

LESSON PLAN OUTLINE

Name: Emilia Dvorak

Title of Lesson: Uta Hagan- Re-creating Physical Sensations

Grade Level: Introductory High School Levels

Lesson Purpose/Rationale/Essential Question:

This lesson serves as a 35-to-40-minute introduction to Uta Hagen with an emphasis on her 5th Exercise- Re-creating Physical Sensations. Students apply the concept of endowment by exploring, presenting and reflecting on physical sensations, stemming from truthful behavior and personal awareness. This lesson, although written for Introductory High School, is structured for “all walks of life,” and ranges from entire class participation to opportunities for confident performers.

Prior Knowledge Required:

Ideal but not necessary- some acting classes/experience

Having read the section of *A Challenge for the Actor* I have provided

At least one hour spent exploring the exercise from the reading

Learning Standards:

Drama Illinois State Standard

TH:Cr3.1. b. Explore physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

National Core Arts Theatre Standard

TH:Pr5.1.I. a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

Learning Objectives:

1. The Learners will be able to explore physical sensations through endowment
2. The Learners will be able to discuss the choices they have seen or made in performance

Assessment: (Formative)

I will observe the actors present three physical sensations in a short presentation

We will discuss these presentations as a class, identifying and assessing the choices made

Teacher Materials/Preparation:

PowerPoint of Uta Hagen Biography

Print outs of Exercise #5 (handed out at least a week beforehand)

Cups, Water (number of students in class)

Student Materials:

Objects needed for their presentations

Bibliography:

A Challenge for the Actor- Uta Hagan

Respect for Acting- Uta Hagan

Motivation and Anticipatory Set:

<i>Activity/Method Title</i>	<i>Time</i>	<i>Description/Procedure</i>
<i>Introduction/Anticipatory Set:</i> <i>This is not a cup of water</i>	5 minutes	Students will have a cup of water waiting at their desks with a water bottle. I will guide the students through sensory scenarios, describing various things their water is not. Students will drink and react to each <i>Ex: “This is not a cup of water, this is...”</i> -a cup of lemonade that someone forgot to put sugar in -a cup of hot cocoa - a cup of coffee (the water bottle is now a bottle of expired milk)
<i>Transition:</i> From your reading, you know that we have just endowed this water with various other qualities provoking different associations and reactions. This method was part of Uta's work centered on realism and authenticity. This chapter you have read is one exercise based on a technique she has developed from her experience as an actor and as a teacher. (At this point I will ask how many students are ready/would like to volunteer for the exercise so I can gauge time appropriately)		

Procedure:

<i>Activity/Method Title</i>	<i>Time</i>	<i>Description/Procedure</i>
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<i>Learning Activity/ Method #1:</i> <i>Uta Hagan PowerPoint</i>	<i>7 minutes</i>	<i>“Before we begin our Activity, I would like to tell you some more about Uta Hagan.”</i> I will present a PowerPoint introducing Uta and her key ideas.
<i>Transition: “Now that we know a little bit more about her theory, we can move on to the exercise.”</i>		
<i>Learning Activity/ Method #2:</i> <i>Exploring Physical Sensations: Presentations and class discussion</i>	<i>25 minutes</i>	Volunteers will present their work
<i>Learning Activity/ Additional Option:</i> <i>Exploring Physical Sensations Video</i>	<i>8 minutes</i>	If I do not get many volunteers, I will have a back-up video to show before closing discussion. https://www.youtube.com/watch?v=SseJhOPV9nY (1:08:55 - 1:16:12)

Closure

<i>Activity/Method Title</i>	<i>Time</i>	<i>Description/Procedure</i>
<i>Closure Option #2:</i> <i>Questions and Discussion</i>	<i>5 minutes</i>	After each presentation, discuss the physical sensations we saw, asking open-ended questions to the actors about their experience with the exercise. When time is almost up, I will ask if anyone wants to share some of their key takeaways from the exercise or the reading and ask how they think self-observation might benefit their work as actors.

		I will thank everyone for their work and end the class.
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Assignment/Homework:

Students will receive a copy of Exercise #5 to read before the lesson as their “homework”

Theory and your lesson:

This lesson is centered on Uta Hagans acting theories, specifically endowment and personal awareness. Students present recreations of physical sensations in a presentation based on their awareness of physical behavior.

This lesson incorporates Developmentally Appropriate Practice by allowing students to engage in this lesson at varying levels of comfort and experience. This workshop encourages all students to explore work rooted in authenticity and personal experience, but by asking for volunteers in the main activity, I am acknowledging students risk-taking thresholds. The observation and discussion portion allows all students to participate meaningfully at their comfort level.

Accommodations

Students may receive Exercise #5 in print or digital format based on their preference. I will give students the reading, in whichever way is preferable, at least a week before the workshop.

Multiple methods of engagement are offered in this lesson, including a whole class warm up, a teacher-led visual presentation, volunteer performance, discussion, and optional video. These options allow the lesson to be modified for students with anxiety or processing differences.

Reflection: (Due no later than one week within the teaching of this lesson. Your grade for the teaching will not be recorded until the reflection has been received.)

Using your rubric for your assessment tool, determine how successful your students were in learning what you taught. What will you do differently next time?