

Teacher: Kallie Marrison	Date: 9/30/22	Subject: Theatre Title: Qualities of Movement Skills Learned: Molding, Floating, Flying, and Radiating	Grade Level: High School (Advanced)
Common Core Theatre Standards: TH: Pr5.1.III - HS ADVANCED Develop and refine artistic techniques and work for presentation. PREPARE a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance. b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production. ENDURING UNDERSTANDING Theatre artists develop personal processes and skills for a performance or design. ESSENTIAL QUESTION(S) What can I do to fully prepare a performance or technical design? TH: Re8.1.III - HS ADVANCED Interpret intent and meaning in artistic work. INTERPRET a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work. b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work. c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work. ENDURING UNDERSTANDING Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. ESSENTIAL QUESTION(S) How can the same work of art communicate different messages to different people?			
Overview: Students will first prepare themselves for the work at hand by doing stretches and participating in the "Pass the Pulse" game. Then, they will do the "Changing the Tempo" game, which allows them to be introduced to the idea of "tempos" (which will be added to the four qualities of movement exercises later in the class). This "pre-assessment" exercise will also help me determine where they are at in their ability to create different tempos prior to teaching them the Four Qualities of Movement. Students will then be introduced to the concept of "Qualities of Movement" and the Four Qualities: molding, floating, flying, and radiating, which we will then read about in Chekhov's "To the Actor on the Technique of Acting" book (pg. 8-13) and will be further explained/modeled through the "Michael Chekhov's Four Qualities of Movement" video: https://vimeo.com/337198129 and the "Gareth Somers on Michael Chekhov video 4: Moulding, Flying Floating and Radiating" https://www.youtube.com/watch?v=-d3ilVYb0E8 (which further explains how these Qualities of Movement work, give examples, and has designated places to stop the video and have students try it			

out). Then students will begin the “Four Qualities of Movement” guided practice activity (with applying these new tempos/qualities to characters), then do a group discussion on different sensations that were stimulated, how this can help prepare a character for a performance, and how a quality with different tempos can communicate different messages to different people. They will then apply this new knowledge to their homework assignment (independent practice activity), where they will add one new element to the “Four Qualities of Movement” exercise – this time they will need to work on reproducing these different qualities in their imaginations (same process as the “Guided Practice/Strategies” with just the one additional step that will be discussed prior to the end of class). The whole lesson matches both the standards listed above!

Materials Needed: “To the Actor on the Technique of Acting” book (by Michael Chekhov), “Pass the Pulse” game <https://bbbpress.com/2014/06/drama-game-pass-pulse/#:~:text=Purpose%3A%20A%20calming%2C%20silent%20game,for%20after%2Dschoo%20programs>, “Change the Tempo” game <https://www.theatretrip.com/acting-exercises-for-teenagers/>, printed out Molding/Floating/Flying/Radiating word doc (below), and “Michael Chekhov’s Four Qualities of Movement” video <https://vimeo.com/337198129>,

Student Friendly Lesson Objective (Purpose) I can...	Teacher Activities (Teacher Strategies)	Student Activities/Differentiated Instruction	Assignments
<p>“I can fulfill the four qualities of movement easily and reproduce them in my imagination.”</p> <p>“I can use qualities of movement and different tempos in creating characters and improvisations”</p> <p>“I can use different qualities and tempos to communicate different messages to different people”</p>	<p>Anticipatory Set: “Changing the Tempo” Game (See game details below)</p> <p>NOTE: Before playing this game, I will introduce a new term “Tempo” – different speeds a character moves; “explore the different speeds people operate at” (retrieved at https://www.theatretrip.com/acting-exercises-for-teenagers/).</p> <p>Essential Questions after “Changing the Tempo” Game:</p> <ol style="list-style-type: none"> 1) How did the different tempos affect the characters you chose? 2) Could choosing a fast tempo versus a slow tempo for the same character convey different messages to different people? 	<p>Guided Practice/Strategies: Students will then try “The Four Qualities of Movement” by this time choosing a character and spending 5-8 minutes per quality. Students will explore different tempos (level 1-10), different movements (broad to natural), and different parts of the body (focusing on the quality sensations on the shoulders, for example) as their chosen character.</p> <p>NOTE: I may have students work a few minutes with music for each quality for them to explore the sensations the music helps to stimulate.</p>	<p>Bell Ringer: Warmups – stretches and “Pass the Pulse Game” (See game details below)</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</p>

<p>Vocabulary:</p> <p>The Four Qualities of Movement (molding, floating, flying, and radiating) definition: “Every movement I make is a fine instrument for producing molding movements and for creating forms. Through my body I am able to convey to the spectator my inner power and strength” (Chekhov, pg. 10)</p> <p>Molding: “Imagine the air around you as a medium which resists you...when coming in contact with different objects, try to pour your strength into them, to fill them with your power” (Chekhov, pg. 9)</p> <p>Floating: “Imagine the air around you as a surface of water which supports you and over which your movements lightly skim” (Chekhov, pg. 10)</p> <p>Flying: “Imagine your whole body flying through space...imagine the air around you as a medium which instigates your flying movements. Your desire must be to overcome the weight of your body, to fight</p>	<p>3) How can we use tempos to create different types of characters?</p> <p>NOTE: While this activity does not introduce any of the four qualities of movement, it does introduce the idea of “tempos”, which will be added to the four qualities of movement exercises later in the class. This is the “pre-assessment” exercise to help me determine where they are at in their ability to create different tempos prior to teaching them the Four Qualities of Movement.</p> <p>Input: The new concept of the day is “Qualities of Movement”, which means “Every movement I make is a fine instrument for producing molding movements and for creating forms. Through my body I am able to convey to the spectator my inner power and strength” (Chekhov, pg. 10)</p> <p>The four qualities of movement are the following:</p> <p>Molding: “Imagine the air around you as a medium which resists you...when coming in contact with different objects, try to pour your strength into them, to fill them with your power” (Chekhov, pg. 9)</p>	<p>After exploring the stimulated sensations of each quality (with differing tempos, movements, and parts of the body), students will then pick the quality and tempo that worked the best for their character and explore the “natural movement” as their character for 3-5 minutes. They will then explore this further by interacting as their character with their other classmates (as their characters).</p> <p>NOTE: For the interaction, for example, students can go up to their classmates (as their character) and introduce themselves in character using their chosen quality/tempo.</p> <p>Independent Practice / Activities: The independent practice will be their homework assignment, which will be similar to the Guided Practice/Strategies activity they did earlier – with one added step. They will again pick a character and spend 3 minutes per quality. Students will explore different tempos (level 1-10), different movements (broad to natural), and different parts of the body (focusing on the quality sensations on the shoulders,</p>	<p>and independent practice will work directly with me in a small group. We will do an exercise similar to the “Guided Practice/Strategies”, but instead of creating a character, they will first just focus additional time on working on each quality. We will spend 7 minutes doing each quality, then 3 additional minutes per quality exploring different tempos (level 1-10), different movements (broad to natural), and different body part (focusing on the quality sensations on the shoulders, for example). Background music will be played the during this whole exercise. Once they feel confident with this, I will give them the option of picking a character out of a hat or choosing their own character. They will then be given 5-10 minutes exploring the qualities with different tempos, movements, and parts of the body as their character. Once they</p>
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<p>the law of gravity” (Chekhov, pg. 11)</p> <p>Radiating: “While radiating strive, in a sense, to go out and beyond the boundary of your body. Send your rays in different directions from the whole body at once and afterward through its various parts – arms, hands fingers, palms, forehead, chest and back...if you sincerely and convincingly imagine that you are sending out rays, the imagination will gradually and faithfully lead you to the real and actual process of radiating” (Chekhov, pg. 12)</p> <p>Tempo – different speeds a character moves; “explore the different speeds people operate at” (retrieved at https://www.theatretrip.com/acting-exercises-for-teenagers/)</p>	<p>Floating: “Imagine the air around you as a surface of water which supports you and over which your movements lightly skim” (Chekhov, pg. 10)</p> <p>Flying: “Imagine your whole body flying through space...imagine the air around you as a medium which instigates your flying movements. Your desire must be to overcome the weight of your body, to fight the law of gravity” (Chekhov, pg. 11)</p> <p>Radiating: “While radiating strive, in a sense, to go out and beyond the boundary of your body. Send your rays in different directions from the whole body at once and afterward through its various parts – arms, hands fingers, palms, forehead, chest and back...if you sincerely and convincingly imagine that you are sending out rays, the imagination will gradually and faithfully lead you to the real and actual process of radiating” (Chekhov, pg. 12)</p> <p>I will write our new concept “Qualities of Movements” along with the definition on the board, and hang up the four qualities and their definitions surrounding the “Quality of Movement” definition” (NOTE: the four qualities’ definition will be on a printed word document – see last four pages below)</p> <p>After going over the definitions, students will watch the</p>	<p>for example) as their chosen character. After exploring the stimulated sensations of each quality (with differing tempos, movements, and parts of the body), students will then pick the quality and tempo that worked the best for their character and explore the “natural movement” as their character for 3 minutes.</p> <p>However, this time they will have one additional step added (NOTE: We will be going over the following prior to the end of class so the students will be clear on what is expected of them with this new additional step! I will have them try the reproduced quality/tempo in their imagination with the characters they had been working on during class for the a few minutes, then we will discuss their experiences as a class). As Chekhov states on page 13 in “To the Actor on the Technique of Acting”, “When you are thoroughly familiar with these four kinds of movements (molding, floating, flying, and radiating) and are able to fulfill them easily, try to reproduce them in your imagination only. Repeat this until you can easily duplicate the same</p>	<p>feel confident with this, they will then pick the quality (and tempo if they are able to) that worked best for their character. Students will be put into groups of two and will introduce themselves to their classmate in character using their chosen quality.</p> <p>Enrichment: Students who have mastered the guided practice and independent practice will be put into a group and asked to spend about 3-5 minutes with each quality – but reproducing them only in their imagination. Have students repeat this until they can get the “same psychological and physical sensations you experienced while actually moving” (Chekhov, pg. 13). Once they accomplish this, I will have them chose a character and either create or improvise a short scene with these qualities reproducing them in their imagination.</p>
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	<p>“Michael Chekhov’s Four Qualities of Movement” video: https://vimeo.com/337198129.</p> <p>After watching the video, check student’s comprehension by asking students to come up with and write down some situations they might “mold” in, then “float in”, then “fly in”, then “radiate” in (for example, “you might fly if you’re late for a doctor appointment”).</p> <p>After students successfully come up with situations that would match each of the four qualities, I will review the new term “Tempo” – different speeds a character moves; “explore the different speeds people operate at” (retrieved at https://www.theatretrip.com/acting-exercises-for-teenagers/). We will then go through each of their situations and identify what kind of tempo that situation would entail (with slow tempo being 1 and fast walk tempo being 10 – just like the system used in the “Changing the Tempo” game).</p> <p>Model: After going over Input, I will introduce the next activity: “The Four Qualities of Movement”.</p> <p>I have included the instructions for each exercise at the bottom of this lesson plan directly from Michael Chekhov’s “To the Actor on the</p>	<p>psychological and physical sensations you experienced while actually moving” (Chekhov, pg. 13). Students will spend 3 minutes with each quality – but reproducing them only in their imagination.</p> <p>NOTE: This will be done daily as a homework assignment – using the same character so they can get really familiar and comfortable with the character prior to doing a scene with the character next class.</p> <p>Bring your character and quality/tempos with you next class (with these also capable of being reproduced in your imagination) and be ready to create or improvise a short scene with these qualities/tempos being reproduced in the imagination. In addition, students will be asked to perform a scene with their quality in two contrasting tempos.</p>	<p>Daily Writing Assignment: Keep a daily journal of the sensations stimulated during each part of the “Independent Practice” Homework Assignment. What worked best? What didn’t? What did you discover about your character? How can you apply this to performance?</p> <p>Assessment / Evaluation: Students will be assessed and evaluated based on their ability to create a character based their chosen quality and two contrasting tempos. A grade will be given for the completion of this assignment (along with the daily journaling) and the demonstration of the understanding and application of quality/tempo (and reproduction of these in the imagination) to help the actor fully prepare a character for a performance and how different qualities and tempos can communicate different</p>
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	<p>Technique of Acting” book (pages 8-13) (NOTE: I will be having students actually read each of these exercises out loud to the rest of the class from these pages)</p> <p>After reading through pages 8-13 in Chekhov’s “To the Actor on the Technique of Acting”, we will then watch “Gareth Somers on Michael Chekhov video 4: Moulding, Flying Floating and Radiating” https://www.youtube.com/watch?v=d3ilVYb0E8, which further explains how these Qualities of Movement work, give examples, and has designated places to stop the video and try it out!</p> <p>NOTE: Since both videos have great visual examples of all four quality of movements, I will not actually be physically modeling anything for my students as I do not want them to copy me, but to focus on experimenting with their own movements (and tempos) to stimulate sensations.</p> <p>Check for Understanding after PowerPoint Presentation/Model: I will give students a chance now to practice these four qualities again – spending about 3-5 minutes per quality. Students will explore different tempos (level 1-10), different movements (broad to</p>		<p>messages to different people by performing a created or improvised scene with a classmate next class and performing the scene with a “reproduced in the imagination” quality with two contrasting tempos. See “Assessment Checklist” below for further details.</p> <p>Homework: Pick a character and spend 3 minutes per quality. Explore different tempos (level 1-10), different movements (broad to natural), and different parts of the body (focusing on the quality sensations on the shoulders, for example) as your chosen character. After exploring the stimulated sensations of each quality (with differing tempos, movements, and parts of the body), pick the quality and tempo that worked the best for your chosen character and explore the “natural movement” as your character for 3 minutes. You will then</p>
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	<p>natural), and different body part (focusing on the quality sensations on the shoulders, for example).</p> <p>Once this exercise is completed, students will break off in small groups and discuss what sensations were stimulated and how the four qualities of movement can help prepare us as actors prepare a character for a performance. We will then discuss this as a class.</p> <p>Closure: After the “Guided Practice/Strategies”, students will once again be put into groups and discuss what sensations they experienced, if/how music helped stimulate different sensations with these four qualities, how this can help prepare a character for a performance, and how using different tempos on the same quality can communicate different messages to different people. We will then discuss this as a class. (NOTE: This also supports TH: Pr5.1.III and TH: Re8.1.III)</p> <p>They will then write the following in their journals:</p> <ol style="list-style-type: none"> 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 <p>Ask students what questions they have!</p>		<p>spend 3 minutes with each quality – but reproducing them only in your imagination.</p> <p>NOTE: This will be done daily as a homework assignment – using the same character so you can get really familiar and comfortable with the character prior to doing a scene with the character next class.</p> <p>Bring your character and quality/tempo with you next class (with these also capable of being reproduced in your imagination) and be ready to create or improvise a short scene with your character and classmates’ character using your chosen qualities/tempos being reproduced in the imagination. Be prepared - you will be asked to do the scene with two contrasting tempos.</p>
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	Time Duration: 1.5-2 hours for the whole lesson		
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“Bell Ringer” Step by Step Process:

“Purpose: A calming, silent game to help kids regain focus and work together. Great to play after a high-energy exercise, or at the beginning of a class if kids come in with super high energy (commonly the case for after-school programs!)

Procedure:

1. Students stand in a circle, hold hands, and close their eyes.
2. The instructor begins a pulse by lightly squeezing the hand of one of her neighbors.
3. Once that person feels the pulse, she squeezes the hand of her neighbor, and so on, and so on until the pulse returns back to the instructor.
4. This should all happen silently.

NOTES:

- If a student makes a sound or a giggle, consider starting over again until they can do it with complete control.
- For older students, consider sending two pulses around in same direction. Then send two pulses around in opposite directions.”

“Pass the Pulse” game retrieved from: <https://bbbpress.com/2014/06/drama-game-pass-pulse/#:~:text=Purpose%3A%20A%20calming%2C%20silent%20game,for%20 after%2Dschoo%20programs>

“Anticipatory Set” Step by Step Process:

“2. Changing the Tempo

A fun warm-up game where students explore the different speeds people operate at.

Age: 8 plus.

Skills: Creating a character, imagination, and movement.

Participants: This exercise can be done alone or in a group.

Time: 5–15 minutes.

You’ll need: A room big enough for students to walk around in.

How to: Students find a space in the room, and the teacher explains how different people move at different speeds. Ask the students to think of someone they know who moves around at top speed and someone they know who moves around very slowly. Now explain that they are going to move around the room at different speeds, which will vary depending on what number the teacher calls out.

If the teacher calls out number one, students will move at a very slow speed, and if the number ten is called out, they will move at a fast pace. Students then add a character inspired by the speed. If number two is called out, for example, a suitable character might be a person who is at ease on holiday at the beach or a person who isn’t very enthusiastic about going somewhere.

Then, if the number eight is called, the actor might walk around the room quickly as if they are late for a meeting or excitedly on their way to the gates at Disney. Running isn’t allowed in this exercise, even when the number ten is called; a fast walk is the maximum speed allowed. The teacher calls out all the different numbers, asking students to come up with characters and situations for each number.

Ask the students to choose their favorite character and speed from the ones they just experimented with. Some students may choose a slow character, number one or two, and others may choose a fast one, nine or ten. Ask the students to walk around the room as their chosen character. Instantly, the diversity of speeds will create an interesting scene and annoyances, and conflicts emerge as people get in each other’s way.”

NOTE: I will also take this a step further by having students walk around the room interacting as their chosen characters.

“Changing the Tempo” game retrieved from: <https://www.theatretrip.com/acting-exercises-for-teenagers/>.

“Model” Step by Step Instructions from Chekhov’s “To the Actor on the Technique of Acting” book (pages 8-12):

“Molding” – “As before, make strong and broad movements with your whole body. But now say to yourself: ‘Like a sculptor, I mold the space surrounding me. In the air around me I leave forms which appear to be chiseled by the movements of my body.’ Create strong and definition forms. To be able to do this, think of the beginning and the end of each movement you make. Again say to yourself: ‘Now I begin my movement which creates a form’, and, after completing it: ‘Now I finished it; the form is there.’ Along with this, think and feel your body itself as a movable form. Repeat each movement several times until it becomes free and most enjoyable to fulfill. Your efforts will resemble the work of a designer who, again and again, draw the same line, striving for better, clearer and more expressive form. But in order not to lose the molding quality of your movement imagine the air around you as a medium which resists you. Also try the same movements in different tempos. Then try to reproduce these movements by using only different parts of your body: mold the air around you with only your shoulders and shoulder blades, then with your back, your elbows, knees, forehead, hands, fingers, etc. In all these movements preserve the sensation of strength and inner power flowing through and out of your body. Avoid unnecessary muscular tension...When coming in contact with different objects, try to pour your strength into them, to fill them with your power. This will develop your ability to handle the objects (hand props on the stage) with utmost skill and ease. Likewise, learn to extend this power to your partners (even at a distance); it will become one of the simplest means of establishing true and firm contacts with those on the stage, which is an important part of the technique and will be dealt with later. Spend your power lavishly; it is inexhaustible, and the more you give, the more it will accumulate in you. Conclude this exercise (as well as Exercises 4, 5, and 6) with an attempt to train your hands and fingers separately. Make any natural series of movements; take, move, life up, put down, touch and transpose different objects, large and small. See to it that your hands and fingers are filled with the same molding power and that they, too, create forms with each movement. No need to exaggerate your movements, and no need to be discouraged because at first they may look slightly awkward and overdone. An actor’s hands and fingers can be most expressive on the stage if well developed, sensitive and economically used. Having acquired sufficient technique in doing these molding movements, and experiences pleasure in making them, next say to yourself: ‘Every movement I make is a little piece of art, I am doing it like an artist. My body is a fine instrument for producing molding movements and for creating forms. Through my body I am able to convey to the spectator my inner power and strength’. Let these thoughts sink deeper into your body. This exercise will constantly enable you to create forms for whatever you do on the stage. You will develop a taste for form and will be artistically dissatisfied with any movements that are vague and shapeless, or with amorphous gestures, speech, thoughts, feelings, and will impulses when you encounter them in yourself and others during your professional work. You will understand and be convinced that vagueness and shapelessness have no place in art” (Chekhov, pg. 8-10).

“Floating” – “Repeat the wide and broad movements of the previous exercises, utilizing the whole body; then switch to the simple natural movements, and finally exercise with your hands and fingers only. But now awaken in yourself still another thought: ‘My movements are floating in space, merging gently and beautifully one into another’. As in the previous exercise, all the movements must be simple and well-shaped. Let them ebb and flow like big waves. As before, avoid unnecessary muscular tension, but, on the other hand, do not let the movements become weak, vague, unfinished or shapeless. In this exercise imagine the air around you as a surface of water which supports you and over which your movements lightly skim. Change tempos. Pause from time to time. Consider your movements as little pieces of art, as with all exercises suggested in this chapter. A sensation of calm, poise and psychological warmth will be your reward. Preserve these sensations and let them fill your whole body.” (Chekhov, pg. 10-11).

“Flying” – “If you have ever watch flying birds, you will easily grasp the idea behind these next movements. Imagine your whole body flying through space. As in the previous exercises, your movements must merge into each other without becoming shapeless. In this exercise the physical strength of your movements may increase or diminish according to your desire, but it must never disappear altogether. Psychologically you must

constantly maintain your strength. You may come to a static position outwardly, but inwardly you must continue your feeling of still soaring aloft. Imagine the air around you as a medium which instigates your flying movements. Your desire must be to overcome the weight of your body, to fight the law of gravity. While moving, change tempos. A sensation of joyful lightness and easiness will permeate your entire body. Start this exercise, too, with wide, broad movements. Then proceed to natural gestures. While carrying out the everyday movements, be sure to preserve their truthfulness and simplicity” (Chekhov, pg. 10-11).

“Radiation” – “Begin this exercise, as always, with the broad, wide movements of the previous exercises, then go into the simple, natural movements next suggested. Lift your arm, lower it, stretch it forward, sideways; walk around the room, lie down, sit down, get up, etc.; but continuously and in advance send the rays from your body into the space around you, in the direction of the movement you make, and after the movement is made. You may wonder perhaps how you can continue, for instance, sitting down after you have actually sat down. The answer is simple if you remember yourself as having sat down, tired and worn out. True, your physical body has taken this final position, but psychologically you still continue to ‘sit down’ by radiating that you are sitting. You experience this radiation in the sensation of enjoying your relaxation. The same with getting up while imagining yourself tired and worn-out: your body resists it, and long before you really get up you are already doing it inwardly: you are radiating ‘getting up’ and you continue to get up when you are already standing. Of course, this is not to suggest that you must ‘act’ or pretend to be tired during this example. It is merely an illustration of what might happen in a real-life circumstance. In this exercise this should be done with every movement that comes to a physically static position. Radiation must precede and follow all your actual movements. While radiating strive, in a sense, to go out and beyond the boundary of your body. Send your rays in different directions from the whole body at once and afterward through its various parts – arms, hands, fingers, palms, forehead, chest and back.... Fill the entire space around you with these radiations. (Actually it is the same process as sending out your power, but has a much lighter quality. Also be alert to the subtle differences between flying and radiating movements, until practice makes them easily apparent to you). Imagine that the air around you is filled with light. You must not be disturbed by doubts as to whether you are actually radiating or whether you are only imagining that you are. If you sincerely and convincingly imagine that you are sending out rays, the imagination will gradually and faithfully lead you to the real and actual process of radiating. A sensation of the actual existence and significance of your inner being will be the result of this exercise. Not infrequently actors are unaware of or overlook this treasure within themselves, and while acting rely far more than necessary upon merely their outer means of expression. The use of outer expressions alone is glaring evidence of how some actors forget or ignore that the characters they portray have living souls, and that these souls can be made manifest and convincing through powerful radiation. In fact, there is nothing within the sphere of our psychology which cannot thus be radiated. Other sensations you will experience will be those of freedom, happiness and inner warmth. All these feelings will fill your entire body, permeating it and making it more and more alive, sensitive, and responsive” (Chekhov, pg. 11-13).

ASSESSMENT CHECKLIST

Homework Evaluation Checklist:

- 1) Student demonstrates the ability to create a character based their chosen quality and two contrasting tempos and completes this assignment along with the daily journaling assignment (TH: Pr5.1.III).

- 2) Student demonstration of the understanding and application of quality/tempo (and reproduction of these in the imagination) to help the actor fully prepare a character for a performance and how different qualities and tempos can communicate different messages to different people by performing a created or improvised scene with a classmate next class and performing the scene with a “reproduced in the imagination” quality with two contrasting tempos (TH: Pr5.1.III, TH: Re8.1.III).

Molding: “Imagine the air around you as a medium which resists you...when coming in contact with different objects, try to pour your strength into them, to fill them with your power”
(Chekhov, pg. 9)

Floating: “Imagine the air
around you as a surface of
water which supports you
and over which your
movements lightly skim”
(Chekhov, pg. 10)

Flying: “Imagine your whole body flying through space...imagine the air around you as a medium which instigates your flying movements. Your desire must be to overcome the weight of your body, to fight the law of gravity”
(Chekhov, pg. 11)

Radiating: “While radiating strive, in a sense, to go out and beyond the boundary of your body. Send your rays in different directions from the whole body at once and afterward through its various parts – arms, hands fingers, palms, forehead, chest and back...if you sincerely and convincingly imagine that you are sending out rays, the imagination will gradually and faithfully lead you to the real and actual process of radiating” (Chekhov, pg. 12)