REMOTE COMPETITION TOOL KIT FOR TEACHERS

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Shakespeare Teacher Tool Kit: Introduction

Preparing for the annual English-Speaking Union Shakespeare Competition can provide you with a host of compelling opportunities in which you can engage your students with the works of Shakespeare through performance. You may choose to do an in-depth study of one play, contextualizing the ESU-selected monologues from that play. Alternatively, you may choose to study the ESU-selected monologues from multiple plays, examining Shakespeare's use of themes, character, and language, exploring the breadth of Shakespeare's works. By employing exercises from the Globe Theatre, cinematic technique, and practitioners in the fields of English and Drama, you can choose the pedagogical tools that best fit the needs and interests of your students—and in face-to-face and virtual modes of teaching:

*live performance and cinematic exercises that allow students to dramatize language and story while also developing independent performance skills once the scaffolds have been removed

--exercises will unpack elements such as characterization, mood, tone, plot, style, point of view, eyeline match, and gestures

*tools for memorization, pacing, and repetition that bolster reading, writing, speaking, listening, and collaborative skills

*activities that work well for remote and face-to-face learning and that integrate the work of the contest not merely as a supplemental activity but as an integral part of English, history, speech and debate, and drama classes and clubs

*performance tips that not only prepare students for the competition but also amplify student voices in a variety of spaces, platforms, and genres

*approaches that are easily transferable across texts and that emphasize the cyclical nature of the skills developed during the learning process

Formative Rubric:
A helpful, formative rubric to use with your students can be:

Huh? ***What's going on in this text?***
Hmmm… ***I'm starting to see and understand what I didn't understand before.***
Hahaha! ***Yes, now I get it—and I'm going to share my understanding with others.***

This descriptive, non-evaluative rubric can provide students with the kind of feedback that they might need to practice and develop their understanding of Shakespearean texts. The guideline can also inform teachers on ways to shift, broaden, or deepen instruction with students.

ESU USA NATIONAL SHAKESPEARE COMPETITION

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I. GETTING STUDENTS ON THEIR FEET. (HUH?)

How to Begin Unpacking a Text

In any performance-driven activity, students will physically need to get on their feet to experience and embody the text—even (and, perhaps, especially) in a virtual classroom. The following activities can be viewed as pre-reading activities, but some can work just as well when they are revisited as during-reading, preparing-for-performance, and post-reading exercises and explorations.

-STORY WHOOSH (Emphasis: Listening, Collaboration, Speaking—if student-led) [Globe Theatre]

"Story Whoosh" is an engaging way to provide students with the storyline of a text. First, find a plot synopsis of the play. A good resource for synopses can be found at: https://www.folger.edu/shakespeares-works. Before you begin reading the play, get students immediately involved with this interactive summary. If you're delving into one play, you can do "Story Whoosh" in its entirety or break this activity into summaries that can be used throughout the course of the reading. If you're diving into monologues from several different plays, you might consider using "Whoosh" as a way to zero in on a specific scene that helps to situate the monologue. This activity might best be teacher-led first and student-led thereafter.

Directions:

The whole group stands or sits in a (socially-distant) circle if face-to-face. If virtual, ask students to stand whenever called upon. Explain that everyone will have an opportunity to participate in the telling of a story by becoming characters or even objects in the tale. If at any time you say, "Whoosh!," the characters/objects should quickly return to their places/sit down. Begin the narrative, and as soon as a key character, event, or object is mentioned, indicate the first student to step into the circle to make a shape or pose. If two or more characters are introduced, then they can step in at the same time (again, with respect to social distancing).

As more characters are introduced, move around the circle/list of virtual participants so that all the students are given a chance to take part. This means that different students get to play the same character at various times, and everyone gets a chance at trying several roles, regardless of gender. If appropriate, the whole group can take part at once—for example, as a court or army. The story continues to be told with more students stepping in as required so that a tableau is quickly built up. Any time that the activity inside the circle becomes too lively, possibly congested, or confused, simply wave your arms, say "Whoosh!," and everyone returns to their original places. We can extract many teaching opportunities from the frozen images that the group creates and then use these images to deepen understanding of language, themes, and character.

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**What do the images tell us about the story?*
**What might the characters want to say?*
**Do the images remind us of people we know/situations we've been in?*

-PUNCTUATION AND BREATHING (Emphasis: Speaking, Listening, Collaboration, Reading)

Explain to students how punctuation marks are akin to notations in music. They indicate a place for a new thought, how long a breath should last. Shakespeare uses punctuation and moments for breathing for emotional, physical, and dramatic effect. Even though students can read sitting down, ask them to stand up to think on their feet.

Types of Punctuation:

Full Stop

Full stop punctuation (period, exclamation, question mark) occur at the END of the verse line. This punctuation indicates a stop in thought.

If you see a question mark, expect an answer.

If a period or exclamation point, formulate your next thought before proceeding.

Full breaths should be taken. Take as long as you wish to fill your lungs. Often referred to as "end stops" or a "coffee break."

Mid Stop

Mid stop punctuation found in the middle of the verse line. It signals a change.

DO NOT BREATHE.

Change your energy for the next thought with strong and immediate intent.

Make your choice to proceed quickly, launching ahead in the next thought.

Ask your scene partner to interject at these points.

Commas

Commas mark the end of a phrase of thought. They indicate THINKING.

If found at the end of a verse line, keep the energy up, and take a quick catch breath.

If found in the middle of a verse line demand a lift in tone, but do not take a breath.

Colons & Semicolons

Both of these notations mark the end of a phrase or thought, but do not mark the conclusion of the main idea. Only a Full Stop tells the actor to end. Colons and semicolons tell the actor that a new phrase of thought is coming and s/he/they will need a shift in energy to make that thought clear.

Take a quick breath, and you'll accomplish this change.

Often called "gear shifts."

Directions:

Choose a monologue for the class, or have students bring their own monologues. If you choose a whole-class monologue in a face-to-face class, you can begin a choral reading of the text—creating a safe space in which students can hear the pauses together. Virtually, choral readings can be trickier because of the lag time; however, they can still be done. Guide students through the text, while students are muted, but ask them to say the text aloud along with you, standing, of course. You could also place students in breakout rooms and ask them to take turns listening and speaking by switching at each punctuation mark. Practicing with a whole-class monologue first can prepare students for what to expect before working with partners either in face-to-face or virtual breakout rooms.

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**What impression do you have of the character(s)?*

**What pauses or continuations helped you make those decisions?*

-SCULPTURE/SCULPTOR (Emphasis: Speaking, Listening, Collaboration, Reading) [Globe Theatre]

Directions:

"Sculpture/Sculptor" can be done immediately after "Punctuation and Breathing"; moreover, this activity works well in virtual or face-to-face settings. Ask one student to be the sculpture, the other to be the sculptor. The sculptor reads through script—and without touching the sculpture—the sculptor "sculpts" the partner by telling them how to move. (i.e., Lower your hand. Point your fingers.) After the partners have sculpted their monologues, ask them to go through a few poses to share in the virtual or physical classroom. Be prepared to discuss choices.

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**What impression do you have of the character(s) with the addition of movement?*

**What pauses or continuations helped you make those decisions?*

-PARTNER FREEZE FRAME WITH LINES FROM THE TEXT (Emphasis: Speaking, Listening, Collaboration, Reading) [Globe Theatre]

Directions:

If you would like a smooth and quick extension of the "Sculpture/Sculptor" activity, ask students to choose a favourite scene from their "Sculpture/Sculptor" work while also selecting accompanying lines from the text. Then "Freeze Frame" the pose. A gallery walk of "Freeze Frame" poses can be used in place of the series of poses from "Sculpture/Sculptor"—especially if time is a factor and classes are large.

Possible questions to guide students during and after the activity:

**What impression do you have of the character(s) with the addition of movement?*

**What pauses or continuations helped you make those decisions?*

**Why did you choose the lines and adopt the pose that you did?*

II. KEEPING STUDENTS ON THEIR FEET. (HMMM…)

How to Continue Unpacking a Text

Whether you have chosen to explore a series of monologues from different plays or a number of monologues from the same play, keep performance at the thrust of student learning. The following activities can be used to facilitate student understanding in a multifaceted, engaging manner. You may also consider returning to "Story Whoosh," "Freeze Frame," or another pre-reading activity for continuity and ease when approaching new texts or probing a passage.

-CONSONANTS AND VOWELS (Emphasis: Speaking, Listening, Collaboration) [Globe Theatre]

Consonants and vowels allow students to see the importance of how actors communicate tone and set the mood for the audience through language.

Directions:

Ask pairs of students to choose "A" or "B" without telling them what "A" or "B" will be doing. (If you have an odd number, you will have two "B's" in the trio.) Then tell Character A to befriend Character B ***only by using vowel sounds****. Then the same is done with consonants. The exercise is repeated, but this time the objective is to pick a fight. This activity can be done virtually in breakout rooms or in a face-to-face classroom with heed to social distancing.*

After students have laughed about their vowel friendships and consonant fights, you might want to do a dramatic reading (teacher- or student-led) with the following excerpts:

> O woe! O woeful, woeful, woeful day!
> Most lamentable day, most woeful day
> That ever, ever I did yet behold!
> O day, O day, O day, O hateful day!
> Never was seen so black a day as this.
> O woeful day, O woeful day!
> *(Romeo and Juliet,* 4.5.49-54*)*

> All the infections that the sun sucks up.
> From bogs, fens, flats, on Prosper fall and make him
> By inch-meal a disease! His spirits hear me
> *(The Tempest,* 2.2.1-3)

Remind students about their work on vowels and consonants—and feel free to revisit this exercise—as students continue to listen to and perform their monologues and other passages of texts.

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**What sounds are being emphasized in this passage? Why?*
**How can these sounds help actors communicate tone effectively?*
**How can these sounds help the audience understand mood?*

-POINTING WITH PRONOUNS (Emphasis: Speaking, Listening, Collaboration, Reading)[Globe Theatre]

Concentrating on the power of pronouns allows students to think about character motivation and focus during performance.

Directions:
Give the students a cut piece of text and have them alternate lines. This exercise, of course, can be done with more than one character in a scene, but also works splendidly with monologues. Each time students encounter a pronoun, they should point to the person in the scene in which the pronoun refers. If the pronoun refers to a character or place outside of the scene, they should point to a place on the wall of the room—a different point for each different character or place. Students can practice this exercise in breakout rooms or in various parts of a classroom before presenting to an entire class, or a pair of brave students can approach the work before the class as a whole with the same or a different text.

Before students plunge into the "Pronoun" activity, you might want to ask for volunteers with one or both of the following excerpts:

Demetrius
I love thee not, therefore pursue me not.
Helena
You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel: leave you your power to draw,
And I shall have no power to follow you.
(*A Midsummer Night's Dream*, 2.1.564-573, with cuts)

Titania
Set your heart at rest:
The fairy land buys not the child of me.
His mother was a votaress of my order:
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side,
And sat with me on Neptune's yellow sands,
But she, being mortal, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.
(*A Midsummer Night's Dream*, 2.1.491-507, with cuts)

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**What have you understood about whom the character was speaking to?*
**What have you understood about what the character speaking wanted to achieve?*
**What does this tell us about the characters and their preoccupation at this moment in the play?*

-SMACKING THE LINE (Emphasis: Speaking, Listening, Collaboration, Reading) [Globe Theatre]
When students play with the "Smacking the Line" exercise, they begin to evaluate power shifts and dynamics in language. The physicality of smacking the paper, or, if reading from a screen, slapping a table, can allow students to pick up on subtext and make inferences about character motivation.

Directions:
Working with partners, students may either alternate lines or take turns with the entire passage—smacking the paper each time they say (or hear) a word that they enjoy or that helps their character achieve their objective.
Before students plunge into the "Smacking the Line" activity, you might want to ask for volunteers with the following excerpt as an example:

Beatrice
Is he not approved in the height a villain
that hath slandered, scorned, dishonored my
kinswoman? O, that I were a man! What, bear her in
hand until they come to take hands, and then, with
public accusation, uncovered slander, unmitigated
rancor—O God, that I were a man! I would eat his
heart in the marketplace.

(*Much Ado About Nothing*, 4.1.315-321)

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)
**Who has the power at this moment in the play?*
**Why did you emphasize the words that you did?*
**What impressions do you have of the character(s) in this scene?*
**What did your partner emphasize that you did not?*

-DID YOU JUST SAY? (Emphasis: Speaking, Listening, Collaboration, Reading) [Globe Theatre]

Immediately after the "Consonants/Vowels," "Smacking the Line," and "Pointing with Pronouns" exercises, you could ask students to continue their pursuit of character motivation and playful line delivery by taking a closer look at inference and shifts in tone. "Did You Just Say" not only pushes the previous work on language and character further, but it also helps to consolidate their work by employing a combination of any of the previous activities into this activity.

Directions:

Working with the same or a different text, ask students to work in pairs—either in breakout rooms or in a physical classroom accounting for adequate space. Each time the speaker delivers a line of text that the listening student finds interesting, the listening student interrupts with, "Did you just say?"—repeating back the line in various tones of voice. This exercise works well with monologues and other pieces of text with dialogue exchanges. As students will, ultimately, be preparing for the monologue competition, "Did You Just Say," can serve as an interior monologue or an imaginary dialogue.

Feel free to use the following excerpt as an example before students embark upon the exercise themselves or as a reiterative piece that students can compare with their own pieces of text:

Oberon
Ill met by moonlight, proud Titania.
Titania.
What, jealous Oberon!
Oberon
Am not I thy lord?
Titania
Then I must be thy lady.
(*A Midsummer Night's Dream*, 2.1.60-64)

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**How do the interruptions make you (re)consider your line delivery?*
**Why did you emphasize the words that you did?*
**Who has the power at this moment in the play?*
**Who or what is motivating your character?*

-CHARTING IAMBIC PENTAMETER (Emphasis: Reading, Speaking, Listening, Collaboration) [Globe Theatre]

A close analysis of meter, soon after students have begun to tease out the complications of language and performance, allows for ready recognition of patterns and inconsistencies in rhythm. Meter, moreover, serves as an excellent tool to prepare students for memorization.

Directions, Part I: (Emphasis: Speaking, Listening)
Begin by asking students to chant the following lines with you—first muted, if you're working remotely, then unmuted for glorious chaos. You may wish to tap out the words over your heart—asking students to do the same—in order to maintain the rhythm. A simple "da-DUM/ da-DUM/ da-DUM/ da-DUM/ da-DUM" as explanation for iambic pentameter is just fine.

Feel free to use any of the following lines before delving into a chunkier piece of text:

*Modern iambic: *I think I'll go and have a cup of tea.*
*Hamlet: *O what a rogue and peasant slave am I?*
*Macbeth: *I am afraid to think what I have done.*
*Antonio, *Merchant of Venice*: *In sooth, I know not why I am so sad.*
*Hermia: *The more I hate, the more he follows me.*
*Helena: *The more I love the more he hateth me.*

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**When do we use rhythm in language?*
**Why do we use it?*
**Why might Shakespeare have used rhythm in his plays?*

Directions, Part II: (Emphasis: Reading, Speaking, Listening, Collaboration)
*Provide students with a passage of iambic verse that you'd like to examine **and** a copy of the "heartbeat chart" (below). If students are working remotely, or providing copies are problematic, simply ask students to create their own charts on a blank sheet of paper. Working as a class, model for students how to mark up their text as each line falls on the chart.*

For example, if a line has exactly ten syllables, the student should mark their line number in the middle of the chart. If a line has more than ten syllables, students should mark their line number at the top of the chart with the "+" sign. If a line has fewer than ten syllables, students should mark their line number at the bottom of the chart with a "-" sign. Once students have marked their lines, they should take note of the consistencies and range of movement within the passage.

For a more physical look at the text—which can be done in face-to-face and virtual settings, assign each student a different line number. If the student's assigned line has exactly ten syllables, the student will remain seated in a chair. If the student's assigned line has more than ten syllables, the student will stand. If the student's assigned line has fewer than ten syllables, the student will crouch on the floor.

Feel free to use the following passage before delving into whole-class or student-selected monologues:

Macbeth:
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
(*Macbeth*, 2.1.33-41)

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**Why did Shakespeare write in verse and prose?*
**Why a heartbeat rhythm?*
**What might variations in rhythm tell us about the character's state of mind? Motivation?*
**How might rhythm and rhyme contribute to the comic impact of a scene? To the gravitas, or seriousness, of a scene?*

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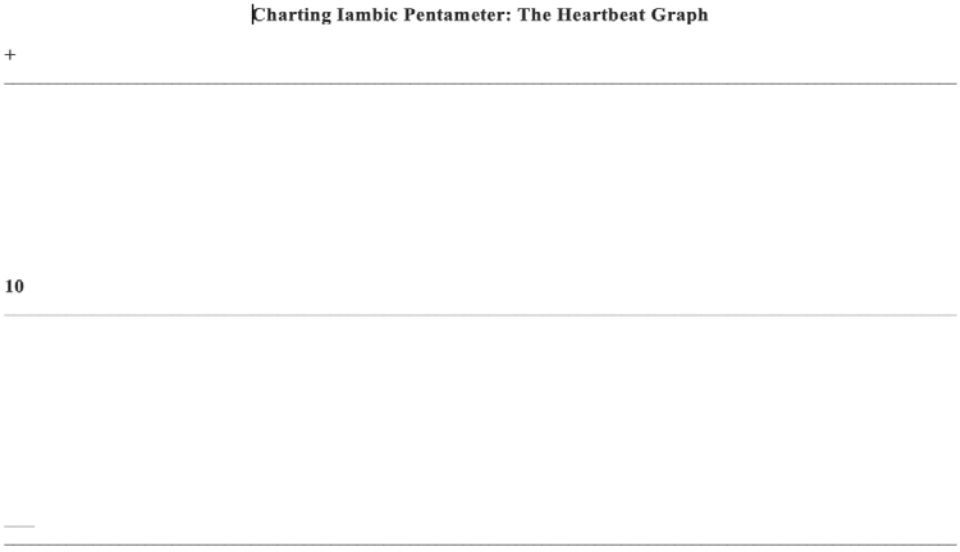


STATUS CARDS (Emphasis: Listening, Speaking, Collaboration) **[Globe Theatre]**

Asking students to determine the "status" of a character, or the shifting status of a character can function as an incredibly useful method when exploring line delivery, a character's physical stance, movement, and gestures, as well as internal monologue and reactions to other characters.

Directions:

Give each student a playing card when they enter your physical classroom, or tell them privately in the chat, if you are teaching remotely, what the student's playing card will be. (N.B.: Keep your card a secret!) Then ask students to treat you, as teacher, according to the status of the playing card that the student received. (10 = high, Ace = Low) By allowing students to direct their high- and low-status opinions toward their teacher, no student runs the risk of feeling shunned or mocked. Once students have directed their status-card opinions at you, place students in pairs or trios, and ask them to read their text with their assigned status card.

Feel free to use the following passage before delving into whole-class or student-selected monologues:

Mistress Page
What, have I 'scaped love letters in
the holiday time of my beauty, and am I now a
subject for them? Let me see.

*[She reads.]**

Ask me no reason why I love you, for though Love
use Reason for his precisian, he admits him not for
his counselor. You are not young; no more am I. Go
to, then, there's sympathy. You are merry; so am I.
Ha, ha, then, there's more sympathy. You love sack,
and so do I. Would you desire better sympathy? Let
it suffice thee, Mistress Page—at the least, if the love
of soldier can suffice—that I love thee. I will not say
pity me—'tis not a soldier-like phrase—but I say love
me. By me,
Thine own true knight, By day or night,
Or any kind of light, With all his might
For thee to fight,
John Falstaff.
(*The Merry Wives of Windsor,* 2.1.1-19)

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**How did the playing card that you received influence the way you treated your teacher?*
**Did your assigned status playing card work for your character? If so, how? If not, why not?*
**What status role(s) do you see for the characters in the text you are reading?*
**Did you partner(s) see something about your character's status that you, originally, did not?*
**Can characters switch status roles? Believe they are a different status than what others assign to them?*

-ARCHETYPES (Emphasis: Listening, Speaking, Collaboration) **[Globe Theatre]**

Using "Status Cards" as a springboard for the "Archetypes" exercise, explain to students that they will be exploring four major archetypes. "Archetypes" can provide students with a platform to dig deeply into characterization, and, as in the "Status Cards" activity, "Archetypes" challenges students to (re)consider line delivery, a character's physical stance, movement, and gestures.

Four Major Archetypes:

Sovereign

Hands placed above the head, elbows out, forming a crown

Warrior

Left hand holding the shield in front of the heart; right hand straight out in front wielding the Sword of Truth/Justice

Carer

Knuckles together over chest; then arms and hands open wide when line is delivered or when students feel ready to open their arms

Joker

Mischievous; moves from foot to foot then spins

Directions, Part I (Emphasis: Listening)

The "Archetypes" exercise works equally well remotely or in a physical classroom setting. You might wish to practice the movement first before adding a line of texts. Ask students to explore posture, facial expressions, and gestures by walking around the room and reflecting upon the possible characteristics of each (i.e., big, small, fast, slow, light, heavy, direct, indirect). Then, add text and encourage students to adopt the archetype that immediately speaks to them.

Feel free to use the following lines as students explore various archetypes:

Helena*: My heart is true as steel.*

Oberon: *Her dotage now I do begin to pity.*

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**How do you feel about each archetype? Do you like them? If so, why? If not, why not?*

**How might assuming an archetype change a character's line delivery, posture, reactions, motivation?*

Directions, Part II (Emphasis: Reading, Writing, Listening, Speaking, Collaboration)
Ask students to choose lines from their monologues that stand out to them and have them highlight words key to their characters. In small groups, the student presenting the monologue will stand in the middle of the circle, if face-to-face, or, if working remotely, will "have the floor" in the breakout room. The student will then perform their character as a "10," choosing an archetype to accompany their assigned status playing card, while delivering their lines. As the student performs, the listening characters will interject with questions, gestures, or react vividly with facial expressions. Each student in the group will have a chance to perform. Remind students to pay special heed to consonants/vowels, pronouns, and meter (if present OR lacking) to enhance their characterizations.

Feel free to use one or both of the following passages to model for students ways to explore various archetypes:

Titania
Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost sleep;
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustardseed!
(*A Midsummer Night's Dream*, 3.1.154-164)

Romeo
O my love, my wife,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And that the lean abhorrèd monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee
And never from this palace of dim night
Depart again. Here, here will I remain…
(*Romeo and Juliet*, 5.3.91, 102-108)

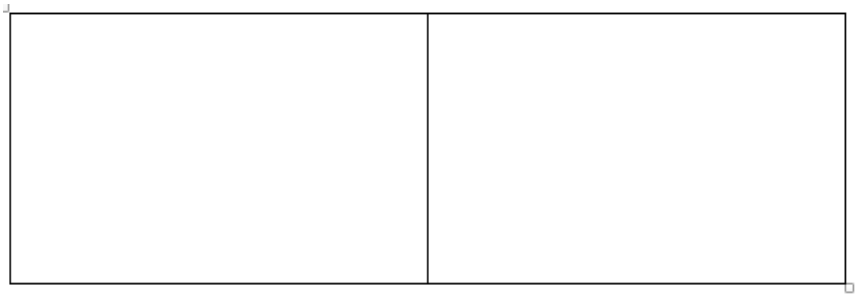
Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)
**What archetypes did you give to the characters in this scene? Why?*
**How were consonants and vowels/ pronouns helpful in creating status?*
**Does rhythm have anything to do with status?*
**How does a particular archetype help you think about and deliver your lines?*
**What does the combination of archetypes and status reveal about character motivation? The scene? The play itself?*

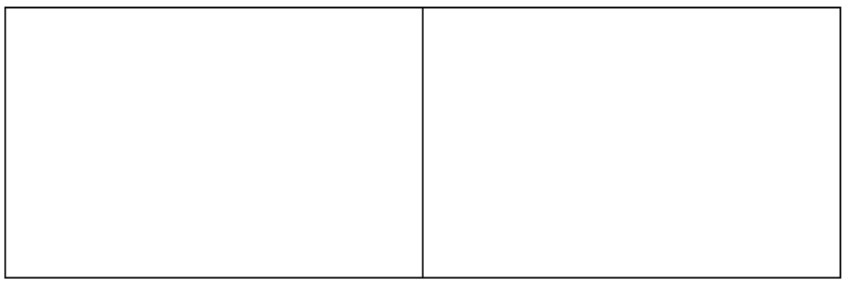
-STORYBOARDING & CINEMATIC TECHNIQUES [*Reading in the Dark*, John Golden]

When students storyboard a text, they examine a story as a filmmaker does—paying attention to camera angles, framing, lighting, sound. In this new, virtually-centered world, thinking about how faces (and bodies) are seen and heard on camera has become a priority—and a new skill. While students will be performing their ESU monologues in a much more pared down format, asking students to consider the cinematic techniques of film can enrich their understanding of language in preparation for performance.

Teaching cinematic techniques can help students to unpack mood, tone, point of view, and characterization. If students are to perform virtually, they will need additional tools to help them think about what their performance will look like on camera. While students will **not** be using production equipment, sounds, lighting, or special effects to enhance their performances during the competition, storyboarding and cinematic techniques, instead, allow students a scaffold in which to think about how the artistry of cinema can ultimately be used to enhance posture, gestures, eye contact, and line delivery.

Directions, Part I (Emphasis: Reading, Listening, Writing, Speaking, Collaboration)
Storyboarding can be done in a variety of ways. Students can examine the scene in which their monologue is set in order to provide context for their piece, or they can do a close reading of their chosen monologue. If students are working remotely, simply ask students to create their own storyboards on a blank sheet of paper. Working as a class, model for students how—after reading a scene or a selected passage— students can summarize moments in the text that stood out to them or moments that bring to light the internal monologue of a particular character. When creating captions, ask students to pull a line or two from text if they are summarizing a scene, or a word or phrase that speaks to them if they are closely reading a monologue. Feel free to increase the number of storyboard panels to meet the needs of the text. When finished, encourage students to share their work with a partner, in small groups, or with the class as a whole.





Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**Why and how did you choose the scenes you did to illustrate?*
**What lines from the text, words, or phrases did you choose as captions? Why do you think those captions are important? What do they reveal about the character? The story?*

Directions, Part II (Emphasis: Listening, Writing)

Tim Burton's Edward Scissorhands is a fantastic film to teach cinematic techniques; the contrasts are so apparent that students can readily see the director's use of cinematic technique. Beginning at three minutes into the film, the teacher can provide a voiceover commentary—highlighting the warmth of the room emanating from the fireplace, the small child in the gigantic bed, and the way the camera pans to the cold blue outside the window with a sweeping crane shot of the sleepy, doll-like town at the foot of the spooky house on the top of the hill. The quick transition at 5:17 sets the stage as our soon-to-be-named-protagonist, Edward, glances down from his remote and lonely hilltop world at night to the wildly juxtaposed brightly-coloured town below.

Skipping along to 8:13 in the film, point out to students the way that Burton uses the eye-line match to direct us to what the protagonist, Peg, is thinking and where she plans to head next. The camera gives us a number of opportunities to see Peg's reactions with a medium shot, grounding the story, but then pulls away as she arrives at the mansion—allowing the creepy building to dwarf her. As Peg moves closer to the house, the camera frames her with a low-angle then pulls away—creating suspense and isolation. Burton plays with his viewer's expectations by including a host of different shots. Once Peg enters the garden, the viewer travels along with Peg in a series of medium shots that occasionally roam up into low-angle shots, allowing the mansion to fill up the screen. By 10:37, the camera then shifts up to a high angle shot—emphasizing Peg's powerlessness, reverts back to a low angle shot—underscoring the looming mansion, and then zooms out for a long shot—prompting suspense and distance from the character. This playfulness with the camera continues (small, isolated Peg, threatening mansion) as Peg lets herself in, wanders around the entryway, and ventures upstairs. By the time she meets Edward, sitting in a dark corner, the audience slowly gets lured in: long shots of Edward and Peg beginning at 13:33, medium shots of Peg so that the audience knows whom to identify with, continued longs shots of Edward until both characters are in the light at around 14:45, and then close ups—so that the audience can sympathize with both characters.

After you have done a voiceover commentary with shots, framing, angles, and lighting, you can run the same sequence asking students to pay attention to sound and its impact on the viewer.

Once students have taken a couple of tours through the world of cinematic technique, feel free to use "Sonnet 29" as a model for students to consider how the speaker might want to be framed in each panel, the angle the student-artist should take to communicate a mood. Ask students to consider sound and its impact on the text. Combining the cinematic technique activity with the blank storyboard activity can then challenge students to think about their own monologues in deeper, more sophisticated ways. After students have unpacked their monologues, on paper, they can practice ways within groups and before the class to show a darker mood, a more distant expression, an empowered or weakened character.

https://drive.google.com/file/d/1jWQtFftVB1iw0XM0qAz9hxv2cZ_yRV4m/view?ts=5f87bf85

CINEMATIC TECHNIQUES

Shots

Shot: a single piece of film uninterrupted by cuts

Establishing Shot (ES): often a long shot or a series of shots that sets the scene; establishes setting and shows transitions between locations

Framing

Long Shot (LS): shot from a distance; if filming a person, the full body is shown; may show isolation or vulnerability of the character (a.k.a. **Full Shot**)

Medium Shot (MS): most common shot; camera seems to be a medium distance from the object being filmed; shows the person from the waist up; the effect is to ground the story

Close-Up (CU): image being shot takes up at least 80% of the frame

Extreme Close-Up (ECU): image being shot is a part of the whole, such as an eye or a hand

Camera Angles

Eye Level: a shot taken from normal height, that is, the normal character's eye level: 90-95% of the shots seen are eye level because it is the most natural angle

High Angle: camera is above the subject; usually has the effect of making the subject look smaller than normal, giving him/her the appearance of being weak, powerless, and trapped

Low Angle: camera shoots subject from below; usually has the effect of making the subject look larger than normal, therefore strong, powerful, and threatening

Lighting

High Key: scene is flooded with light, creating a bright and open-looking scene

Low Key: scene is flooded with shadows and darkness, creating suspense or suspicion

Bottom Lighting: direct lighting from below, often making the subject appear dangerous or evil

Side Lighting: direct lighting from one side; may indicate a split personality or moral ambiguity

Front Lighting: soft lighting on subject's face; gives the appearance of innocence or goodness, or a halo effect

Back Lighting: strong light behind the subject

Editing Techniques

Point of View: shows what things look like from the perspective of someone or something in the scene; may be juxtaposed with shots of the character's face in order to make a connection with the viewer

Eye-Line Match: cut to an object, then to a person; technique shows what a person seems to be looking at

Fade: can be to or from black or white, a fade begins in darkness and gradually assumes full brightness (fade-in) or the image gets darker (fade-out); often implies that time has passed

Sound

Diegetic Sound: any sound that can be heard by a character within the film, can include dialogue, traffic, background noise; the audience and the characters hear the same thing

Nondiegetic Sound: any sound intended for the audience only; often music, voice-over narration

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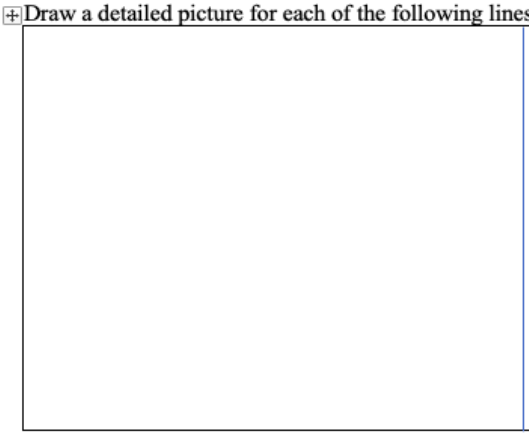
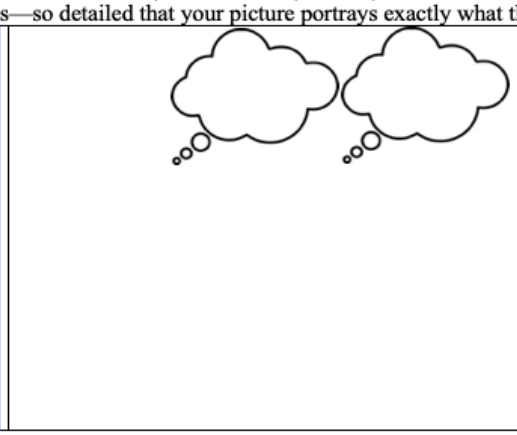
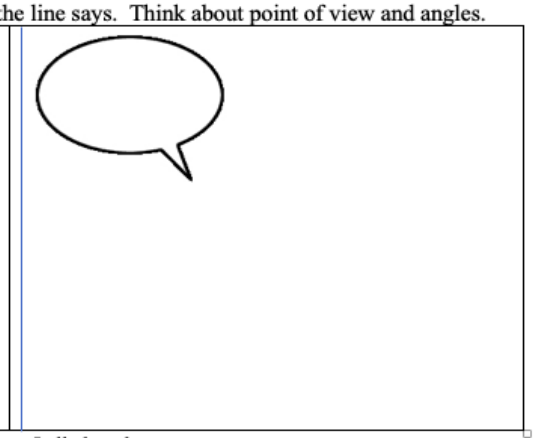
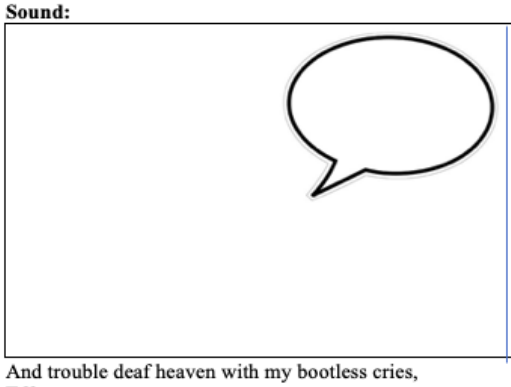
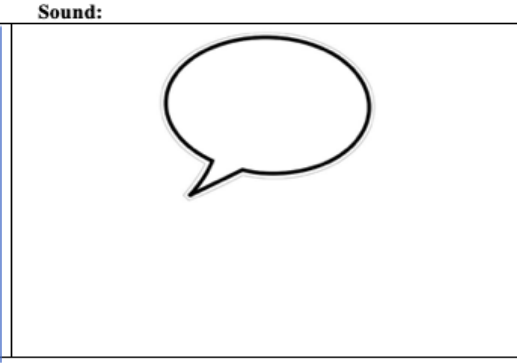
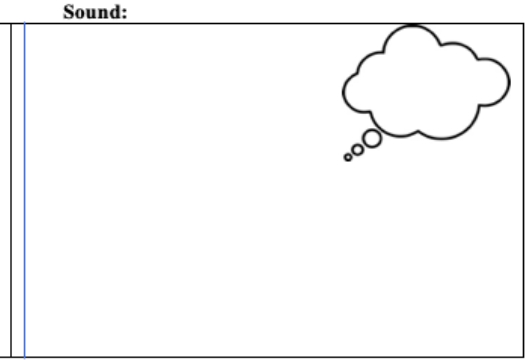
Mise-en-Scène: what appears within the frame of the shot, including costumes, props, acting, lighting, and makeup

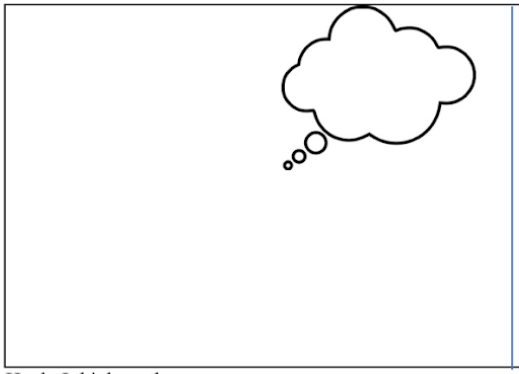
Sonnet 29 (Side I)

Draw a detailed picture for each of the following lines—so detailed that your picture portrays exactly what the line says. Think about point of view and angles.

		
When, in disgrace with fortune **Effect:** **Sound:**	and men's eyes, **Effect:** **Sound:**	I all alone beweep my outcast state, **Effect:** **Sound:**
		
And trouble deaf heaven with my bootless cries, **Effect:** **Sound:**	And look upon myself and curse my fate, **Effect:** **Sound:**	Wishing me like to one more rich in hope, **Effect:** **Sound:**

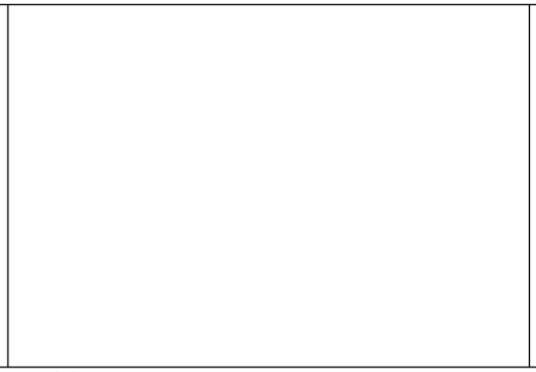
Sonnet 29 (Side III)

Draw a detailed picture for each of the following lines—so detailed that your picture portrays exactly what the line says.



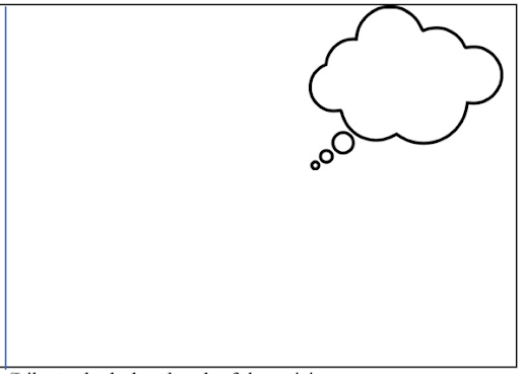
Haply I think on thee,

Effect:
Sound:



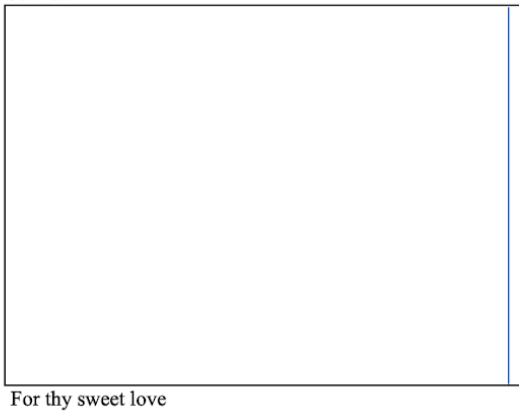
and then my state,

Effect:
Sound:



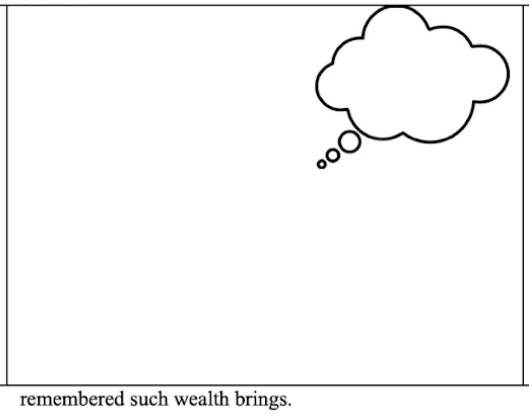
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;

Effect:
Sound:



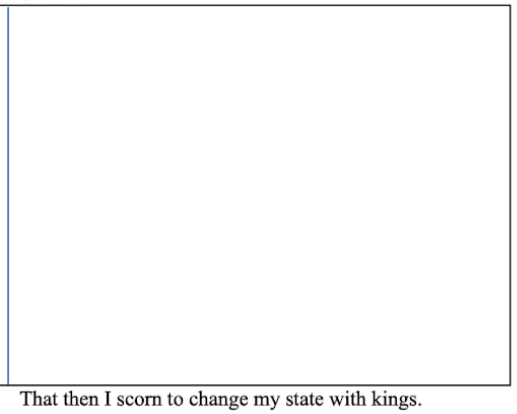
For thy sweet love

Effect:
Sound:



remembered such wealth brings.

Effect:
Sound:



That then I scorn to change my state with kings.

Effect:
Sound:

Shot #1, Mise-en-Scène **Intended Effect:**

Shot:	**Lighting:**
Framing:	**Editing:**
Angle:	**Sound:**
Caption:	

Shot #2, Mise-en-Scène **Intended Effect:**

Shot:	**Lighting:**
Framing:	**Editing:**
Angle:	**Sound:**
Caption:	

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**What angles did you choose? What shots? What lighting? What sounds?*
**How can thinking about these techniques help you reconsider your character?*
**How does choosing captions from your text help you to focus on what you might add or tone down in your line delivery?*

III. SWEEPING THE AUDIENCE OFF ITS FEET. (HAHAHAHAHA!)

As students move closer to their performance date, giving them the opportunity to unpack feelings, perceptions, and memories with regard to their text can enrich students' experiences with the performance.

-REFLECTIONS ON STUDENT PERFORMANCES **["Dialogue with a Text," Robert Probst]**

The following discussion can be guided gently, without too much interference from the teacher, by providing a selection from these questions—perhaps five to ten, depending on the time available. Placing each question on a separate Google Jamboard or a small index card provides a place to jot down notes and encourages the readers to address each question more thoroughly before going on to other questions.

Directions (Emphasis: Speaking, Listening, Writing, Collaboration)

Ask students to perform their monologue for a partner or group—reminding students to be respectful when giving their feedback. You might ask partners to take turns thinking aloud/interrupting the performance as it is being performed or simply to jot down notes silently while a peer is performing (if the interruption does not help the performer). Have students as audience members pay attention to what strikes them, what they find interesting, surprising, challenging, and feeling during their peers' performances. Ask them to jot down what they see and what other texts or performances are prompted by the student-performer. Students as performers and audience members should feel free to respond to any of the prompts below.

Focus	***Questions***
First reaction	*What is your first reaction or response to the monologue? Describe or explain it briefly.*
Feelings	*What feelings did the monologue awaken in you? What emotions did you feel as you performed the monologue?*
Perceptions	*What did you see happening in the monologue? Paraphrase it—retell the major scenes briefly.*
Visual images	*What image was called to mind by the monologue? Illustrate and/or describe it briefly.*

Associations	*What memory does the monologue call to mind—of people, places, events, sights, smells, or even of something more ambiguous, perhaps feelings or attitudes?*
Thoughts, ideas	*What idea or thought was suggested by the monologue? Explain it briefly.*
Selection of textual elements	*Upon what, in the monologue, did you focus most intently as you performed—what word, phrase, image, idea?*
Judgments of importance	*What is the most important word in your monologue? What is the most important phrase in your monologue? What is the most important aspect of your monologue?*
Identification of problems	*What is the most difficult word in your monologue? What is there in the monologue or your performance that you have the most trouble understanding?*
Author	*What sort of person do you imagine Shakespeare to be?*
Patterns of response	*How did you respond to the monologue—emotionally or intellectually? Did you feel involved with your monologue, or distant from it?*
Other readings of the performance	*How did the performance of your monologue differ after discussing it with your partner (or others in your group)? In what ways were your perceptions similar?*
Evolution of your performance	*How did your understanding of your monologue or your feelings about it change as you talked?*
Evaluations	*Do you think the monologue is a good one—why, or why not?*
Literary associations	*Does your monologue call to mind any other literary work (poem, play, film, story—any genre)? If it does, what is the work and what is the connection you see between the two?*

Writing	*If you were to be asked to write about your performance of this monologue, upon what would you focus? Would you write about some association or memory, some aspect of the monologue itself, about Shakespeare, or about some other matter?*
Other performances	*What did you observe about your partner's performance (or others in your group) as you talked about your performances?*

Possible questions to guide students during and after the activity (Emphasis: Writing, Listening, Speaking)

**After you have performed the text, discuss the experience.*
**Do you have any memories that are similar to what you have performed?*
**Does your monologue affirm or contradict any of your own attitudes or perceptions?*

-REVISITING ACTIVITIES CHECKLIST

Giving students an opportunity to revisit some of the previous activities will not only help solidify previously-learned skills and techniques, but it will also allow students to fine tune and polish performances before the big day.

Directions (Emphasis: Reading, Speaking, Listening, Writing, Collaboration)

Choosing any or all of the following, ask students to place a check next to the activities that they would like to revisit. After a second or third pass through, have students reflect on how the "refresher" activity helped their performance. Some of the following activities, when executed in fast forward, can be a fun way to alleviate stress before a performance.

_____ Story Whoosh

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Punctuation/Breathing

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Sculpture/Sculptor

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Freeze Frame

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Consonant/Vowel

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Pointing with Pronouns

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Smacking the Line

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Did You Just Say?

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Charting Iambic Pentameter

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Status Cards

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Archetypes

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Storyboarding

*Why did you choose this activity?

*How did it help when you refine your performance?

_____ Cinematic Technique

*Why did you choose this activity?

*How did it help when you refine your performance?

IV. Sources

Golden, John. *Reading in the Dark: Using Film As a Tool in the English Classroom*

Probst, Robert. "Dialogue with a Text."

Shakespeare's Globe

Bio:
For the past sixteen years, S.K. Smith has taught a combination of English, Latin, and philosophy in Chicago, St. Louis, New Jersey, India, and New York. Last summer, she made the journey across the pond with other ESU TLab participants to learn the secrets of stage combat, puppetry, and storytelling at Shakespeare's Globe. Perhaps, most importantly, Smith finally understood the inextricable connectedness between playwright-actor-audience-architecture for performance in "this wooden O." Because she decided that teaching full-time was not enough, Smith is concurrently working on her doctorate in English Education at Teachers College, Columbia.

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