

24	Entering / Greeting Protocol (14:50-15:00)	Greet students, roll call + snack time. Walk to space.
		Place bags to the side
		Circle up

25	Warm Up (15:00-15:10)	Actor Ready	Let's all stand in <b>actor ready</b> : feet beneath your hips, shoulders rolled back and down, hands out of pockets, and eyes on me.	
		Brain Dance	Breath	Box
			Tactile	pat all parts of the body
			Core-Distal	cow and cat
			Head-Tail	spine rotation
			Upper, Lower Body	isolate each part
			Body-Side	one side isolation
			Cross-Lateral	L elbow to R knee, switch
		Clap around	Vestibular	spin 3xs, stop, breath, bounce
			stand in a circle	
			twist from hips to person next to u	
			Make eye contact	
			clap together	
			Move on	

26	Transition	Make a semi circle with scripts
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30 (1610-16:15)	Final Group Formation	Lets make a circle
		Now spread out your arms and legs into star fish
		Follow my lead (shake out)
	Reflection	What's your favorite THTR word you learned today?
		What was something you liked doing today?
		Show me a move you've learned or liked doing today?
	Sign off	To finish off each of our classes, we will do a signoff handshake. For today, lets to 3 claps all together.

31 (16:15-16:20)	Restore Room	Alright. Let's talk through how we will leave.	
		Step 1	Get backpack
		Step 2	Line up on this line
		Step 3	The line will follow me and then you will wait until I call your name. When I call your name, you can come up to me and leave with your ride.
	Dismissal	Connect with each parent and sign off each kid	

27 (15:10-15:25)	Task 1	Reading a script		Goal	
		What makes up a script?			
	OEQ	Take answers			
	Narration	A script is the written text that can make up a theatrical performance or presentation. A script can often have a character list which tells us the number of characters, names, and important details (physicality, motivations). A script is also broken down into acts (the beginning, middle, and end), which then breaks down into scenes, which are made up of smaller moments.  Each unit of a script (act, scene, beat) follows an arc with something changing.	The change could be physical, emotional, relationships, or a combination.		
			BUT - in theatre - talking about having an emotion doesn't always work well. For example, which is more fun? <i>Demonstrate: "I am so happy I could jump for joy" vs embodying it.</i>		
			Our bodies are a very powerful tool to communicate with or without words. The audience will never hear what goes on in our		
			characters head, but they will see the character in your body and your voice. So lets try that.		
	Transition	Everyone stand up			
	Narration	This a game called character walk. I will call out some prompts and your	Since this a movement based game, that means we are silent.		
		job will be to figure out how you would physically show that. If something hurts or doesn't feel good, then stop and try something different	What does it look like to : walk fast, walk slow, use a low level, use a middle level, use a high level? Lead with your x and y and b and a?		
	Development	Sustained	Now think about the character your just read for. How do they move? Try things out as we move through the types of		
		Percussive			
		Swinging			
		Suspended	high	Our bodies can move in 3 different ways with 3. levels.	
		Collapsed	middle		
		Viboratory	low		
		<b>Physicality helps us distiguish between characters. For example, a human may walk like this but how</b>			
	Tongue Twister:		a proper cup of coffee in a proper copper coffee cup from a proper copper coffee pot		

Develop understanding of the parts of a script
Explore how our bodies want to move

28 (15:25-15:35)	Task2	Character Design Intro		Goal	Explore qu
	OEQ	What is a costume? Take answers.			
	Narration	Okay. Now that we have our characters in our body, let's brainstorm some ideas for costume.			
		Character renderings are used by costume designers. They include drawings of where things will go, what texture they may be, and the			
		Step 1	5 people to each pile of crayons		
		Step 2	Take turns sharing what ideas you have for costume. I will come around to each group and what		
		Step 3	Start drawing out what you imagine your costume to be		
		Step 4	Once you think you are done, come show me what you designed! I'll take a picture we		
		Step 5	Put the drawing in your backpack to show your parents or whoever		
		Step 6	Memorize lines, I can help		
	Get them started tthen start rough blocking. 3				
Development	logistical considerations				

29 (15:35-16:10)

Perform a table read
abilities of movement and how they can shape a character

Task 3	Rough Block			Goal	Practice crit about the n sho
OEQ	What is blocking?				
Narration	Blocking isa planned sequence of actions, positions on stage, and interactions on stage that is determined by the director and actors				
	Blocking helps tell the story, emphasize moments, and guide audience focus.				
Narration	Part of blocking is stage directions			Goal	
	Stage directions game				
	So today we are going to try to rough block the whole show, focusing on entrances and exits. Your cue for an entrance and exit are going to be based on the actions or lines on stage, so you must pay attention to where we are in the show so you know when to enter.				
	While you are waiting to work on blocking, you have 2 options: keep working on your costume design OR work on memoriznig your lines.				
	Try to block all scenes for entrances and exits				
	Then let them break				
Narration	Alright! In 1 minute, everyone help me pick up the crayons, get your papers in your backpacks, and then circle up.				
	We are going to play a game called ships and sailors				
	I am your captain and when I say ___ you do blank:				
	play the game	starboard	seasick		
		port	pirates		
		capt. Com	kraken		
		hit the deck	shark attack		
Development		if need to move on -- try zip zap zop			

brainstorm and design costumes	
critical thinking needs of the show	Experience independent, quiet time.
play theatre games	