

<b>Name:</b> Juniper Wallace	<b>Subject/Period:</b> Theatre Production
<b>Lesson Title:</b> ViewPoints	ViewPoints Introduction
<b>MS Theatre Standards:</b>	TH: Cr3.1a.III TH: Pr5.1a.III TH:Pr4.1b.III
<b>Objectives (I can)</b>	I can explore the depth of my character through the use of Viewpoints. I can create habits that help sustain my believability on stage. I can create full characterizations.
<b>Materials/Resources</b>	Theatre journals Writing utensil The Viewpoints book Bogart, A., & Landau, T. (2014). <i>The viewpoints book: a practical guide to viewpoints and composition</i> . New York: Theatre Communications Group. Comfortable clothes to move in
<b>Vocabulary</b>	ViewPoints Soft Focus Tempo Duration Kinesthetic Response Repetition Spatial Relationship Topography Shape Gesture-Behavioral and Expressive Architecture
<b>Anticipatory Set/Bell Ringer</b>	How do acting exercises prepare the actor for their work on the stage? Describe and give examples of three types of exercises: Physical Vocal Mental In what ways do these different types of exercises work together? What is the actor's responsibility for preparedness on the stage? *Class Discussion
<b>Input (What Students Already Know)</b>	Students are familiar with physical and vocal exercises. They are versed in Sun Salutation. Students understand tempo and are accustomed to working on a 5 point tempo scale (5 being fast fast-without running).
<b>Warm Up</b>	Students begin in circle with physical and vocal warm ups. Warmups end with Sun Salutation x 12. From circle teacher gives instructions.
<b>Activity 1-TIME Tempo Duration</b>	TEACHER: Imagine the bottoms of your feet are covered with your most favorite color paint. Move around the room on a GRID at a TEMPO of 3 painting the entire floor with your color. Try to get

<b>Kinesthetic Response</b> <b>Repetition</b>	<p>every inch of the room covered. As you are moving, be aware of your soft focus. Avoid looking around the room. Keep your focus neutral while staying aware of your surroundings. Keep your turns sharp and perpendicular.</p> <p>With each clap, reduce your TEMPO down a notch until you are moving slowing with tension throughout your body. Remember to keep soft focus and stay on the grid, moving to every part of the room. What is happening to your movements? Does your weight change with your tempo?</p> <p>Now, as I clap, you will move your TEMPO up until you reach the fastest speed you can safely walk. Pay attention to what happens to your movements. What are your arms doing? What is happening to your heart rate? How is your mind responding? Make a concerted effort to calm your mind while your body continues to increase in speed. Maintain a sense of calm, quiet slow on the inside as your are moving quickly externally.</p> <p>Now, each time I clap, chose a new TEMPO. Feel free to move in any direction on the grid. Be aware of your spatial relationship to others in the room.</p> <p>You are now free to move at your own tempo. Speed up and slow down and you see it. How will you accomplish your task of covering the entire floor with your favorite color.</p> <p>As you move, If someone crosses your path you can turn, backup, move sideways, or find stillness. Continue to play with your changes in tempo. Now shift your focus to DURATION. How long do you stay at one tempo? Are you noticing a pattern. Your new goal is to change your pattern. Stay in one tempo for longer than is comfortable. when you have the urge to shift tempos, stay for longer OR, you can switch very quickly. Surprise yourself. Notice the patterns you are creating. If you were sending a message in Morse Code, what would it say?</p> <p>Now, your only tempos are 1 and 5. Switch between the two at different intervals. Keep your inner balance. Do not allow yourself to become overwhelmed with the freneticism. Keep your focus soft. Return to NEUTRAL. And STILLNESS.</p> <p><b>SPYBACK: What did you observe about TEMPO and DURATION? What did you find challenging? What did you find freeing?</b></p> <p>Find your soft focus, and begin moving on the grid at a tempo of 3. As we are moving, this time I want you to let your movements be affected by others around you. choose your tempo and duration and as someone comes near you, or rushes past you, let that determine your next move. Do not try to plan out your path. Let others' movements determine it for you. This KINESTHETIC RESPONSE is our natural way of adapting to our situation. It is the immediate, uncensored response to an external event around you. The behavior of others naturally changes our own course of action.</p>
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	<p>Now that you have allowed your movements to be affected by others, now you will shift to REPETITION of others. Let when you move (kinesthetic response), how you move (tempo), and for how long you move (duration) be determined by Repetition.</p> <p>Follow someone, shadow them. Don't get caught with one person. constantly switch to a new person when they come into your field of vision. Remember to keep your focus soft.</p> <p>Repeat someone who is very far away from you. Now close to you. Use your soft focus to become aware of movements happening all around you. Let your repetition bounce from person to person. Be aware of everything and let that dictate your movements.</p> <p>Come to Neutral. And find stillness.</p> <p><b>SPYBACK: What did you observe about Kinesthetic Response and Repetition. What did you find challenging about these? What was freeing?</b></p>
<p><b>Activity 2-Space</b>  <b>Spacial Relationship</b>  <b>Topography</b>  <b>Shape</b>  <b>Gesture</b>  <b>Architecture</b></p>	<p>Move about the grid with relaxed attention at a tempo of 3. Make no effort to follow or repeat anyone, just allow yourself to move naturally about the grid. Find Stillness.</p> <p>Look around you. Notice the distance between those around you. This is SPATIAL RELATIONSHIP. <b>What do you notice about the space between you? Is it relatively even? This consistency is our natural tendency. It is where we feel comfortable existing.</b> Now, as we start to move again, create dynamics by increasing or decreasing these distances.</p> <p>Move on the grid at a tempo of 4. Choose one person that you want to be close to, but do not let them know you are following them. Now, choose one person that you want to be very far away from. How does your relationship to others change when you are avoiding someone? What happens to your movements?</p> <p>Now, work simultaneously. you will follow your original person while avoiding the other. Remember your 90 degree angles. Keep your focus soft and find your internal balance.</p> <p>Return to Neutral.</p> <p>As you are moving, notice that the grid you are walking on is a type of TOPOGRAPHY. It is your landscape. What happens when our landscape changes? Your topography is now curves. Follow the path of the circles as you walk. How does that change your spacial relationship with others? Does it affect your mood in any way? Shift your curves to zig zags. Notice the changes. Find someone that you want to be close to. Move toward them in swirls. How does that affect your objective?</p> <p>Return to Neutral.</p> <p><b>SPYBACK: What did you observe with Spatial Relationships? How did the topography affect your actions, your objective?</b></p> <p>From the position you are in now, take a neutral stance. Focus on your body in a neutral relaxed position, find your soft focus.</p>

Realize that your body is already making a SHAPE. You are creating an outline/silhouette against space. Without moving from your spot, create new shapes by moving parts of your body. First concentrate on creating lines and angles, hard edges. Refrain from using just your arms and legs. Use your knee, elbow, tongue, torso, head.

Now shift those angles into curves or circles. Focus on only rounded lines and edges. **What are the different feelings evoked by these new shapes?**

Now try to combine the two. concentrating on different parts of your body making different shapes. Note how your are stopping one shape and making a new one. Let your shapes evolve into one another. Let that evolution travel. As your shapes shift, let your shape move you through the space. Note which shapes are easiest to travel within.

As your cross paths with someone else, let your shapes join and become one. Let your shapes move together. See what happens if your cross paths with another shape. Work to keep your shape moving together and evolving into new shapes.

Return to Neutral. Find Stillness.

**SPYBACK: How does the addition of another person change your shape? What happens when your paths diverge? Do you move with others in that shape? How does the shape made by multiple people change with its movement?**

Find a Neutral position. Similar to SHAPE, you will create an EXPRESSIVE GESTURE that has a beginning, middle, and end. With shape you explored how your body can move. With EXPRESSIVE GESTURE, you should explore why your body is moving in that way. Each movement should have a thought, feeling, or idea behind it, and have a beginning, middle, and end to the movement.

Move about the space (in any pattern) at a tempo of 3. AS I call an emotion, make a gesture that expresses that emotion and then move through the space with that gesture. Repeat it. Refine it. Let it evolve. *Joy. Anger. Fear. Sadness. Curiosity. Shyness.*

Now work on gestures that express an idea. How do these ideas manifest themselves in movement? *Freedom. Justice. War. Balance. Chaos. The Cosmos.*

**What parts of the body are you relying on? Make an effort to gesture with your whole body and face. How can you gesture without using your arms?**

Return to Neutral. Find stillness. Find a new space in the room, shift your awareness to the ARCHITECTURE that already exists in this space with you. Notice the lines on the floor, your relationship

	<p>to the walls, the light coming in through the windows, the texture on the walls or chairs beside you. Move around the room allowing the objects in the room to dictate your movement. When you come to an object, interact with it. You can climb on it, lie down, climb over it.</p> <p>When you touch something notice its <i>texture</i>. Focus on what material it is made of, what is its temperature. how does the texture affect your movement?</p> <p>Dance with the light in the room. Does the light create angles or shadows? Create movement with the light.</p> <p>How do the colors in the room affect your mood. Let the colors move you.</p> <p>Find an object to dance and move with or around. How is this object communicating with you?</p> <p>Include others in your movement. How do they change your atmosphere?</p> <p>Return to Neutral. Find Stillness.</p> <p><b>SPYBACK:</b> What did you observe with Shape and Architecture? What challenged you? What freed you? Were you aware of others being aware of you? Was this helpful to you? In what ways?</p>
<b>Closure/Reflection</b>	What are some ways that we can incorporate ViewPoints into our work in rehearsal? How can these exercises help strengthen our characters?
<b>Differentiation</b>	<p>Visual Impaired: Mobility partner</p> <p>Hearing Loss: Interpreter, ASL presented project</p> <p>SLD: Shorten memorized assignment, limited audience to promote comfort level adjustment</p> <p>Autism: Limited audience to promote comfort level adjustment</p> <p>OHI Mobility: Use of assisted technology</p> <p>*Extend time if necessary</p>