

Teacher: Taylor Meng	Date: 9/24/21	Subject: Theatre	Grade Level: 7 th
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Lesson Title: Meisner Technique – The Working Reading

In this lesson, the teacher will inform and guide the students through exploration of Meisner's working reading activity. The teacher will explain the concept to the class. Then, the students will choose a two person scene from the *Romeo and Juliet*. Once these scenes are chosen, the students will work through the working reading in front of the class taking feedback from the teacher and their classmates as they work. The students will then analyze what was about this exercise was helpful, unhelpful, and what can be applied to their work within *Romeo and Juliet*.

Common Core Theatre Standards:

TH: Pr5.1.7

- a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

TH: Re8.1.7

- a. Identify the artistic choices made based on personal experience in a drama/theatre work.
- b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.
- c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.

Materials Needed:

- o Notebooks/Binders with Loose Leaf
- o Pencils/Pens
- o Laptops
- o Open Space
- o *Romeo and Juliet* Script (online)
- o Working Reading Exercise Directions

Student Friendly Lesson Objective (Purpose) I can...	Teacher Activities (Teacher Strategies)	Student Activities/Differentiated Instruction	Assignments
<ul style="list-style-type: none"> o I can “really talk” and “really listen” in order to work off of my partner within the scene. 	<p>Anticipatory Set:</p> <ul style="list-style-type: none"> o As the students enter the classroom, they will take out their notebooks/binders. <p>On the board, the</p>	<p>Guided Practice/Strategies (You Do):</p> <ul style="list-style-type: none"> o The students will choose their partner and scene from <i>Romeo and Juliet</i>. Once this is done, the 	<p>Bell Ringer:</p> <ul style="list-style-type: none"> o See Anticipatory Set <p>Remediation:</p> <ul style="list-style-type: none"> o As the students work, the teacher will

<ul style="list-style-type: none"> I can identify, analyze, and discuss artistic choices presented based on my personal experiences, cultural experiences, and personal preferences and beliefs. 	<p>journal prompt will read:</p> <p><i>Describe a time where you felt like you were <u>really</u> talking and listening to a friend or a family member? What made this conversation different from others? How did you know the other person was <u>really</u> listening to you?</i></p> <ul style="list-style-type: none"> Once all students have entered the classroom, the students will have 10 minutes to answer this prompt. <p>Essential Questions:</p> <ul style="list-style-type: none"> How can I use my lines to <i>really</i> talk to and listen to the other character? <p>Input (I Do):</p> <ul style="list-style-type: none"> The teacher will lead a discussion based on the journal prompt asking the students what their answers were in order to find commonalities. The teacher will explain that today we will be using one of each student's scenes from <i>Romeo</i> 	<p>class will begin to work through the exercise one pair at a time while everyone else watches and takes notes based on what they observe.</p> <p>Assessment Checklist:</p> <ul style="list-style-type: none"> Did I work off of what my partner gave me in the scene? Did I refrain from censoring my responses even when I felt like my response was not "appropriate" for the scene? Did I take my time working through the scene? Did I talk to my partner and not my script (did I keep my face out of my book)? Did I give my partner my full attention? <p>Independent Practice/Activities:</p> <ul style="list-style-type: none"> Each pair will work through the Working Reading Exercise. After each scene, the class will discuss what they saw in the student's work. The pair that preformed the scene will also explain what they found while reading. 	<p>monitor progress and intervene when help is needed and when concepts need to be re-explained.</p> <p>Enrichment:</p> <ul style="list-style-type: none"> Each student will choose their own scene and partner that suits their comfort level and personal experience. The student's will receive feedback and assessment based on their background in theatre. Each student can choose how to present their work (standing vs. sitting) based on their physical abilities/comfort. <p>Daily Writing Assignment:</p> <ul style="list-style-type: none"> The journal prompt bell ringer assignment will serve as their daily writing assignment as well as the exit ticket at the end of class. <p>Assessment / Evaluation:</p> <ul style="list-style-type: none"> The Working Reading Exercise will
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	<p><i>and Juliet</i> to practice the concept of a working reading.</p> <ul style="list-style-type: none"> ○ The teacher will pass out the directions to the Working Reading Exercise (attached below) and read over these directions with the class. <p>Model (We Do):</p> <ul style="list-style-type: none"> ○ Once the students and the teacher have gone over the directions, the teacher will model an example scene of the exercise from <i>Romeo and Juliet</i> with a student volunteer. <p>Check for Understanding:</p> <ul style="list-style-type: none"> ○ After modeling, the teacher will ask if there are any questions about the exercise. ○ The teacher will give the students time to choose a partner and a scene monitoring their work as they do so. <p>Closure: At the end of the hour, the teacher will ask the students to analyze and write down</p>	<ul style="list-style-type: none"> ○ The students will use their own personal experience, cultural backgrounds, and their own preferences and beliefs to respond to their classmates with compassionate rigor. ○ The performing students will also answer the above stated questions to see if their work was accurately displayed to their fellow classmates. 	<p>serve as the summative assessment for this lesson.</p> <ul style="list-style-type: none"> ○ The questions asked and the teacher monitoring the discussions within pairs before the exercise begins on the whole-class level will serve as the formative assessment throughout the lesson. <p>Homework:</p> <ul style="list-style-type: none"> ○ If not completed in class, the students will continue to prepare their Working Reading Exercise at home in order to present the following day.
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	<p>in their notebooks/journals what about this exercise was helpful, unhelpful, and what can be applied to their future work within the play <i>Romeo and Juliet</i>.</p> <p>Time Duration: 1 hr 30 min.</p>		
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CHAPTER SIX: THE WORKING READING

The next stage of working with your partner on the scene is called a “working reading.” You no longer read the scene syllable by syllable — that phase of the work is finished.

HERE'S THE WAY TO DO A WORKING READING:

1. Sit at the table directly across from your partner.
2. Have your script in front of you. Hold the script in one hand and with the pointer finger on the other hand, keep track of where you are on the page so that when you need to, you can easily find your place.
3. Without saying anything, get in contact with your partner. Just be with each other for a few moments.
4. Whoever has the first line will go down to the script and get some words. Get as many as you can remember. Then, look back at your partner and, with those words, talk to your partner. Then, go back to the page and get some more words and, once again, look back at your partner and talk to your partner. Do this until you have spoken the entire line.
5. Then the other person goes down to their script, gets some words, looks back at the partner and speaks.
6. Continue through the entire scene in this manner.

GUIDELINES:

The aim of the working reading is what I call, “really talk / really listen.” You must really talk to your partner and you

must really listen. This is the beginning of “working off” each other — which requires that you are available and responsive.

Do not censor your responses because you think they are not “appropriate” to the scene. You have an impulse to laugh? Laugh. You have an impulse to shout out? Shout out.

You mustn’t force anything to happen. Give yourself the freedom to see where the scene takes you as you listen to and work off of your partner.

Do not rush this reading. Take your time. “Pace” or “Picking up your cue” is the last thing in the world that should be on your mind.

Do not talk to your script. Get as many words as you can remember, look up and speak to your partner.

When your partner is speaking, be sure to give him your full attention. You must not be looking down into your script preparing to say your next line. If you do that, you are no longer really listening.

Don’t worry about remembering the entire line. Get as many words as you can and talk to your partner. When you run out of words, go back down and get more words. This is where having your finger on the place where you left off is very helpful.

