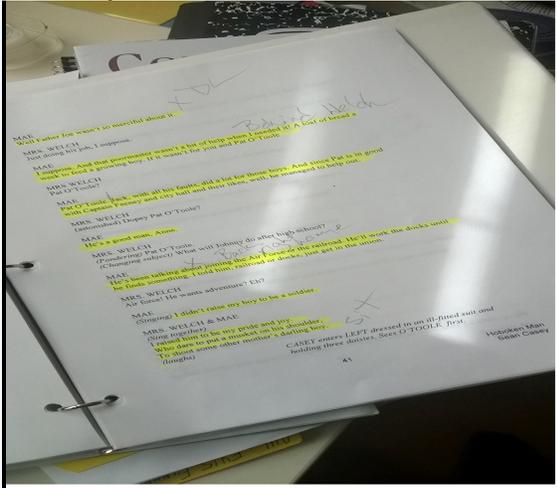


Name of Program

How do good actors become good? By close reading a script. In this workshop, we take a short script and dissect it, looking for clues that the writer has imbedded. To start the workshop, the teaching artist performs a short monologue, emphasizing all of the writing elements of the script as a demonstration of how these elements help effectuate the writer’s purpose. Then, the students are divided into teams and given a script. We read the script as a group. We reflect on the script’s impact on us. We read it again and discuss different elements such as language, narrative, syntax, and context. Each team decides on how they want to affect the tone and objective of the scene. Then, as a team, the students vary the punctuation, syntax, language, and grammar to achieve their objective. After creating their version of the script, each team performs it. These activities create a deeper understanding of the differences that writing elements make in a final piece. All of the scripts we use are appropriate to each grade, both in content and in readability. All scripts for this workshop are correlated to Fountas and Pinnell’s Leveling Criteria. |



Bio



Key Vocabulary	Objectives
<ul style="list-style-type: none"> • Script • Playwriting • Screenwriting • Syntax • Context • Sluglines/Scene Headings • Action Description • Dialogue • Parentheticals • Blocking • Directions • Rehearse • Director • Actor • Cold readings • Emotional Substitutions • Close Reading • Paraphrasing • Tactics • Obstacle • Conflict • Beat • Transition • Empathy 	<ul style="list-style-type: none"> • Using the techniques of close reading, students identify the setting, character descriptions, punctuation, grammar, meaning of new words, emotions, language, syntax, context and actions of a scene. • Students express with their voices, bodies, and emotions the different elements of the script as they portray the different characters. • Students synthesize all of these elements (setting, character, language, grammar, punctuation, emotion, and action) to analyze and effectuate the writer’s purpose.

Standards

ELACC3RL5 Refer to parts of stories, dramas, poems when writing or speaking about a text, using terms such as chapter, scene, and stanza: describe how each successive part builds on earlier sections.

ELACC3L1-6 Study and apply grammar and vocabulary in speaking and writing.

TAES1.3 Acting by developing, communicating, and sustaining roles within a variety of situations and environments. A. Makes vocal choices in assuming roles. B. Makes movement choices in assuming roles. C. Uses body and voice to communicate ideas, emotions, (+ more) and character actions.

TAES1.10 Engaging actively and appropriately as an audience member in theater or other media experiences. A. Describes roles and responsibilities of audience. B. Demonstrates theatre etiquette.

Assess the Learning

1. What does that (word, action, emotion, setting, punctuation) make you think of or imagine?
2. What does someone you know, who is about this age, sound like?
3. How would you feel in this situation? Can you think of something in your life that makes you feel this way?
4. What is the author telling us here?
5. Are there any words that you don't understand?
6. Are there any words that seem particularly important? What does the author do that makes us perceive the importance of those words?
7. How does the author play with language or punctuation? What are the particularly interesting words? What does this add to the meaning of this scene?

Extend the Learning

1. Quick storyboards – Have the students imagine the story as a movie or a play. Have them draw different panels of a storyboard for each part of the story they see in their minds.
2. Have the students change out punctuation in dialogue to explore how it changes the expression of an emotion in a scene or story. Why do you think the author chose a particular word instead of a synonym? What are some of the differences in connotations?
3. Ask the students do they have a similar experience to what the character is going through. Do they understand the character on a deeper level because of this commonality? How do they feel knowing that other people have had similar experiences to their own?

Additional Resources

Books - advanced readers – [An Actor Prepares](#), [Building a Character](#), and [Creating a Role](#) – Constantin Stanislavski (Available at bookstores and online at Amazon and Google Books)

Youth Acting Classes and Camps - <http://alliancetheatre.org/content/acting-classes>

Your community theatre is always looking for and casting youth. Go to their website or call them and find out about auditions! Don't know the community theatre? Search for it on a computer. Type in "community theater" and the name of your city. Also, ask other people in your community.

Online Articles - <http://plays.about.com/od/basics/a/coldread.htm>

<http://www.beginnersguidetoacting.com/script-analysis.html>

<http://www.theatrefolk.com/blog/script-analysis-actors-five-steps-building-foundation/>

Acting lessons: contact Lydia at lydiabolen3@gmail.com