

Teacher: Kallie Marrison	Date: 10/14/22	Subject: Theatre Title: Ensemble Building and Re-Memory (based off of “Nudging the Memory” chapter in Black Acting Methods book as well as one exercise from the “Hip Hop Theatre Initiative” chapter) Skills Learned: Ensemble Building/Re-Memory	Grade Level: High School (Proficient) NOTE: This lesson would make a good 1 st or 2 nd day of class lesson plan.
<p>Common Core Theatre Standards:</p> <p>TH: Cn10.1.I HS PROFICIENT Synthesize and relate knowledge and personal experiences to make art. EMPATHIZE a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.</p> <p>ENDURING UNDERSTANDING Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>ESSENTIAL QUESTION(S) What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>TH: Cn11.1.I HS PROFICIENT Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. INTERRELATE a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.</p> <p>ENDURING UNDERSTANDING Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p> <p>ESSENTIAL QUESTION(S) What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>			
<p>Overview: Students will first journal what they hope to learn from the class, then play an “Introduction Game” (Anticipatory Set) that focuses on ensemble building (and will also assess levels of cooperation and willingness to perform). Students will then be introduced to the idea of Re-Memory and do the “Hidden Talents Questionnaire” – which is the foundational layer for the “Tell Me Yours, I’ll Tell You Mine” game. Students will then be introduced to the “Tell Me Yours, I’ll Tell You Mine” activity (and introduced to the idea of consent), which will be modeled. Then, students will do the “Tell Me Yours, I’ll Tell You Mine” activity (guided practice activity), then discuss/journal what they learned in class before applying this to their homework assignments (independent practice activity). The whole lesson matches both the standards listed above!</p>			
<p>Materials Needed: Chairs for each student and space for students to create a circle and retell/act out a story, Lockett’s “Black Acting</p>			

Methods” book, student journals, and “An Introduction to Consent in the Drama Classroom” article <https://www.theatrefolk.com/blog/an-introduction-to-consent-in-the-drama-classroom/>

Student Friendly Lesson Objective (Purpose) I can...	Teacher Activities (Teacher Strategies)	Student Activities/Differentiated Instruction	Assignments
<p>“I can create theatre by connecting with those around me and sharing creative experiences.”</p> <p>“I can explore empathy by understanding the stories of others around me.”</p> <p>“I can create a story based on re-memory (specifically of people who had an influence on my life).”</p> <p>Vocabulary:</p> <p>Re-memory Process: “The act, the art of going back through time before life hurt, exploring first memory-touch, love, loss, light, revisiting places, and people who influenced you and why is important. Through the improvisational techniques of theatre, the work is about</p>	<p>Anticipatory Set: Introduction Game - (“Planting the Seeds for Community” combined with “Name Game”: see below for step-by-step process details)</p> <p>Essential Questions after “Introduction Game”:</p> <p>“After the warmup, ask each participant to “record” her responses, observations, and reactions to the sharing and the movement. This is the beginning of writing—hand to head. it is a way to identify levels of competency and cooperation. it is a way to engage the students, the scholars, and yes, the performance poets. This step plants seeds to grow the “script.” This exercise will create a clearing for the singers, the actors, and the “rappers” to reveal themselves as performers...” (Luckett, pg. 60).</p> <p>For the students, I will have them write down anything interesting they experienced</p>	<p>Guided Practice/Strategies: Students will be paired off with another classmate to do their own “Tell Me Yours, I’ll Tell You Mine”. Using their “Hidden Talents Questionnaire” as inspiration, students will come up with a story to share with their classmates (NOTE: I will again clarify to the students that if sharing a story based on the questionnaire is too difficult due to many painful memories, they can modify their story to a made-up memory based on a truthful element on their questionnaire) Students will ask consent to hearing and sharing their stories with each other. If consent is given, they will then proceed to the next step of rehearsing the retelling/acting out of each other’s stories – making sure to honor each other’s stories and adjusting anything that is needed to tell the story most honestly. After the stories are rehearsed and approved by the story’s original owner, each group of students will then retell/act out these stories for the class.</p>	<p>Bell Ringer: Students will take out their journals and write down why they are excited to take this class and what they hope to gain from taking this class (students will need to turn these into me before finding a chair in the circle for the “Introduction Game”).</p> <p>Remediation: Students with language disabilities can either type or verbally tell me any written assignments (and I will write them down); students with physical disabilities may sit while doing all activities.</p> <p>Students who need extra practice/modification with the guided practice and independent practice will work directly with me in a small group. We will do an exercise similar to the “Guided</p>

<p>remembering what was said, who said it, when, why, and how we were influenced” (Luckett, pg. 61).</p> <p>Consent: “permission for something to happen or be done. Consent is specific, informed, and flexible — meaning it can change or be withdrawn” (https://www.theatrefolk.com/blog/an-introduction-to-consent-in-the-drama-classroom/)</p>	<p>with the introduction game – this includes their responses, observations, reactions, and questions. We will then discuss these experiences as a class.</p> <p>Input: The new term of the day is Re-Memory, which is “The act, the art of going back through time before life hurt, exploring first memory-touch, love, loss, light, revisiting places, and people who influenced you and why is important. Through the improvisational techniques of theatre, the work is about remembering what was said, who said it, when, why, and how we were influenced” (Luckett, pg. 61).</p> <p>Hidden Talents Questionnaire: I will read students the following from “Black Acting Methods” page 61: “The below ‘Questionnaire’ helps to begin the act of remembering—claiming our personal historicalness. like the acclaimed French writer Sidonie-gabrielle Colette said, “we need to look hard at those memories that pain you.” The re-memory process is central to the Medea Project’s creative process. The act, the art of going back through time before</p>	<p>Independent Practice / Activities: The independent practice will be their homework assignment – which will be similar to the Guided Practice activity they did earlier except this time students will be writing down a re-memory story (that they are willing to share) and creating a short script from this story that contains at least 3-4 people. Students will be broken off in groups of three or four and will share their stories/scripts with their group. They will then rehearse/act out these short scenes/stories.</p>	<p>Practice/Strategies”, but instead of sharing their story with another classmate, they can tell and act out their own story (and if they do not consent to sharing their own story due to painful emotional memories, they can make up a story to retell/act out). Once they feel comfortable with telling/acting out their own story, they can then share it with a classmate to retell/act out.</p> <p>Enrichment: Students who have mastered the guided practice and independent practice will be put into groups of 3 or 4. One student in this group will share a story involving several people (if they give consent first). After the story is shared, the group will work together to write/create a short scene to retell the story the student shared (again adjusting anything that needs adjusted in order to tell the story most honestly). After the story is written, rehearsed, and approved by the story’s original owner, the group of students will act out the</p>
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life hurt, exploring first memory-touch, love, loss, light, revisiting places and people who influenced you and why is important. Through the improvisational techniques of theatre, the work is about remembering what was said, who said it, when, why, and how we were influenced" (Lockett, pg. 61)

Before completing the questionnaire, I will make it very clear to students that they will not have to share the answers to any of these questions with anyone in the class and that (unlike what Colette stated) these memories do not need to be painful memories. In addition, I will also clarify to the students that if this questionnaire is too difficult to complete due to it bringing up many painful memories, they can modify the answers to a made-up memory based on a truthful element in their lives.

Students will then write down the following questions in their journals:

- "1. Name?
2. Age?
3. Hidden talents?
4. Do you write?
5. Would you like to write?

scene for the class.

Daily Writing

Assignment: Keep a daily journal of a re-memory of an event that happened to you that day.

Assessment / Evaluation:

Students will be assessed and evaluated based on their ability to share their stories/scripts with classmates (and guide rehearsals of their stories) as well as their ability to listen to classmates' stories/scripts and rehearse/act these out (and adjust anything the stories' original owner wants adjusted to best tell the story).

A grade will be given for the completion of this assignment (along with the daily journaling and "Consent" paper assignment) and the demonstration of the understanding and application of how to use a re-memory to tell a story as well as how to be empathetic to other's re-memories and understand/effectively tell these stories.

6. Home: last address?
 7. When were you last at home?
 8. When did you leave home?
 9. Why did you leave home?
 10. Who did you leave at home?
 11. Who did you leave home with?
 12. Please describe a fantasy home.
 13. What is a parent?
 14. Who are your parents?
 15. What is parenting?
 16. What was the last bit of advice you remember from a parent?
 17. Are you a parent?
 18. If you could do anything, or be anywhere, what would you do, where would you go? Name the place.
 19. Love: What is love?
 20. Who d you love?
 21. Who loves you?
 22. If love has a face, name it.
 23. Describe the last time you saw love.
 24. Death/Birth: How have you escaped death?
 25. What is rebirth?
 26. If you could turn back time, how would you change your life?"
- (Luckett, pg. 61).

Model: After going over Input, I will introduce the next activity, "Tell Me Yours, I'll Tell You Mine".

See "Assessment Checklist" below for further details.

Homework: Write down a re-memory story that you are willing to share with classmates (be sure the story includes 3-4 people) and write a short script for your story. Be ready to share your story/script with your classmates to have them rehearse/act your story out. Be ready to also listen to classmates' stories and scripts to rehearse/act these out. Write a 1–2-page paper on what consent is and how to ask classmates around you for consent to share their stories.

	<p>The following are the instructions on how to do this activity from page 62 in the “Black Acting Methods” book:</p> <ol style="list-style-type: none">“1. Two women agree to sharing and hearing.2. One woman agrees to tell her story while the other listens.3. The other woman then agrees to listen to the other’s story.4. The women are then informed they must tell each other’s story to the group. The director will instruct that each woman must work to make sure they honor each other’s story, including the instruction to rehearse each other’s story before “sharing” with the group.5. The two women take the center stage taking turns retelling the other’s story” <p>I will read them the activity instructions from the book. (Note: This activity was done with incarcerated women, so that is why it is specifically mentioning “women” only. For the classroom, this activity will be done with all the students).</p> <p>Before further explaining this activity, I will explain the term consent to them (see below) and have them role play the backpack interaction. We will then discuss this. Once everyone understands this, I will</p>		
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then ask for a student volunteer. I will then ask the student who volunteered if they would agree to hearing me share a story with them. If they agree to this, I will tell the student a personal story of when my grandfather died of cancer, and I played piano for his funeral. I will then have the student ask me for consent to retell my story to the class (I will give the student permission, but also have them demonstrate other answers too – such as “no” or “yes, but with certain conditions”). The student will then “rehearse” my story several times before finally retelling it then acting it out for the class (NOTE: students can also give their classmates specific direction on certain elements of their story in order for their classmate to retell the story the most honestly).

Check for Understanding after Model:

Students will break off into small groups to journal/discuss the following to share with the class:

1) What is a re-memory?

2) How can we adjust our re-memories to tell a story if they are too painful to tell?

3) How do we correctly ask another student for consent to

retell their story?

Closure: After the “Guided Practice/Strategies”, students will break off into small groups to discuss/write the following to share with the class:

1) How can we be empathetic to other’s re-memories and understand/effectively tell their stories?

2) How can we use our own re-memories to tell a story?
(goes along with TH: Cn11.1.I)

3) How does each individual student’s background and experiences affect the different re-memories and stories they create? How are these re-memories/stories changed when a classmate is given permission to re-tell the story?
(goes along with TH: Cn10.1.I)

4) What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

5) What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

They will then write the following in their journals:

- 1) Write down one thing you learned
- 2) Write down one thing you're not sure of
- 3) Write down one thing you don't understand

Ask students what questions they have!

Time Duration: 1-2 Hours for the whole lesson – depending on number of students

Anticipatory Set Step by Step Process:

Planting the Seeds for Community (from “Nudging the Memory” Chapter): “The checking in: Invite the participants to introduce themselves to the group. I have found that I can facilitate introductions by suggesting that each woman take a moment to speak her name. (How did you get your name? who are you named after?) very personal—each one of us has a name with a story. This can be time consuming! it is ok. Keep in mind that once the female offender is comfortable sharing her story it becomes a treasure trove of ideas for creating theatre. it is important to keep an ear open for the woman who is a storyteller and/or historian” (Luckett, pg. 60).

Name game (from “Hip Hop Theatre Initiative” Chapter): “There are many variations to this exercise. The one we use most often involves a participant saying their name, a quality they bring to the room when at their best (such as “fun” or “passion”), and a gesture that represents that quality. The group then repeats the name, quality, and gesture. Person #2 says theirs; the group repeats P2’s, then says P1’s again, and so on, repeating all the names/qualities/gestures backwards around the circle after each new one is added” (Luckett, pg. 153).

For this class, I would combine both the “Planting the Seeds for Community” activity with the “Name Game” activity – students will first be invited to share their name and the story behind how they got their name/who they were named after. After each student has shared their name/story, each student will then share their name again as well as their best quality – then demonstrate a gesture that represents their good quality. Then, the other students will repeat the student’s name, quality, and gesture. This will continue until each student in the circle has had a turn.

Note: Students will be in a circle for this activity. For the first part of the activity (based on “Planting the Seeds for Community”), students will be sitting down; for the second part of the activity (based on “Name Game”), students will be standing up.

Explaining consent to students for “Model”/“Guided Practice/Strategies” Activity:

“Consent, simply put, means permission for something to happen or be done. Consent is specific, informed, and flexible — meaning it can change or be withdrawn.

You can introduce the topic of consent by discussing with your students how they’d ask a fellow student to borrow an item of theirs. They can’t just go into that student’s backpack and grab the item — they have to ask first, and wait for the other student’s response. If it’s yes, great! If it’s no, then that’s that. Or, there might be conditions involved. There are many additional things to consider — check out the download below for more.

This is a simplified explanation of how consent works. Try having your students role-play the interaction above. What are their thoughts afterwards?” <https://www.theatrefolk.com/blog/an-introduction-to-consent-in-the-drama-classroom/>

ASSESSMENT CHECKLIST

Homework Evaluation Checklist:

- 1) Student demonstrates the ability to share their stories/scripts with classmates (and guide rehearsals of their stories) as well as demonstrates their ability to listen to classmates' stories/scripts and rehearse/act these out (and adjust anything the stories' original owner wants adjusted to best tell the story). TH: Cn10.1.I and TH: Cn11.1.I

- 2) Student demonstrates the understanding of material as well as the application of this knowledge through use a re-memory to tell a story as well as demonstrates how to be empathetic to other's re-memories and understand/effectively tell these stories. TH: Cn10.1.I and TH: Cn11.1.I