

NOTE: Extend invitations to other classes, Administrators, and other teachers who may want to attend the final performance. Tell them to RSVP if they plan to attend. If you receive a lot of RSVPs, you may have to find an auditorium or even do it outside to accommodate the guests.

TITLE OF LESSON

English 1 Unit 3 Lesson 31 – Rehearsing the Exit Scenes

TIME ESTIMATE FOR THIS LESSON

One class period

ALIGNMENT WITH STANDARDS

California – Eng 9-10: R1.0-3, L/S1.0-1, 1.3, 1.7, 1.9, 1.11, 2.0

MATERIALS

Exit Scene Guidelines – Teacher Page (overhead transparency)
Exit Scene Rubric – Student Page (overhead transparency)
Exit Scene Rubric Sample – Teacher Page
Overhead projector
Butcher paper and markers

LESSON OBJECTIVES

- To create the Exit Scene Rubric
 - To define improvisation
 - To set goals for final projects
 - To assign parts for the Exit Scene
 - To run through scripts and make sure that everyone has the same stage directions
 - To think of strategies for memorizing lines
 - To memorize lines
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FOCUS AND MOTIVATE STUDENTS – WARM-UP ACTIVITY

- 1) Homework Check – Stamp/initial homework. Pass back graded assignments and have students place them in the appropriate section of their binders.
- 2) [Daily Log](#) – Have students copy down their **Daily Log** entry below.

Date	Journal	Lecture Discussion	Activity	Readings	Homework
			1. Create Rubric. 2. Goal Setting 3. Choose parts. 4. Run through lines. 5. Memorize lines.		1. Memorize lines. 2. Study vocabulary.

ACTIVITIES – INDIVIDUAL AND GROUP

1. Create Rubric – Distribute the **Exit Scene Rubric** template to each student and post the overhead of the **Exit Scene Guidelines**. On large sheets of butcher paper, post the Exit Scene Rubric template with enough room for you to fill in the ideas of the students. Tell the students that they will be helping to create the rubric that will be used for evaluating the final project. Rubrics are used to assess quality, not effort. Tell them to look over the **Exit Scene Rubric** categories. Then quickly review the criteria in the **Exit Scene Guidelines** with them. Ask them to think about how to divide the project requirements into the categories listed on the rubric. Ask for volunteers to say in which category they would place specific requirements on the rubric. Explain that you will

be filling in the A or exceptional column first because it is easiest to think about what makes a project exceptional before moving on to what makes it poor. As they offer suggestions, write the suggestions in on the Exceptional column for each category. Each time something is suggested, ask the rest of the class if they agree or disagree. Attempt to achieve consensus on where the requirements belong. Make sure that students take into consideration some aspects of the project that are critical to its success, but are not mentioned on the guidelines, such as the following: dialogue is written consistently in a style chosen by the group (e.g. Old English, Modern English, or a blending), aspects of group participation (e.g. fulfilling group roles, taking initiative, and finishing tasks on time), Prologues are being performed in unison by all group members, like a Greek Chorus. Refer to the **Sample Rubric** (*Teacher Page*) to make sure that all areas are being addressed.

2. **Exceptional Column** – Now, tell the students to look at the requirements and consider how to make them qualify for the Exceptional Column. So far, they have only divided the requirements into categories and listed what is expected of them in the requirements for each category. Tell the students that the Exceptional column refers to work that has gone beyond the expected requirements. For each requirement that you have listed, ask them to think about what would demonstrate exceptional achievement in that requirement. Give them five minutes to write down their ideas of what work would demonstrate exceptional achievement. After five minutes, call on volunteers to read their ideas, and write them down on your Master Rubric. Refer to your **Rubric Sample** to make sure that they are covering all of the requirements.
3. **Assessment Values** – When they have defined what exceptional achievement is, go through the requirements listed on the rubric, one by one, and ask them to define Good, Adequate, Limited, Insufficient, and No Evidence of Mastery for each one. Remind them that there should be a recognizable distinction between each column, and that the distance between assessment values should stay consistent. (In other words, the distance between Exceptional and Good should mirror the distance between Good and Adequate.) The students will probably need a lot of coaching through this. Remind them that No Mastery basically means that someone ignored the requirement. When you are satisfied with their definitions, write them in on the Master Rubric. Tonight, you will need to type up the rubric so that the students can have them while they work (or you can simply leave them posted in the room on the butcher paper. If you have more than one class working on their rubric, you will want to write the period on the paper and take it down for the rest of the day so that other classes have the opportunity to create their own without copying someone else’s ideas). They will use them as they critique classmates. They should also refer to them as they set goals for their own projects.
4. **Goal Setting** – Tell the students to look over the **Exit Scene Rubric** and review its categories and points. Point out that this is a group project, and one group grade will be assigned to the final piece. However, they all play an important part in making sure the group achieves the desired grade. Tell them to confer with their group for a few minutes to decide what grade they would like to earn for this assignment. This may involve some discussion – some members of the group may have different goals than others, which is why this is a good time to clarify it. If they do have different goals, they will have to discuss realistically what they will be able to achieve, each member making their individual contributions. Ask them to write the grade down on a clean sheet of paper. They should put their names at the top of the paper. Underneath the grades they have written, ask them to identify 3 specific things they will do as a group to make sure they earn their desired grades. They must be specific (e.g., turn in all drafts on time, be sure to include metaphor/simile in the Prologue, make changes based on the Critique, etc.). Remind them that goal setting is an important part of making something happen. Without an idea of where you are going, how can you get there? It is also a way to help them to focus their energy and to look at their strengths and weaknesses as a student and a writer, and to improve upon them. Even for the best of writers/students, there is always room for improvement! Tell them to think for a moment about what they will do as individuals to achieve the desired goal. Each person should write down one individual goal, next to their name. Collect their goals and keep them. Tell students you will be referring to them when you grade these pieces.
5. **Review Guidelines** – Post the overhead of the **Exit Scene Guidelines** and review the upcoming steps for the students. Tell them that today they will choose parts and run through their scripts, reading all of the lines and the directions aloud so they know that everyone is working from the same script and promptbook. Then they will work on memorizing lines. Anything they do not finish memorizing today will be homework tonight. Their lines must be memorized by tomorrow, so that they can do a dress rehearsal (this means they will wear their costumes, carry their props, and have their scenery set up to practice with). In Lesson 32, they will perform a

- preview, presenting the scene to another group for a Critique. In Lesson 33, they will perform the scene for a grade.
6. **Improvisation** – Ask students if they know the meaning of Improvisation. Ask for a guess from a volunteer and ask if the class agrees. Make changes as they refine the meaning of the word. The final definition should approximate this one, from *Webster’s New World Dictionary* (1979): “To compose and perform without preparation”. Tell them to write the definition down on their vocabulary lists. Point out the part of Step 16 of the guidelines that states “an improvised segment at the conclusion, led by the class” must be included. In order to improvise, they must have a good grasp of the world of the play and of their characterization. Although they will not be able to prepare for the exact situation that they will perform (since it will be chosen by classmates), they should prepare for the task of improvisation, by practicing it. When they run through lines or rehearse scenes, they should always practice improvisation by having one group member call out a situation that they must act out, based on their characterization. When a group finishes performing their exit scene, all actors need to freeze in place and listen for the action their audience calls out for them to improvise. When they hear it, actors may unfreeze and work together to finish that piece of action. Then they should freeze again and wait for the audience to call out another piece of action. For the practice, each group member will be in charge of calling out an action. Number off within the group and tell them to call out the actions in order. (After the scene is done, One will call an action. When that action is completed, Two will call an action. Continue until each group member has taken a turn calling out an action.)
 7. **Choosing Parts** – Tell students to assemble in groups, and to make one sheet of paper per group that has the name of every character in their Exit Scene. Are there more characters than there are group members? If so, they will need to decide which characters are not on stage at the same time, and can be played by one person. There should not be fewer characters than there are group members. If there are – for example, if it is a scene that involves only Romeo and Juliet – then they will need to divide the scene into two parts, so that every group member gets a chance to perform. Remind them that the Prologue must be read aloud also. It should be read aloud, in unison, by all of the actors, like a Greek chorus, as it would have been done in Shakespeare’s time. Give students five minutes to determine the logistics of dividing up the roles. Remind them that the performance time should be divided up equitably, and everyone must be performing.
 8. **Run Through Lines** – Tell the students to bring out their scripts with promptbooks included. They should read through the scripts aloud now, making sure to also read aloud any stage directions, so that they are sure that every group member has the same script. They should read their own character parts out loud.
 9. **Second Reading** – Tell the students to run through the script a second time, with any necessary corrections made. The second time, they should find a space where they can perform some of the blocking and the action as they read, making sure that what they have written is logical and not too cumbersome. Yes, they should be reading from their promptbooks, making notes if necessary that will help them to remember the lines. They should be checking to make sure that everyone understands where they should be standing in relation to their audience, keeping in mind that the audience should be able to see the characters and their faces at all times. They should also confirm which group members are responsible for which props. They must bring in these props (and sets/scenery) tomorrow, for the dress rehearsal. It is not necessary for them to wear costumes. Twenty to twenty-five minutes should be sufficient for them to read through the scripts twice.
 10. **Brainstorm Strategies for Memorizing Lines** – Ask the students to discuss a time they needed to memorize something, whether it was math formulas or lyrics for a song they were performing. What did they do to memorize? Some students may have already begun memorizing their scripts. Ask them to say what strategies they have been using. Ask for suggestions from volunteers and write the suggestions on the board. Suggest some strategies that they may not think of: breaking the scene down into smaller pieces and memorizing one small piece at a time; practicing in a cumulative sequence (memorize the first line, then the first and second, then the first second and third – by the time they get to the last line, they know the beginning very well); think of a specific image in association with a line, so that the words are meaningful, and so forth. They may also wish to use highlighters to highlight their scripts, highlighting their own lines in one color, and their cues in another color.

11. Memorize Lines – Tell students to work on memorizing lines. As they memorize, they may want to pair up with a scene partner to work together. This helps them memorize not only their lines, but also the cues for their lines, which is equally important.
 12. Review Homework – Tell students to finish memorizing lines and remember to bring in all of their props, sets, and scenery tomorrow.
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HOMEWORK

- 1) Memorize lines and bring in props.
 - 2) Study vocabulary.
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GROUP ROLES

None

DOCUMENTATION FOR PORTFOLIO

Unit 1

- Final Exam Unit 1
- Hero Myth
- Trickster Myth
- Monster Myth
- Creation Myth

Unit 3

- Character Diary 3
- Character Diary 5
- Exit Scene Prologue
- Exit Scene
- Exit Scene Promptbook

Unit 2

- Final Project #1: Creating Your Own Autobiography Web Page
- Final Project #2: Book Project of all of their writings to date: 4 Autobiographical Incidents, 2 Evaluation Essays, and 4 Myths
- Final Exam Unit 2

Unit 4

None