The teacher may share climatic monologues/scenes (e.g., “You Can’t Handle the Truth” from A Few Good Men, Atticus Finch’s courtroom scene) so that students can begin to understand the relationship between emotional expressions/experiences and the social, political, historical, and cultural context.

The teacher may use sense memory activities (e.g., Good News/Bad News phone call) so that students can begin using their personal background/history to inform the emotional spectrum of a character.

The teacher may introduce the basic elements of two different acting techniques (e.g., Stanislavski/Method vs. Chekhov/Physical) so that students can begin exploring different ways to develop character and emotional subtext.

The teacher may model ways to use a script/character analysis process to identify seminal/pivotal scenes so that students can begin to identify monologues or dialogues that highlight the unique emotional experiences of a character or character relationship.

The teacher may use a character analysis process so that students can examine the character relationships within a social, political, historical, and/or political context.

The teacher may introduce a character (script) analysis process so that students can examine the character within a social, political, historical, and/or political context.

The teacher may engage students in co-constructing a rehearsal process for character development so that students can begin exploring ways to refine and perfect performance of a scripted scene.

PERFORMANCE ASSESSMENT: Congratulations! You have just been selected to perform a monologue (or duet) scene in showcase for a famous director! The director expects that you will deliver a well-rehearsed scene as a character that demonstrates a range of emotions. Decisions for your characterization should show a connection to the social, political, historical, and cultural era of the scene being performed. You will perform a scene for the director and an audience.