

Objectives and The Other in Monologues

Description: Students in Theatre II will present monologues one by one followed by constructive feedback regarding incorporation of objectives and considering the other—or person(s) they are talking to—in the piece they are performing.

Subject Matter: Acting, Character objectives, Neil Simon monologues, The Other

Rationale: This content is imperative for all performers in theatre arts to understand in order to fully know who they are talking to, why they are talking to them and what they want in that moment. This aspect is important for understanding what their character has to contribute to the overall storytelling of the play.

Materials Needed: Written down monologues written by students last week

Objectives: By the end of this lesson, students will be able to...

- Define what the “objective” and “other” is in acting
- Display what a good audience member looks like
- Perform their monologues incorporating acting techniques discussed
- Critique fellow students in a positive and constructive manner

Preset: tables and chairs are in the middle of the room, students are facing towards the performance space (an elevated stage area) in the classroom

TEKS: T2.2.C, T2.5.A, T2.5.B

Lesson

Activities and Timeframe: (45 minutes)

Check-in (5-10 minutes)

Emmett: As you come in, let's form a circle in the performing space. Since I'm still learning names and my goal is to always address you by your names when we are working on acting skills as we will today, we're going to go around and say 1) our names 2) our grade and 3) one thing you know/like about performing on stage

Students go around and list these things then the class will discuss the agenda

Transition

So we know a few things about performing it seems, do we know what it looks like to be a good audience member? I will shuffle your turned in written monologues and call out a name. Who ever I call out first can stay on stage and the rest can show me what a good audience member looks like as we get ready to run monologues.

Running Monologues (25 minutes)

ST begins with a simple run of student monologues and ST provides feedback after each with various questions/prompts:

Who are you talking to in this moment?

This is known as your “Other” consider where they are in the room, how they might be responding to you and what you are saying/doing.

What do you want?

This is known as your “Objective” which is the drive behind everything your character does. As an actor you should have a reason behind the things you do. If “acting is reacting” as some say, then think about what you are reacting to during this monologue

Transition

Promote student involvement in feedback process. *Since we won’t have time to get to everyone’s monologues in one class, consider notes you were given that were helpful. What were examples? Why were they helpful to you as an actor?*

Student audience member practice giving feedback (5 minutes)

Ask students in the audience to provide a note once they have watched the ST model ways of giving constructive, positive feedback that is useful for that actor.

Remember to please give your peers notes that are useful and centered around what they can try to do to improve. Critiques are great! You want to be conscience of how you are helpful or hurtful to someone taking a risk by performing in front of others.

Closing (Estimated Time):

Great work today everyone. I’ve written notes on your monologue sheets so take them home and look them over for next time.

Extension Activity/Homework (if any):

No homework assigned, but ask students to review the notes from today that ST wrote down so they are ready to perform again next class

Contingencies:

If class runs short—discuss feedback practice next class. If there is extra time—extend the discussion on feedback etiquette

